SPOT ON

MALARIA

Facilitator's Manual

FOR WORKSHOPS ON

Adapting, Developing and Producing **Effective Radio Spots**

change

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Adapting, Developing and Producing **Effective Radio Spots**

Lonna Shafritz
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The CHANGE Project
Academy for Educational Development and The Manoff Group
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- "Using Radio Spots to Support National CDD Programmes," published by WHO, UNICEF and HealthCOM/USAID (1994)
- "AIDS on the Radio," developed by Elizabeth M. Booth and Beverly Schwartz, Academy for Educational Development/AIDSCAP (unpublished).

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ABBREVIATIONS

ANC	Antenatal care
BCC	Behavior change communication
CIDA	Canadian International Development Agency
DD	Drug distributor
DJ	Disc jockey
DHS	Demographic and Health Survey
DFID	Department for International Development (UK)
IEC	Information, Education, Communication
IMCI	Integrated Management of Childhood Illness
IPT	Intermittent Preventive Treatment
ITN	Insecticide-treated Net
KAP	Knowledge, Attitudes and Practices
MOH	Ministry of Health
NGO	Non-governmental organization
PSA	Public Service Announcement
SFX	Special effects
SP	Sulfadoxine pyrimethamine (generic name of a specific antimalarial drug; Fansidar is one of its common brand names)
TBA	Traditional Birth Attendant
UNICEF	United Nations Children's Fund
USAID	United States Agency for International Development
WHO	World Health Organization

INTRODUCTION

This ***Manual***, along with the complementary publication—***Spot On Malaria: A Guide to Adapting, Developing and Producing Effective Radio Spots***—is intended to help those working on malaria, particularly at the district or local level, use radio to deliver critical prevention and treatment messages to those not often reached by national-level programs. The ***Guide*** may be downloaded in its entirety from **http://changeproject.org/pubs/spotonguide.pdf**.

The workshop focuses on producing locally adapted or newly created radio spots in a local language to complement a national communication program. It is intended to familiarize participants with a systematic approach to the development, pretesting, production, placement, monitoring and evaluation techniques for these short announcements or adverts.

While there are many radio formats—spots, drama, songs, interview, documentaries, quiz shows, news—this workshop concentrates on radio spots because, at 15 to 60 seconds in length, they are the simplest and most economical type of radio material to develop, produce and place/distribute.

This workshop is designed to encourage learning by doing. By the time participants complete the training they should have a good grasp of the techniques and tools needed to produce convincing, targeted spots and use the airwaves more effectively.

This *Manual* is designed to be used to facilitate a complete 5-day cumulative, experiential workshop. Eliminating or reducing the amount of time spent on any element, especially unique elements—such as reviewing research data, ear training, conducting actual pretesting and studio production—or the overall length of the training will result in a less effective workshop.

THE POWER OF TEAMWORK

Working with partners can bring resources, expertise and credibility to the final product. That is why this workshop is designed for interdisciplinary teams comprised of different types of people: those who know about malaria, those who know the community, those who know how to produce radio materials and those who have access to production facilities.

An example of a 4-person team that combines the desired expertise could include:

- someone from a non-governmental organization (NGO) or local program working on malaria,
- a malarial focal person or someone managing malaria programs,
- a local health educator or member of the local Information, Education, Communication (IEC) working group, and
- a producer/technician from a local radio station.

Main Advantage of a Team

Together
Everyone
Achieves
More

The district information officer might be considered as an additional team member.

The workshop aims to encourage the formation of teams that will work together after the training to develop additional malaria radio material (and other communication products and approaches) for their home district(s). It also aims to promote networking and information exchange among teams from different districts, thereby enlarging the potential resources available to all.

USING THIS *MANUAL*

This ***Facilitator's Manual*** was designed to support a mix of experience and skill levels among trainers. All of the material is drawn from ***Spot On Malaria: A Guide to Producing Effective Malaria Radio Spots. The Facilitator's Manual*** and the ***Guide*** are organized so they can be used together.

The ***Facilitator's Manual*** consists of:

- A day-by-day plan detailing major topics and timings
- Activities/exercises
- Facilitator's notes
- Handouts that are to ready to be copied and distributed to participants.

The ***Manual*** is written in the second person—to the facilitators—and actions are highlighted in **bold** to make it clear what you are to say and do.

The material is organized sequentially. To help you deliver the content, specific language is provided. You need not recite this word-for-word. Rather, it is intended to express the key ideas, indicate the level of detail that will fit within the time allotted and suggest appropriate examples. It is expected that you will personalize this material according to your style and experience.

Time

The workshop is timed and organized to accomplish the training activities as economically as possible. It is a very full agenda. Inevitably, some points—even some that are particularly interesting—will not get much time. If you use 30 minutes to cover or explore something for which 10 minutes are designated, you will have to "borrow" those 20 minutes from elsewhere. Such extended discussions reduce the time allotted for practicing skills, so please stick as closely as possible to the time allotted. To save time, the authors often suggest that participants work in "pairs" or "threes" made up of those already sitting together.

Symbols

Throughout the ***Manual*** the following symbols are used to help you manage the information.

Facilitator's notes

Write/use flip chart

See references

Examples, anecdotes

Audio to be played

Spoken out loud

Caution

PREPARING TO DELIVER THE WORKSHOP

A useful way to begin is to review the material without trying to present it. Such a review might mean:

- Reading through the ***Guide*** to get a sense of what material the participants will cover.
- "Walking through" the ***Facilitator's Manual***.
- Looking at all the participant worksheets.
- Listening to sample spots.
- Testing equipment such as cassette machines, CD players, etc.

This process can provide you with a clear sense of how the workshop pieces fit together, the objectives for each day, the topics that need to be covered and the elements that need to be prepared in advance:

- Flip charts/cards/large sticky notes
- Personal examples or anecdotes
- Audio samples, pretesting, and studio activities
- Arranging for participation of any special experts

Please note that a number of optional exercises are provided should you have time. The exercises appear in the body of the ***Manual*** but not in the daily agendas, because they are meant to complement, not replace, the core training.

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Your role

- **Take responsibility for keeping participants on track.** During exercises, discussions and practice sessions, it is important to circulate throughout the room to catch problems and assist or encourage people as needed.
- **Be aware of the time.** Make sure that presentations and exercises don't run long. Several minutes before an exercise or practice session is to end, facilitators should alert participants about the amount of time left.
- **Be aware of how teams are working together.** It may take some time for the teams to get comfortable with each other if their members do not know each other. However, if the team members do know each other, experience has shown they may tend to spend time chatting and not keep on task. Be prepared to help the teams stay on task.
- **Use real examples and anecdotes to make your points come alive.** Encourage participants to share relevant experiences as well.
- **Create a safe, comfortable learning environment.**
- **Encourage participants to get acquainted during breaks.** Tea breaks and meals allow participants to network, learn from each other and compare notes.
- **Help participants review the content of each day's activities.** An important aspect of training is providing participants with the "big picture" of what they're learning. Be sure to allow a few minutes at the end of each day and the beginning of the next to summarize key points so that participants recognize how much they have learned and done.

GETTING STARTED: THE ORGANIZER'S MAIN TASKS

There are a number of elements that must come together to support this workshop.

Organizer's Task Checklist

- ❑ Engaging qualified facilitators/staff
- ❑ Selecting participants
- ❑ Identifying a workshop venue
- ❑ Coordinating on-site logistics during the workshop
- ❑ Arranging or reimbursing transportation to and from each workshop site
- ❑ Arranging for accommodation and meals for participants and facilitators during each workshop

Special Preparation Tasks

- ❑ Creating/identifying and preparing sample audio spots
- ❑ Securing audio/radio production facilities and equipment to produce and revise spots
- ❑ Arranging for local voices (using the usual local radio station approach) for recording spots
- ❑ Recruiting local men and/or women who meet certain criteria, who listen to the radio for pretesting the audio spots
- ❑ Hiring experienced focus group moderators to facilitate the pretesting
- ❑ Organizing two venues for conducting pretests
- ❑ Finding, reviewing and preparing research data for review for exercise on Day One
- ❑ Providing copies of the final scripts and audio spots on CD and/or cassette for each participant

Staffing

It is suggested that there be **at least 3** (ideally, it would be best to have 4—1 for each team—if 4 teams) **facilitators** for the workshop. This is a very labor-intensive workshop, given the need to provide significant coaching to the teams. In addition, co-facilitation brings many advantages: doubling the expertise, variety and attention participants can expect and halving the duties and responsibilities of the trainers.

All facilitators should have excellent oral communication (presentation) and listening skills, experience in training and a working knowledge of the principles, theories and techniques used to plan and implement (health) communications programs. Ideally, the co-facilitators should bring complementary skills to the workshop in the following 4 areas:

1. Knowledge of malaria
2. Experience developing communication plans and developing creative briefs

3. Scriptwriting expertise
4. Producing and placing radio spots

One facilitator or another trainer, in a support role, should have scriptwriting expertise and be proficient in the primary local language of the region(s) from which participants are drawn. If this is not possible, then arrange for someone from the local area with storytelling/drama experience and proficiency in both English and the local language to support the trainers and participants throughout the workshop. Because radio is essentially an aural and local medium, it is best and most effective when it reflects local languages, culture and values.

At least one of the facilitators should have experience in radio production techniques typically used locally.

Also arrange for a secretary to be available for the duration of the workshop to help with data processing and copying and to run errands.

Participant Selection

For each workshop, **identify a maximum of 20 participants** drawn from the groups mentioned earlier. The workshop will likely be most effective if one or more of each team's members has a background in health education and/or message development. Efforts should be made to have a good gender balance among the participants.

At the workshop, the participants will work in 4 teams of 5 people from the same district. Try to recruit them from each of the 4 sectors noted, using the criteria suggested in the box below.

Radio participant	NGO	Health educator	Malaria specialist
Production/engineering skills/experience	Communications skills and experience. Pretesting experience desirable	Member of district IEC working group	Malaria focal person or district health officer
Station where employed reaches a significant audience in its broadcast area	Manages malaria activities in the community	Knowledgeable about malaria communication issues	Technical malaria knowledge
Station has recording facilities/equipment	Community-based within listening radius of radio station of radio participant	Experience conducting materials pretests desired	Manages public sector malaria activities and budget
English proficiency	English proficiency	English proficiency	English proficiency

Interest in malaria prevention and treatment may also go well beyond this core group. Be alert for opportunities to open new channels of communication and create working relationships with other agencies, NGOs and even businesses that share an interest in fighting malaria and can support these efforts.

In addition, consider including national-level participants as part of your workshop to help foster national-district level contacts, funding, etc. If you do include national-level participants, be sure they clearly understand that the workshop's focus is on the district level and that they will play a supporting role on a district team.

Preparation: Venue, Facilities, Equipment, Supplies, Etc.

Workshop venue
The training space can make or break a workshop. Things like good light, good acoustics, comfortable chairs, easy accessibility, reliable power, heat and/or air conditioning play a key role in your success. The workshop venue may be a hotel to facilitate lunch and tea breaks.

The workshop venue should offer **at least 2 rooms**, the larger of which can comfortably accommodate:

- ❑ 20 people seated in groups of 5 around 4, well-spaced tables with writing surfaces and no visual obstructions to the front of the room
- ❑ large table and chairs for facilitators at the side or back of the room
- ❑ a small table to be used by the current facilitator at the front of the room
- ❑ 2 to 4 observers in the back of the room
- ❑ participants and facilitators moving around with ease
- ❑ plenty of flat wall space to hang newsprint/flip chart pages using masking tape

The second room, to be used for recording "draft" spots and pretesting the spots, should be next to the larger room and able to accommodate:

- ❑ 12 people seated around a large table (or tables put together), having an open discussion
- ❑ 2 to 4 observers in the back of the room
- ❑ placement of a small radio/audio transmission device and/or audio recorder

The second room should also provide a place for the secretary to work, for computers for typing scripts and space for securely storing supplies and equipment overnight.

Equipment and supplies checklists
Plan for equipment and supplies for the **workshop, pretesting and production.**

Equipment and Supply Checklist

- ❑ 2 stop watches
- ❑ 4–5 easels for flip charts
- ❑ 5 tables and sufficient chairs to seat as many as 25 participants
- ❑ 1 computer with writeable CD (audio) drive, soundcard (if available) and external speakers
- ❑ Printer
- ❑ About 200 pages of flip chart paper/large-format newsprint, colored markers, masking tape
- ❑ 2 boom boxes with CD and/or cassette players for playback and pretesting
- ❑ 2 microphones, cables and connectors
- ❑ Reliable electrical power source, extension power cords
- ❑ 5 sets (one for each table) notepads, index cards, construction paper or large sticky notes, markers, tape
- ❑ 5 pairs of scissors and 5 pencil sharpeners (1 for each table)
- ❑ 5 sets of 3 different colored pencils or pens (1 for each table)
- ❑ 50 writeable CDs and/or cassettes (for later distribution of recorded spots)
- ❑ Name tags—one for each participant
- ❑ Tent cards—one for each participant
- ❑ Pens, pencils—for each participant

And furnish copies for each participant of:

- ❑ ***Spot On Guide***
- ❑ Handouts (indicated and provided throughout this manual)
- ❑ Folder and/or large envelope

SPECIAL ADVANCE ACTIVITIES

Organizing Studio Production

If you intend to send participants home with finished, produced spots, identify 1 or more radio stations or audio production studios (preferred) that can produce spots that participants will take home with them. Select and contract with the station or audio studio to produce a total of 4 spots (1 per team).

Technical Requirements Checklist—Radio Production

- ❑ Recording device
- ❑ Playback device
- ❑ Music source
- ❑ Sound effects sources (e.g., traffic, baby crying, chickens, etc.)
- ❑ Voice source (2 microphones, cables, connectors)
- ❑ Voice booth/quiet recording space
- ❑ Mixing device—to pull together and mix multiple live/real-time sources
- ❑ Headphones
- ❑ Editing capability—to manipulate the various sources to create a finished product
  Can be a digital audio workstation—aka desktop computer with soundcard and audio editing software such as Digidesign's Pro Tools (**www.digidesign.com/ptfree**; free on Internet) for quickly editing/compiling spots in distinct patterns for pretesting spots
- ❑ Recording media
- ❑ Electrical power source

Work with local radio station/audio studio to:

- **Identify 3 to 5 recorded instrumental (no voices) themes** up to 15 seconds long in different instrumentation and styles, including traditional, that reflect local musical tastes. Because these will be used as themes, music beds and/or music tags for audio spots, they should have a distinct beginning, middle and end
  - ✓ Select one for use in spots and supply excerpts from this on CD or cassette.
  - ✓ Secure rights for selected music.
- **Identify local voices, both men and women, who are fluent in the local language,** who would be available for 1 day to record the final spots at the selected radio station(s) or audio studio, using typical local approach for recording voice tracks. After spot scripts are finalized, the specific voices would be selected for recording. Negotiate any financial arrangements based on an estimated total of 8 person-hours (per person) of time to record.
- **Record spots for pretesting.** During the workshop (on Day Three) you will need radio staff and equipment to record the spots (using workshop participants as voice/talent) at the workshop site for later pretesting. In addition, you will need to use studio facilities to mix the audio tracks and dub them onto audio cassettes for playback during pretesting.
- **Produce the final spots, if possible.** If you intend to produce final spots during the workshop, work with the selected local station or recording studio to obtain enough studio time for each of the teams—or one producer from each team—to rotate producing their local language spots. Final spot production will require

juggling staff, participants, transportation and other resources. Allow each team no more than 90 minutes to produce its one (30- to 60-second) spot. A facilitator who is also an experienced radio producer should accompany each team/producer and serve as technical advisor and coach. (See Day Four for more details.)

One team/producer should go to the studio following the close of the fourth day's session. The remaining 3 teams/producers should begin their rotation at the start of Day Five. Transportation to and from the studio is to be provided.

> If the full teams are not able to go and circumstances allow, arrange for all of the teams to visit the local radio station/audio studio for a brief orientation before production of the first spot begins.

- **Air a final spot.** If any spots have been produced, work with a local radio station to arrange for 1 spot created during the workshop to be broadcast (during workshop hours) on the last day of the workshop. Tune in at the set time so the group can hear the results of its work.
- **Prepare your demonstration/sample audio tracks.**

Preparing the Audio Sampler

One of the most important parts of the workshop is "ear training," which means giving participants the chance to listen to a range of good and bad examples of the ways voice, music and sound effects are used in radio spots. You will need to gather and produce these illustrative examples. The examples may be highly produced; however, the point is not to get caught up in production values as much as to demonstrate strong scripts that have a clear target audience, communicate a single message, show a benefit and use creative approaches to communicate.

Produce sample spots

We suggest that you write or adapt 2 scripts, 1 as a monologue and the other as a dialogue, each a variation on a core objective (for example, children under 5 should sleep under treated bed nets every night). You may wish to write original script(s) or adapt them from those provided in the ***Guide***. Based on these two scripts, produce 7 radio spots/public service announcements (PSAs) ranging from 30 seconds to 1 minute in length, as described in the chart on the next page.

Tracks 2–7 should be produced as variations of the monologue to allow the participants to hear precisely how each element contributes to the whole effect. The examples should help them distinguish between good and bad uses of voice, music and sound effects.

The following chart lists the types of audio examples you should produce. The numbers in the first column are in the order of suggested sample spots called for in the listening exercises included throughout the ***Manual***.

Original/adapted sample spots you need to produce

For Exercise	Track no.	Type	Announced (A) Produced (P)	Suggested duration (seconds)	Notes
1.5, 3.7	1	Dialogue/or multi voice—full production	P	30 or longer	Well- produced spot: v+music+sfx
3.7	2*	Monologue—full production	P	30	Well-produced final spot: v+music+sfx
2.2	3	Monologue	A	30	Low emotion/ flat, slow read
2.2	4	Monologue	A	30	High emotion/ fast, energetic read
2,2	5	Monologue	A	30	Natural read
2.4	6	Monologue + music	P	30	Too much music and/or too loud music under entire spot
2.6	7	Monologue + sfx	P	30	Too many sound effects (SFX) and/or too loud SFX used
2.7	8	Monologue + music+sfx	P	30	Over the top on all elements—too much/loud music and too many/loud sound effects

**will be needed for the practice pretest*

Work with a local studio to cast the voice talent (in the appropriate language[s]) and pick music and any other production elements as dictated by the script. Reassure the talent that these spots are for non-commercial use in a workshop setting, not for broadcast.

The producer/production facility should mix and produce final spots.

Gather sample spots

In addition to listening to specially produced spots, ask participants to listen critically to spots they may hear on a regular basis. The table that follows provides a suggested list of the types of spots you should look for to complete the provided exercises.

Types of existing commercial or non-commercial spots you need to find, get rights to and record

For Exercise	Track no.	Type	Announced (A) Produced (P)	Suggested duration (seconds)	Notes
1.12, 2.9	9	PSA (preferably a dialogue)	P	any length	A creative approach to a health issue
2.9	10	Commercial spot	P	any length	A good use of music
2.9	11	Commercial spot	P	any length	A good use of SFX
1.12, 3.1	12	PSA or commercial	P	any length	Unexpected approach for topic
1.12, 3.1	13	PSA or commercial	P	any length	Unexpected approach for topic
3.1	14	PSA or commercial*	P	any length	Unexpected approach for topic
2.11	15	Commercial	P	any length	Obvious benefit/key promise
2.11	16	PSA	P	any length	Obvious benefit/key promise

** 3rd is optional*

Once you have produced and collected the spots you're going to use, you should get the recording studio to produce a master recording of the spots on CD and/or cassette for use in the workshop with the tracks in correct order.

Preparing for Pretest

Before the teams finalize their spot(s), they will need to find out what works and what doesn't. Days Three and Four of the workshop introduce pretesting. The term, pretesting, refers to learning or discovering the reaction of a target audience to the radio materials before producing and broadcasting them in their final form. There are a number of pretesting methods. This workshop uses focus group discussion, a qualitative research technique, for pretesting. An informal, guided group conversation can provide valuable feedback on how well the spots are understood and accepted by the intended target audience.

Find and engage pretest moderators

Day Four focuses on conducting 4 model pretesting sessions and then asking the teams to apply what they learned to improving their spots. Well in advance, it is

suggested that you find and engage/hire at least 2 experienced pretest moderators, 1 male and 1 female, for each language. The moderators will conduct 4 separate group discussions with actual members of the intended target audience, determined in **advance of the workshop**, to learn their reactions to the initial spots adapted/created by the workshop teams.

The moderators must be able to read, write and speak fluently in the local language(s) used in the spots to be tested. Qualitative research experience is critical, since many questions are open-ended and require good probing, listening and group facilitation skills to enable the respondents to talk freely and reveal their thoughts and feelings about the spot(s).

While it would be ideal to train workshop participants to conduct the pretesting themselves, there is not enough time during this workshop to do an adequate job. Based on field tests of this workshop, we suggest that using experienced, skilled moderators is preferable. This way, participants observe a real working model that will produce good insights from test subjects' responses that can be used to help improve the spots. On Day Three, some workshop participants will be able to practice moderating a pretest with other participants.

The moderators will be responsible for translating the guide into the local language in advance of the pretesting discussion. They will also translate the groups' responses back into English.

☞ See Step 4 in the ***Guide*** for an in-depth discussion of pretesting, including a list of qualifications for pretest facilitators, whom to pretest with and techniques for conducting a pretest discussion group.

☞ See sample pretesting guide for group discussion in Annex 2 of the ***Guide***. In addition to being translated and adapted, this guide will need to be modified for the actual pretest so that it covers all 4 spots being pretested; this sample only covers 2 spots.)

Recruit local men and women for pretesting the audio spots

Before workshop Day Four, **recruit 4 groups of 10 to 12 people** who will serve as a test audience for the initial spots adapted/created by the workshop teams. You may want the pretest moderators to recruit/mobilize the pretest respondents.

The main requirement for selecting respondents for pretesting spot(s) is that they:

- Are members of the target audience for that spot
- Listen to the radio regularly
- Speak the language that the spot is in

For example, if the target audience for all the spots is rural women with at least 1 child under 2 years of age, make sure that everyone included in the group is rural, a woman, and has at least 1 child under 2 years of age.

A sample of a screening guide for parents of children under 2 is provided at the end of this section. (See also Annex 2 in the ***Guide***.) This will need to be modified for different target audiences—such as pregnant women or grandmothers.

Use unbiased channels to recruit and screen focus group discussion participants. For example, rather than rely on village elders or health clinic staff to recruit participants for a group discussion, have the moderator or a local person recruit them, preferably by going door-to-door. You should also try to screen people alone, without other family members, local authorities or anyone else present.

Keep the screening questionnaires for each group; they can help with the analysis of the results.

IMPORTANT

When recruiting, **do not** mention the specific topic being discussed to anyone from the area, even health workers or the local authorities. Just say, "We want to get feedback on some radio ads/adverts and want to talk with specific types of people about them."

Choose an appropriate location for pretesting

The openness of respondents can be influenced by whether or not they feel comfortable in the place where the pretest discussion is conducted. Urban working women may feel fine meeting and talking with strangers in a hotel; rural mothers of children under 5 may not. Make sure respondents find it easy to get to the discussion location. Provide transportation if necessary.

Preparing for Research Review

On Day One, **Exercise 1.10: Using Data to Understand the Audience**—requires advance preparation. The objective is to get participants to understand why it is important to look at data about an issue and potential target audiences before writing a creative brief and scripts.

What you need to do:

- **Identify multiple sources of information about the topic you are focusing on,** including Demographic and Health Survey (DHS) studies, program or project surveys, qualitative research, etc., as well as any information about radio listenership. Especially useful are studies done in the geographic areas where the team(s) comes from.
- **Collect and review the data and reports from above sources.** Check out bibliographies and references for other sources of data/reports.
- **Pick out key tables and sections of each report and divide them into packets containing 2–3 tables (if quantitative studies)** with accompanying analysis. For the latter, it's often good to use executive summaries of conclusions.

- **Ideally, prepare 8 packets (for a workshop of 4 teams) from a minimum of 3 different sources (more if possible).** Give 2 packets to each table. Participants at each table, divided into groups of 2–3, review the data.
- **Make notes of key findings from each of the data sources.** The facilitator who runs this exercise must be familiar with what each team will be reviewing. This facilitator should also find additional information (from other sources, etc.) about the research topics to supplement and enrich the group discussion.

HANDOUTS

The list of handouts on page 16 is offered as a starting point. Most handouts are provided in the ***Manual*** at the end of that day's section, or are in Annex 2 of the ***Spot On Guide***. The ***Guide*** may be downloaded from **http://changeproject.org/pubs/spotonguide.pdf**. You may wish to add or subtract handouts to suit your training needs, and you may want to copy handouts on different color paper.

Handouts follow

List of workshop handouts

Day	Title	Quantity
One	❑ Preworkshop assessment	
	❑ Assessing radio spots for pretest worksheet	
	❑ Using data sample summary: malaria during pregnancy	
	❑ 7-step spot production cycle: work plan & timeline checklist	
	❑ Daily feedback form*	
	❑ Country-specific research data—identified for use by each team	
Two	❑ Making your story newsworthy (optional)	
	❑ Creative brief template	
	❑ "Invest in Your Family" creative brief	
	❑ "Invest in Your Family" story	
	❑ "Invest in Your Family" script	
	❑ Daily feedback form	
	To be copied during workshop ❑ Scripts for spots to be adapted—decide which and copy (on-site) ❑ Partial creative brief on topic—develop and copy (on-site)	
Three	❑ Sample notetaking sheet	
	❑ Organizing pretest groups—a checklist	
	❑ Daily feedback form	
	❑ Pretesting (practice) guide for group discussion (see ***Guide***, Annex 2)	
Four	❑ Daily feedback form	
Five	❑ Malaria communications activities plan	
	❑ Work plan and timeline—broadcast	
	❑ Work plan and timeline—nonbroadcast	
	❑ Work plan and timeline—other radio formats	
	❑ Post-workshop assessment	
	To be typed on site, copied and handed out at the Day Five closing ❑ Team creative briefs for final, produced spots ❑ Scripts for final produced spots ❑ Certificates (on-site)	

** Copy the daily feedback form and distribute it to participants days One through Four.*

Sample pretesting screening questionnaire for group discussion

For urban (semi-urban/rural) women (men) with at least 1 child under 2 who speak the language used in the spot and listen to the radio regularly.

APPROACH women(/men) in urban(/semi-urban/rural) areas.

READ: I need to talk to people about a radio program and am looking for appropriate participants. Can I ask you a few questions to see if you can participate? ___ **if "No," end interview**

1. How many children under the age of 2 do you have or take care of?
_____ **if "0" (zero), end interview**

2. What languages do you speak?
___ Swahili (Language of spot)
___ Other
If Swahili not mentioned, end interview

3. About how many hours during the week do you listen to the radio?
_____ **if less than 7 hours, end interview**

4. Do you live in this area?
___ Yes
___ No **end interview**

EXPLAIN that you are going to ask some questions about a radio program later. Say it will take about 2 hours. Explain the details (where it will be held, when, any incentive/transportation costs). Say that the information will be kept confidential.

ASK: Would it be possible for you to participate? If "Yes," interviewer should write your own name for verification.

_____

Name of interviewee: _____ Name of interviewer: _____

Where recruited: _____ Date: _____

Please check appropriate criteria: ❑ Male ❑ Female

❑ Urban ❑ Peri-urban ❑ Urban

Which group to attend: Place:_____ Date_____ Time_____

continued next page ➤

Daily feedback form

Date: _____

Name (optional): _____

Section 1. Please respond to the following questions regarding today's workshop by circling your answer to each item. You may provide details after the chart.

a Usefulness of the information to my work	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
b Understandability/clearness of presentations/instructions	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
c The time allotted to ask and discuss questions	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
d The expertise of facilitators	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
e How the materials/topics/activities are organized	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
f Room setup and equipment	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
g The mix of lecture, exercises, participation, group work	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
h The usefulness of the handouts	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
i The usefulness of the exercises/group work	POOR	FAIR	AVERAGE	GOOD	EXCELLENT
j The meals and tea breaks	POOR	FAIR	AVERAGE	GOOD	EXCELLENT

k Please provide additional details here about any of the ratings given above, especially those you feel strongly about.

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

continued next page ➤

Daily feedback form (cont'd)

Section 2. Please check the ONE answer that best reflects how you feel. Then provide additional details where it says, "Please explain."

a. How useful was today's session to you?

❑ Not very useful ❑ Somewhat useful ❑ Very useful

Please explain: What was particularly useful or not useful?

_____

_____

Why?

_____

_____

b. How much did you benefit professionally from today's session?

❑ Not very much ❑ Some ❑ Very much

Please explain: What was particularly beneficial or not beneficial?

_____

_____

Why?

_____

_____

c. How effective were today's exercises/group work?

❑ Not very effective ❑ Somewhat effective ❑ Very effective

Please explain: What exercises/group work were particularly effective/not effective?

_____

_____

Why?

_____

_____

continued next page ➤

Daily feedback form (cont'd)

d. How fast was the pace of today's activities?

❑ Too fast ❑ Just right ❑ Too slow

Please explain: If something was too fast or too slow, describe how.

_____

_____

e. How much did you use/look through the *Spot On Guide* today?

❑ Not very much ❑ Somewhat ❑ Very much

f. How useful did you find the *Spot On Guide* today?

❑ Not very useful ❑ Somewhat useful ❑ Very useful

g. What suggestions do you have to improve the *Spot On Guide*?

_____

_____

_____

_____

Section 3. Please answer each question in as much detail as you can.

h. What was new for you today?

_____

_____

_____

i. What ONE topic or activity did you find the MOST INTERESTING?

_____

_____

_____

Why?

_____

_____

continued next page ➤

Daily feedback form (cont'd)

j. What ONE topic or activity did you find the MOST USEFUL?

_____

_____

_____

Why?

_____

_____

k. What ONE topic or activity did you find the MOST DIFFICULT?

_____

_____

_____

Why?

_____

_____

l. What suggestions do you have to improve today's workshop?

_____

_____

_____

_____

m. Any other comments or suggestions about anything?

_____

_____

_____

_____

Thank you very much!

DAY ONE

DAY ONE

Topics/Activities	Duration	Facilitator	Time	Notes
Registration			8:30–9:00 a.m.	
Welcome, introductions of facilitators • Icebreaker (participant introductions): "Allow me to introduce…" • Workshop overview, review the agenda • Exercise 1.1: Objectives • Exercise 1.2: Expectations • Exercise 1.3: Ground rules, logistics • Eye and Ear selection	10 min 25 min 5 min 5 min 10 min 10 min 5 min		9:00–10:10	
Exercise 1.4: Administer (Competencies) Assessment Hand out and present ***Spot On Guide***	20 min		10:10–10:30	
Tea break			10:30–10:45	
Exercise 1.5: Active listening	15 min		10:45–11:00	
The power of radio • Exercise 1.6, Brainstorm: What radio can do (pairs) Making sure radio is right for your message Using radio spots • Exercise 1.7, Brainstorm: Why use spots? (work in pairs) Exercise 1.8: Radio spot production cycle	10 min 15 min 10 min 25 min		11:00–12:00	
Exercise 1.9: Malaria: The issues/Q&A	30 min		12:00–12:30 p.m.	
Highlights of the National Malaria Communication Strategy • MOH presentation	30 min		12:30–1:00	
Lunch			1:00–2:00	
Using data to understand the audience Introduction to using data • Exercise 1.10: Audience analysis (small-group exercise) • Identify 3 findings • Identify target behavior(s) • Group discussion	20 min 10 min 30 min		2:00–3:00	
Tea break			3:00–3:15	
Focus on behavior • Exercise 1.11: The "exercise" exercise	15 min		3:15–3:30	
Key malaria behaviors introduction • Exercise 1.12: Targeting behaviors—listening exercise • Exercise 1.13: Developing behavior objectives	5 min 15 min 40 min		3:30–4:30	
Exercise 1.14: Review of day's key learnings ("game show")	20 min		4:30–4:50	
Daily feedback form	20 min		4:50–5:10	
Eye and Ear reports	10 min		5:10–5:20	
Close (suggest evening assignments/activity)	10 min		5:20–5:30	

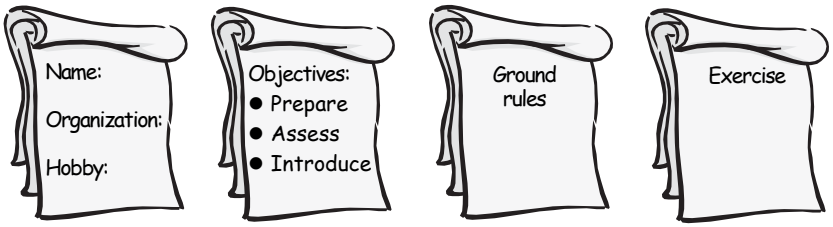
DAY ONE

OBJECTIVES

- Prepare participants to learn
- Assess what participants know
- Introduce participants to malaria and radio concepts

CHECKLIST

- ❑ Write on flip chart (and post the) pages
  - ❑ Information you want participants to cover in their introductions. For example: Name, organization, where the person is from; the nature of his/her work; something unique about the person, such as favorite hobby, food, or color
  - ❑ Objectives
  - ❑ List of basic "ground rules"
  - ❑ "Exercise" exercise



- ❑ Copy Day One agenda as well as handouts to be used that day, collate and place in a notebook/folder that accompanies the ***Spot On Guide***
- ❑ At each table before the session begins:
  - Put blank name tags, tent cards and big markers. Ask each participant to write his/her (first) name on a card in big letters.
  - Place handouts and preworkshop assessment
  - Supply each table with paper, pens, pencils
- ❑ Place other supplies—pencil sharpener, markers, cards/sticky notes, tape, scissors—at the center of each table (including the facilitators' table)
- ❑ Have sufficient copies of the ***Spot On Guide*** available, but do NOT hand out until the assessments are collected

Symbols to help navigate the manual

- Facilitator's notes
- Write/use flip chart
- See references
- Examples, anecdotes
- Audio to be played
- Spoken out loud
- Caution

FACILITATOR'S NOTES

- ✓ Set a relaxed and open tone as you welcome everyone.
- ✓ After introductions, point out that there are varying levels of knowledge and experience in the group—some know a lot about malaria and little about radio, while for others the opposite is true. Emphasize that everyone can benefit from the experiences and ideas of other group members.
- ✓ Be prepared to write down key points, including participants' expectations, on a flip chart page. Be alert for important and unanticipated training needs that may or may not be easily incorporated into the workshop.

WELCOME AND INTRODUCTIONS

OPTION

If it appears that you will not be able to start the training session on time, while people are getting settled at the team tables, **hand out the "preworkshop assessment."** Allow 15 minutes for the assessment to be filled out. **Collect** assessments when 15 minutes are up. Ask those who arrive late to complete the assessment during the tea break.

Ideally this type of workshop will also promote future networking and information exchange between teams from different districts.

Point to flip chart page.

10 minutes

Welcome the participants as they enter the training room. Invite them to sit at tables with people they don't know.

Introduce your self and co-facilitator(s). Provide:

- Your name
- Your title and organization
- Your relevant experience in malaria prevention and treatment and/or communications and radio production. This information helps establish your credibility and alerts participants to the perspectives you bring.

Explain the seating arrangement: tell them that for now they will be working in small, mixed groups, but that soon they will be working in local teams teams.

Explain the purpose of the teams: to bring together a group of people who can work together back home to develop additional malaria radio (and other communication) activities after the workshop ends.

ICEBREAKER: "Allow me to introduce..."

25 minutes

Ask participants to introduce someone from their table whom they do not know. Ask participants to include in their brief (1 minute maximum) introductions:

- ❑ Name, organization, where the person is from

Because the training may have as many as 20 people, please ask participants to keep their introductions brief (1 minute). Assure them we'll get to know one another better over the course of the 5 days we are together.

- ❑ Nature of his/her work
- ❑ Something unique about the person, such as favorite hobby, food or color

REVIEW DAILY AGENDA

5 minutes

☞ Refer them to handout.

Refer participants to the day's agenda inside the folder. Briefly **review** the agenda to explain what is planned for the day.

Exercise 1.1

OBJECTIVES

5 minutes

✓ **Do not engage** participants in discussion about the objectives. You may respond briefly to a question or two, but try to defer discussion.

✓ In advance, **prepare** objectives on flip chart page or on cards. Highlight the **BOLDED** items.

Present workshop objectives

Say by the end of the workshop, you will be able to do these 7 things. Go around the room, **ask participants, in turn, to read out loud** 1 "objective" at a time.

1. **Apply national** malaria communications **strategy** and relevant research to radio spots.
2. **Understand radio's strengths** and how radio complements other communication channels.
3. **Use the "language of radio"** and its basic creative tools.
4. **Assess, adapt, and create** effective radio **spots** about malaria prevention and treatment.
5. **Pretest and revise** radio **spots** based on results.
6. **Produce spots** in a studio.
7. **Develop district action plans** that include how to place, monitor and evaluate radio spots that are also integrated into your malaria communication activities.

✓ Introduce expectations exercise.

✓ Make clear that because this is an interactive, collaborative workshop, by the end, we hope to have good feedback from participants about how we can improve it, along with the ***Guide***, handouts and exercises.

Exercise 1.2

EXPECTATIONS

10 minutes

Our expectations (the facilitators')

Explain: *"This workshop is a work in progress and we need your help to make it a better experience for you as well as for those who participate in the future. For this reason, we will be asking you questions at the end of every day and at the end of the workshop.*

You will notice in the agenda that there are recommended individual evening activities. These are optional, but we encourage you to do them.

The more you do, the more you will get out of the workshop and the more we will benefit from your comments."

Say: *"Our main expectation is that this will be a highly interactive workshop, with lots of participation and hands-on practice and a lot of suggestions and feedback from you.*

There is a lot to cover and we may move faster than you would like through parts of the workshop. Don't be concerned if you miss something—all the information presented is covered in the ***Spot On Guide*** *you will be given. What is most important is the practical, hands-on experience of working in groups to develop scripts. That is why we plan to spend most of our time in small groups, adapting/creating, pretesting and revising scripts and doing work plans."*

Your expectations (the participants)

Ask about their expectations. Their responses to what they hope to gain from the training will clarify expectations and provide helpful information about each participant's background and experience.

Write down the responses on a flip chart.

Relate the participants' expectations that were noted on a flip chart to the objectives. Point out which of these we will try to meet throughout the workshop and which we won't.

Introduce the "Car Park" on a flip chart page as way of keeping track of and "parking" topics/issues that may be off topic or just not able to be addressed at the present time. Tell them every attempt will be made to address these issues by the end of the workshop.

Use discussion of expectations as an opportunity to clarify items/issues that may be beyond the scope of this workshop so that everyone has a common understanding before going forward.

Post flip chart pages with the objectives, expectations and car park issues in a visible place for the remainder of the workshop. You may wish to refer to them on the last day during a concluding discussion.

Post the "Car Park" flip chart page with a marker in a place easily accessible to the participants and facilitator. Encourage participants to feel free to write any of their concerns, topics or issues on the flip chart at any time.

Ask: *"What questions/comments do you have?"*

Exercise 1.3

ESTABLISH CLEAR GROUND RULES

- ✓ Help the group establish its own ground rules (or courtesy list) by posting a list, reviewing it and then asking the participants to suggest additional ways for the group to behave. (Add participant ideas to flip chart page and post.)
- ✓ Show ground rules on flip chart page prepared in advance.

10 minutes

Prepare "Ground Rules" on flip chart

Explain: Here are some rules that are tried and true.
Go around the room, ask participants, in turn, to read out loud 1 "rule" at a time. **Ask for additional suggestions** that are not on the list.

Ground Rules

- ❑ Be prompt (mornings and after breaks)
- ❑ Attend all sessions
- ❑ Be open and honest
- ❑ Respect all views and all people
- ❑ Share your views
- ❑ Give everyone a turn
- ❑ Seek first to understand, then to be understood
- ❑ One person speaks at a time
- ❑ No "sidebars" (no side conversations)
- ❑ Stay on topic
- ❑ Be concise; keep comments brief
- ❑ Speak for yourself, not for others
- ❑ What is said in the group stays here, unless everyone agrees to change that
- ❑ Review the ***Guide*** and do other suggested evening activities
- ❑ Turn off cell phones during the sessions
- ❑ Have fun!

(OPTIONAL)
Discuss financial and other logistical issues (5 min)

Enforcing the ground rules: Yellow and red cards

Distribute one red and one yellow card to each team table. Tell participants that the yellow card, a warning, may be held up by anyone, participant or facilitator, when a ground rule is broken (for example, when a mobile phone rings and is answered during a session). The red card, a penalty, may be held up when any participant has broken a rule or rules more than once (for example, keeps answering his/her mobile phone). The group can decide what, if any, penalty applies.

Ask: *"What questions/comments do you have?"*

"EYE" AND "EAR"

5 minutes

- ✓ Ensure that there are different volunteers each day.
- ✓ If the preworkshop assessment was not completed as participants arrived and sat down at their tables, then administer the assessment at this time.

Ask for two volunteers.

Explain that each day we will ask for 2 participants to volunteer to be the "eye" and the "ear": 1 volunteer to observe/watch what happens throughout the day (the eye) and another to listen (ear). Each will report what he/she has "learned" about the way the workshop is going at the end of the day.

For example, the eye might report that the room is too dark or that he/she noticed someone was bored; the ear may report that some participants think the pace is too slow.

Exercise 1.4

ASSESSMENT

20 minutes

Administer "preworkshop" assessment. Please repeat the instructions at the top of the form: "Don't worry if you don't know the answers now. We expect that you will by the end of the workshop."

Hand out and present *Spot On Guide*. Ensure that everyone has a copy.

Direct participants' attention to the ***Guide***. State that you want to "walk them through" the ***Guide*** quickly so they will know how it is organized.

Explain briefly how participants might want to use their guides. **Mention** that it is designed to be a:

- A **"map" of the entire workshop**, to which participants can refer during the workshop

- **A reference for use after the workshop,** which will be especially valuable if personalized with their own notes

Point out that each section of the ***Guide*** begins with a list of topics covered. The ***Guide*** follows the 7-step radio spot production process that we'll explore in-depth over the course of the workshop. Note that Annex 1 of the ***Guide*** contains references and other tools and resources; Annex 2 contains worksheets and tools formatted to be photocopied; Annex 3 contains a number of scripts on malaria topics to help give them ideas for theirs; and Annex 4 is a glossary of relevant terms. We'll refer to the ***Guide*** throughout the workshop.

TEA BREAK

Exercise 1.5

ACTIVE LISTENING

15 minutes

This is the first spot that participants will hear. **Do not discuss the spot.** It must stand on its own, just as if it were being broadcast. Make sure the playback volume is loud enough so that everyone can hear the spot.

After playing the spot once, introduce the "Assessing Radio Spots for Pretest" worksheet as a tool they will work with now and later in the workshop and one they will come to rely on as part of the spot development process.

Say: *"I am going to play a spot for you. Just listen to it."*

Play sample radio spot (dialogue), Track 1

Direct participants to handout. Refer them to handout, "Assessing Radio Spots for Pretest Worksheet." See handout at end of Day One. (Also found in Annex 2 of the ***Spot On Guide***.)

Ask a participant to read aloud the instructions.

Query: *"Why and how do you think you'd use this worksheet?"* [**Answer:** It is used to decide if the spot is ready to pretest with the target audience. It offers some criteria for evaluating a range of spots and selecting the best among them for further development.]

"We're going to play the same spot again. This time, please fill out the worksheet by yourself. If you're not sure of an answer, make your best judgment or guess. Also, circle terms or concepts on the worksheet that you do not recognize. Let's listen to the same spot again and take 5 minutes to answer the questions on the worksheet."

You may want to poll the group to see if they want to hear the spot a third time. Make sure most are finished filling out the form (or at least questions 1–4, depending on time available) before beginning discussion.

Encourage group discussion about the spot and questions. Address questions one at a time—concentrate on questions 1–4 on the worksheet. Call on volunteers to read their answers. Poll group to see how many agree or if they have different answers. Ask how they arrived at their conclusions.

Play sample radio spot (again), Track 1

Ask: *"What questions/comments do you have?"*
Remind them to keep the worksheet for use again later.

THE POWER OF RADIO

60 minutes for the whole section

(☞ See also ***Spot On Guide*** Overview)

Ask: ***"****Why is radio powerful in many countries?"*

- It reaches the largest audience of any media
- It is readily available
- Economical to produce in comparison with TV or video production

Exercise 1.6

BRAINSTORM: WHAT RADIO CAN DO

10 minutes

Use index cards or sticky notes as a means for letting participants record their responses.

State that radio is an influential communication channel for supporting malaria prevention and treatment efforts.

Instruct: *"Participants will brainstorm **in 2s or 3s** from the same table responses to **why is radio so influential and what can it do.** There are cards/notes and markers on each table. Each pair or threesome should write single points/reasons on separate cards/notes. You'll have about 2 minutes to write down your answers."*

Call on each group of 2–3 to tape each response card to the wall, one by one, and as they tape them up, to read them out loud. If any of the next groups notice that they have the same response as a previous group, ask them to post the cards together.

Suggested reasons and examples follow. Use these to supplement the ideas raised by the participants.

Prepare the **bolded items** as a list on flip chart or 1 per card. You may want to present the examples provided or suggest your own.

What Radio Can Do

- **Inform**
- **Raise awareness** about a new idea, a new product or a service that is available.

  For example, "Every fever is a serious matter. Treat children with fever within 24 hours."
- **Create a demand for services.**

  For example, "Ask the community health worker for advice on how to recognize malaria symptoms."

  "Ask the community health worker how to give the right medicine correctly."
- **Reinforce advice** of health care workers and other elements of a communication strategy. Radio has the ability to reach people with the same message more frequently than any health worker or other interpersonal communication source, improving the chances they will remember a given message.
- **Remind people what they have already learned.**

  For example, "Sleeping under an insecticide treated net tonight and every night protects a pregnant woman like you and your unborn baby from malaria."
- **Model behavior** or demonstrate the positive effects of changing to a positive behavior. This could include highlighting the negative effects of a negative behavior as well as giving an example of how to overcome a particular barrier (reason for not doing something).
- **Motivate** people to take action by presenting information in a compelling or entertaining way.
- **Get feedback** from the audience. This includes actions ranging from the audience discussing the messages with others to listeners contacting the radio station.
- **Foster community ownership** by involving the community in designing the messages and/or in monitoring community response and actions through follow-up interviews with listeners or through listenership clubs that monitor radio broadcasts.
- **Complement a national program.**

Wrap up the discussion by putting radio in the following context.

Radio alone is usually not enough to get an audience to:
- know the difference between less hot and very hot (urgent) fever, or
- be able to properly mix the insecticide solution for a mosquito net and treat the net at exactly the right time.

Radio is strongest when it is part of an overall program and when it supports other prevention and/or treatment activities and channels. It can be used to repeat and extend the influence of similar messages given by health workers or community leaders.

Ask: *"What questions/comments do you have?"*

CAUTION

There must be a link between radio content and product/ service delivery.
For example, do not use radio to promote insecticide-treated nets (ITNs) in areas where they are not sold or to encourage intermittent preventive treatment (IPT) where clinics are not prepared to provide it or are constantly out of stock.

MAKING SURE RADIO IS RIGHT FOR YOUR MESSAGE

15 minutes

(☞ See also ***Spot On Guide*** Step 1)

Say: *"Before spending the time and money to adapt or create and produce radio spots, make sure that radio is a good channel to use. At least 30 to 40 percent of your target audience (the group of people you want to receive your message) should have access to radio and listen to it. If they do not, do not use radio to deliver your message. Later we'll talk more about target audiences."*

For example, you may want to use radio to reach specific groups of women. This is a good strategy if enough women in the area(s) you want to reach and in the categories you want (e.g., rural mothers with children under 5, rural grandmothers or urban grandmothers) listen to the radio.

However, if you learn that most women do not listen to the radio, but a sizeable proportion of men do, you may want to use radio to reach men, but you will need to consider how this different audience might change the content or focus of your radio messages. Fathers can encourage and support their wives to do many helpful actions related to malaria.

For example, men can help their wives recognize the danger signs that mean a child needs medical attention. Fathers are also often the key to deciding whether, when and where to seek care for sick children.

Ask: *"How can you find out who listens to the radio?"*
Invite participant ideas before continuing.

Explain: *"You can determine who listens to radio by examining basic listenership information, which may be available from government and/or private radio stations in your area, the Health Education Unit, the Ministry of Information, district health information officer, advertising agencies, media monitoring agencies and/or NGOs.*

Later in the workshop, we'll talk about ways you can find out more about your potential audience, for example, how many and which households have radios, who in the family normally listens, to what stations and program and at what time(s) of the day.

But, first, I have some questions. I will ask you 5 questions to help you sort out whether radio is right for you. Write down Yes or No for each question."

Ask questions one at a time by number.

Ask participants to answer the questions as you read them aloud. The answers will help them sort out whether radio is right for them. Ask participants to number their answers as they write them down.

Put the questions in context: Say: for example, if you want to promote insecticide-treated nets (ITNs)…

Deciding to use radio

❑ Yes	❑ No	❶	Do your local stations reach the geographical areas you need to reach?
❑ Yes	❑ No	❷	Does at least 30%–40% of your **target audience** listen to radio?
❑ Yes	❑ No	❸	Do the local station(s) broadcast in the local language(s)?
❑ Yes	❑ No	❹	Can you/your partners afford to use radio? If not, can you get free radio time?
❑ Yes	❑ No	❺	Are the malaria services and products promoted fully available?

"How many of you said Yes to all 5 questions?"

Explain that if you answer No to any of these 5 questions, you probably should not use radio at this point.

Reassure participants that any of these factors can change, or you can work on changing them, so that you can use radio. For example:

- A radio station could boost its power so that its signal reaches your area.
- More people could listen to the radio or a particular station if something changes.

- A station might add programming in the local language.
- Funding might become available for airtime.
- ITN distribution in your area could increase.

When you can say **Yes to all 5 questions**, then radio is a **good option** for delivering your message.

Exercise 1.7

BRAINSTORM: WHY USE SPOTS AS OPPOSED TO OTHER RADIO FORMATS?

10 minutes

(☞ See also ***Spot On Guide*** Overview)

Instruct: **Participants will brainstorm in 2s or 3s from the same table** on **why use spots.** There are cards/notes and markers on each table. Each pair or threesome should write single points/reasons on separate cards/notes. You'll have about 2 minutes to write down your answers.

Call on each group of 2–3 to tape each card to the wall, one by one, and as they tape them, to read them out loud.

Then, **call** on each group of 2–3 to tape each card to the wall, one by one, and as they tape them, to read them out loud.

Then, **ask the entire group** to suggest how to organize the responses into categories.

Use index cards or sticky notes as a means for letting participants record their responses.

Make sure all groups get a chance to contribute. Suggested reasons follow. Use these to supplement the ideas raised by the participants.

Prepare the **bolded items** as a list on flip chart or 1 per card.

Why Use Radio Spots

- ❑ **Easily adapted** or created and produced, even by people with little radio production experience.
- ❑ Can readily **reflect local languages, culture and values.**
- ❑ **Frequency:** can be played whenever there is a free minute.
- ❑ Effectively **promote a single message** that people will understand and remember.
- ❑ **Flexibility:** you can change your message and, if you're paying for airtime, adjust time schedules for broadcasting them with relative ease.
- ❑ **Economical:** radio spots are also usually quicker and, therefore, less expensive to produce than other radio formats.

Radio spots and programs that are well targeted, researched, pretested and adequately placed in the broadcast schedule become an attractive and cost-effective way to communicate new and time-tested advice.

Ask: *"What questions/comments do you have?"*

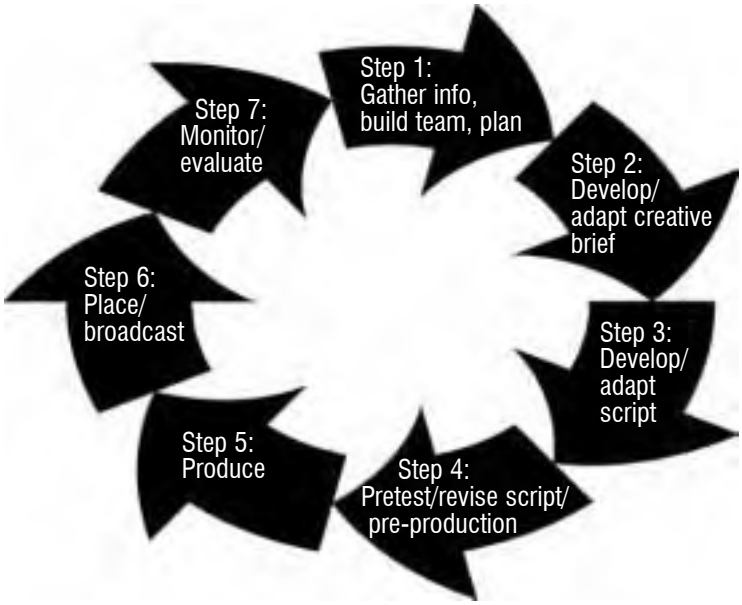
Exercise 1.8
7-STEP RADIO SPOT PRODUCTION CYCLE

25 minutes

Use this as an opportunity to support learning through participation.

- ✓ **Write** each of the steps (minus the number) in large letters on a big card or sheet of paper.
- ✓ Without revealing the 7-step process, **give 1** card to each of 7 participants.
- ✓ **Ask them to line up in random order** in front of the group and to hold up their cards so the group can see each step.
- ✓ **Ask the seated participants** to arrange their colleagues in what they consider to be the right order to produce a radio spot. Then arrange in the proper order.

Post on a flip chart the following illustration of the cycle, then explain each of the steps.



7-Step Radio Spot Production Cycle

1. Gather information about what people in the community know, believe and do about malaria. Build your team and together use the information to plan how you will use radio.
2. Develop a creative brief, the road map for evaluating an existing spot or developing a new one.
3. Adapt an existing radio spot or create a new one.
4. Play it for people from your target audience (pretest), make changes based on their reactions and prepare for studio production.

5. Produce spots.
6. Place/broadcast the spot(s).
7. Monitor and evaluate after they are broadcast

Explain: *"Radio is not direct, interactive dialogue, but these 7 steps are a circular process in which feedback from the community during steps 1, 4 and 7 is incorporated."*

Write the following heading on a flip chart, "Killer Phrases."

Ask: *"What are some typical 'killer phrases' or excuses for not following through on any of the 7 steps, especially research, pretesting, monitoring and evaluation, the steps where you get community feedback?"*

[Examples: "We already know all about our audience." "It's not in my budget"]

Wrap up with the following:
Say: *"Don't let budget or other limitations (such as bureaucratic delays) keep you from planning, learning about your intended audience, pretesting or monitoring/evaluating. Using information gathered periodically and systematically from the community to guide your decisions fosters a 'dialogue.' This is what makes your radio spots effective."*

Refer participants to the 7-Step Radio Spot Production Work Plan and Timeline checklist found in the ***Guide***, Annex 2. This is another, more detailed version of the 7 steps.

Insert an "energizer" before the next exercise if needed.

Assure participants: *"To help you manage this process, during this workshop, we will present the information you need to help you complete these 7 steps, including doing your own work plans for the radio spots you'll be writing and pretesting."*

Ask: *"What questions/comments do you have?"*

Exercise 1.9
MALARIA: A SHARED UNDERSTANDING

30 minutes

Prepare the following list on flip chart or 1 per card.
- Why is malaria serious?

Make sure there are adequate supplies of paper, pens/colored markers and tape before beginning.

This is a short exercise to get a good list of key information about malaria that will become basic shared background. It's also a good way to see what participants know and/or believe.

Do as a large-group brainstorm. Try to get answers from different people each time; call on those who haven't contributed.

Fill in missing information by topic from Malaria FAQs (Frequently Asked Questions) —see Annex 1 in ***Guide*** and info in the following box from page 3 of the ***Guide***. (You can also project this information—or a summary of it—if you prepare an electronic file.)

- How is malaria transmitted?
- Name 2 types of people who are most at risk
- For type 1 person:
  — Consequences of malaria
  — Effective treatment
  — Effective prevention
- For type 2 person:
  — Consequences of malaria
  — Effective treatment
  — Effective prevention

☞Refer participants to Malaria FAQs in Annex 1 of the ***Guide*** while giving complementary information.

Background on Malaria

Malaria is a life-threatening parasitic disease transmitted by mosquitoes. Ninety percent of deaths due to malaria occur in sub-Saharan Africa, mostly to children under 5. **Malaria kills an African child every 30 seconds.** Many children who survive an episode of severe malaria may suffer from learning impairments or brain damage. Pregnant women and their unborn children are also particularly vulnerable to malaria, which is a major cause of perinatal mortality, low birth weight and maternal anemia. (Source: Roll Back Malaria, WHO)

Many countries have programs to help fight malaria. These programs try to assure that:

- ❑ children under 5 and pregnant women receive correct treatment of fever/malaria within 24 hours of onset,
- ❑ pregnant women prevent malaria through intermittent preventive treatment (IPT), and
- ❑ both use insecticide treated nets (ITNs) to kill mosquitoes and prevent malaria.

Improving community behavior related to prevention and treatment of malaria is crucial to save lives.

Communication is an important tool in helping communities to prevent and treat malaria. Face-to-face communication between a trained health worker and a caretaker is the most effective way to teach parents how to treat their children during malaria episodes. But the advice given by health workers reaches only those people who go to see health workers.

Radio can reinforce the malaria treatment and prevention advice that health workers give and deliver information to families whose members have not seen a health worker recently.

Ask: *"What questions/comments do you have?"*

HIGHLIGHTS OF THE NATIONAL MALARIA COMMUNICATIONS STRATEGY

30 minutes

Introduce guest presenter from Ministry of Health.

Announce: *"We'll go to lunch now. After lunch, when you return, please sit with other people you don't know."* (Or have them count off 1–4 and put numbers on the tables).

LUNCH (60 minutes)

Exercise 1.10

USING DATA TO UNDERSTAND THE AUDIENCE

60 minutes

Before starting this exercise, ask: *"How do you usually get research data? (From original research and/or studies?) How do you use it?"*

Overview of exercise for facilitators

Divide tables into smaller teams of 2s or 3s for this exercise. **Hand out** to each team specific data (Demographic and Health Survey [DHS], research reports, etc.).

Post cards on walls or prepare flip charts with topics, such as

- Malaria during pregnancy
- ITNs
- Treatment
- Communication
- Other

Ask participants to write down:

- at least **3 findings**, which can include barriers, divided into separate pages if the topics of the findings differ;
- **descriptive information** as listed; and

- a **suggestion of what behaviors** need to be focused on for each separate page.

After 10 minutes of reviewing the data, encourage them to come to some **conclusions** on the 3 findings.

After another 5 minutes, encourage them to start working on **behaviors** to be improved via radio.

Then spend up to 40 minutes on the discussion (8 minutes per topic.) The group will address topics one at a time. They will post their cards under the appropriate topic and review all of the information about 1 topic. See if others have similar data. Then see what else people know and, finally, add what you know. Once the discussion on each topic is complete, move on to another topic (8 minutes per topic).

Be sure to add to the information by providing or pointing out data they may have missed or other data that haven't been given to them.

Write the behaviors for each topic on a flip chart for future use.

Understanding the Target Audience

Hand out summary of results from your country's research review.

Say: *"Now we'll work in new pairs or groups of 3 at the table where you're sitting to review the data, come to some conclusions, identify something—a behavior for example—that radio can do something about changing."*

First, each pair will have 15 minutes to:

1. **Review the data** and/or short summary information that has been distributed
2. **Write down**
   - at least **3 important findings,** divided into separate pages if the topics of the findings differ
   - **information that describes the subjects** of the research as listed
   - a suggestion of **what behaviors need to be focused on** for each separate page

Say: *"The following chart lists the elements you should be able to gather from the data you have been given."*

Circulate among the teams, helping them to discover findings, draw conclusions, identify behaviors that radio can be used to address.

✓ Explain that we're looking for more general information that radio can do something about changing.

✓ Also please explain to those with DHS data that the totals are found at the bottom of the tables—start there for overall conclusions first.

Prepare the following as a list on flip chart or 1 per card and post.

Research Profile

- ❑ **Data source**
- ❑ **Who** is being described (demographics, lifestyles, values)?
- ❑ **Where** do they live (local, regional, national)?
- ❑ **Findings:** What do they know? What are they doing now? Causes of current behavior? Barriers: why are they not doing what they "should" be (3 findings)?
- ❑ **What behaviors do we need to focus** on in writing radio scripts? Why? How (your ideas from the findings)?

Next, each pair or threesome will place/post their findings under a topic.

- Malaria during pregnancy
- ITNs
- Treatment
- Communication
- Other

Lead group in discussion of findings (40 minutes total—8 minutes for each topic).

Say: *"Going topic by topic, someone from each group will explain what is written for that topic. Once the discussion on one topic is complete, we'll move onto another topic and repeat the review/presentation/what you found/what you know process."*

Ask: *"What else can others add to the topic under discussion from research data that they're aware of? Then add information that you or other facilitators are aware of."*

The following is an example you may want to use to help participants understand what they are to do:

Make sure to select and write down the behaviors for each topic on a flip chart page for future reference.

When all topics are done, complemented by others and yourself, **ask:** *"What questions do you have?"*

Example of results

Topic: **Malaria during Pregnancy**

Data Source:
Draft Communication Strategy for Home-based Management of Fever/Malaria in Children and Control of Malaria in Pregnancy in Uganda 2001–2005

Who is being described? Source:
2001 (Literature review plus qualitative research): Focus groups with parents of children under 5, women over 35, currently or recently pregnant women and individual interviews with community drug vendors, traditional birth attendants and qualified health workers.

Where do they live? Not specified in document, due to multiple sources; assume data are national.

Findings:
1. Service providers offering antenatal services at public and private health facilities do not comply with malaria guidelines, due to lack of orientation on treatment guidelines, private sector providers not trained, etc.
2. Pregnant women not preventing or treating malaria correctly, due to lack of concern about effects of fever, don't recognize malaria symptoms, etc.
3. Pregnant women do not make decisions for themselves regarding health care, since they often lack authority over resources such as funds for transportation to attend antenatal care.
4. Many women do not want to or cannot take sulfadoxine pyrimethamine (SP) (IPT), due to beliefs that it's too strong, has side effects.
5. Pregnant women are not sleeping under ITNs, because many don't have them, due to perceived high cost and low availability.

Suggested behaviors to change:
1. Improve adherence to malaria guidelines of antenatal service providers through orientation of public and private providers.
2. Make information on treatment and prevention of malaria more compelling to pregnant women through demonstrating the importance of prompt treatment.
3. Build a sense of urgency among men to support prompt and proper IPT and treatment of pregnant women with fever to preserve the health of their wives and unborn children.
4. Improve perception of SP so that more pregnant women will seek IPT.
5. Increase the number of pregnant women who acquire and sleep under ITNs by comparing costs of ITNs with costs of hospital treatment.

TEA BREAK

Exercise 1.11
THE "EXERCISE" EXERCISE

7 minutes for the exercise, 8 minutes for discussion

Prepare individual flip chart pages for each of the behaviors and beliefs.

Choose 3 places around the room to tack up the 3 "pairs" of posters. In each spot, put the page on the behavior under the page displaying the belief. This can be done at the beginning of the session or day. If posted earlier in the session, keep the top page covered or folded until each is read.

Belief-Behavior Pairs

Write on 6 separate flip chart pages

1. **Belief:** I believe regular exercise is a good idea for everyone. It reduces stress, keeps the heart and body fit and reduces mortality.

   Behavior: At least 4 days each week I get at least 30 minutes of moderate aerobic or muscle-strengthening activity.

2. **Belief:** I believe regular exercise is good for people with a history of heart disease or who are trying to reduce weight. For others, exercise now and then is fine.

   Behavior: I sometimes get some exercise—maybe about once every week. I might swim, walk, jog and play sports with friends or my family.

3. **Belief:** I generally believe in the concept of regular exercise, but think a healthy, active person gets all the exercise he/she needs without a formal routine.

   Behavior: I'm not a regular exerciser. I walk to the refrigerator, around the house, to the corner for emergency snacks and so forth.

Explain that you are going to read three statements about "beliefs about exercise" to the group. **Point to each as you read it.**

Ask the participants to decide which of the statements best represents their own beliefs.

Say: *"I am going to read the statements again and as I do, could each of you* ***go stand under/next to the statement*** *that best represents your own belief?"*

Read the statements a second time.

Discuss: Do the groupings seem to follow any particular pattern (gender, age, cultural background)?

Ask the participants: *"In each group, please remove the top sheet to display the behavior statement underneath."*

Ask a representative from each group to read **1 of the 3 behavior statements out loud.**

Tell participants to go stand under/next to the statement that best represents their own behavior.

Discuss: Is there a correlation between their beliefs and their behaviors? What have we learned?

Ask: *"What questions/comments do you have?"*

Prepare following on a flip chart.

Disconnect-knowledge/beliefs VERSUS actions/behavior
- Public awareness campaigns—limitations and/or dangers
- Standard training—limited success

Competition

New ways to group people

Targets of opportunity

Research essential

Explain: *"What people do doesn't always reflect what they know or believe. That's obvious to all of us when we think about our own actions, but sometimes when we're planning health promotion activities, we forget this basic tenet.*

"This should remind us that just giving people information (typical public education model) is generally not enough—even convincing them of a new belief may not move people to take a beneficial action. For example, people know that smoking is bad for their health, that it even may cause cancer, but they smoke anyway. Also, just giving information can also be dangerous.

"For example, people told to get 'a malaria drug' to treat their fever may get the wrong drugs. Same thing with training—just learning how

OPTION

If there is additional time and there is interest in illustrating behavioral theories, you can also post 3 additional sheets that read:

A. I feel that I will never be able to exercise regularly.

B. I intend some day to exercise regularly.

C. At one time I have actually tried to exercise regularly.

These can be used to further divide group 3. They illustrate the concepts of self-efficacy (I can do it), intention to act and try the behavior. This option illustrates "stages of change" as a way to segment audiences as well as the concepts of self-efficacy and intention.

to do things does not mean that people will do them, especially over an extended time.

"A behavior change model (Behavior Change Communication/BCC) does not assume that a lack of information is the reason people don't do something. We look beyond awareness/knowledge to:

- *identify the competing behaviors that are making appeals to our audience;*
- *look for new ways of segmenting the audience;*
- *find something the audience can (easily) do; and*
- *look for targets of opportunity—that is, where can I get the biggest bang for the buck? We may be more successful at moving the 'sometimes exercise' segment to the goal of frequent exercise than getting the 'almost never exercise' folks all the way there.*

"This activity points us toward the value of doing research, especially into why people do what they do or don't do what they 'should' do."

Prepare on 2 flip charts:

Public Education Model
(Focuses on awareness)

People don't do. → Because they don't know → Therefore, inform them → And they will do

Behavior Change Model
(Focuses on action)

People don't do. → We find out why (research: benefits, barriers, costs) → Provide an intervention (something people can do) → People will DO

Ask: *"What questions/comments do you have?"*

Now that the participants have reviewed the research results and understand that knowing does not mean doing, it's time for them to take what they learned and try to develop behavioral objectives.

Your job is to guide them through this process, **keep them thinking about behavior** rather than knowledge and get them to focus on some core areas that are important to their activities.

KEY MALARIA BEHAVIORS

60 minutes

Introduction identifying behaviors to target (5 minutes)

Say: *"Now, we're going to discuss what specifically you will use radio spots to convey."*

We've looked at data on different topics, but within those topics a number of different malaria behaviors can be addressed through radio communication. Often the overall objective will already be determined by the national or district-level malaria program. If not, reviewing information related to the following topics can help you decide which objective to focus on in your radio spots.

To develop effective radio spots that address treating and/or preventing malaria, you need to be able to focus on key behaviors. To develop these, you need to know about different issues related to these interventions:

- the malaria patterns (who gets it, when, where)
- government policies concerning malaria
- services/products
- perceptions and behaviors of the local population, such as the information that you learned from the previous exercises

You also need to specify the target for the suggested behavior.

Explain that this exercise is based on what we learned from the earlier exercise where we analyzed research and discussed results and suggested behaviors we need to focus on.

Say: *"First, let's listen to some radio spots and try to guess what behavior they're recommending and to what target audience."*

Exercise 1.12

TARGETING BEHAVIORS TO SPECIFIC AUDIENCES

15 minutes

Listening exercise (group)

Play the following sample non-commercial spots (PSAs) that have been gathered, one at a time. (Do not mention the names of the spots or who produced them. See chart in the Introduction for descriptions.)

a. Track 9
b. Track 12
c. Track 13

For each one, **ask**: *"Who is the target audience? What behavior is this spot trying to promote?"*

Discuss. Write down the answers and specify topic. Repeat for the next spot.

Exercise 1.13
DEVELOPING BEHAVIOR OBJECTIVES

40 minutes

Table exercise

Prepare the following headings one each on flip charts or on 1 card each to be posted on flip charts around the room

- Prevention of malaria
- Accessibility/quality of malaria products/services
- Recognition, care-seeking, acquisition of treatment
- Utilization or follow-up of treatment

Instruct each table to write at least 1 target audience and 1 behavior objective for each of the 4 posted topics that is different from those in the spots they just heard.

Use separate pieces of paper that will be posted around room.

Have them post their pages, then have 1 team review each topic and group similar behaviors together.

Ask: *"What questions/comments do you have?"*

When they've finished each topic, **ask**: *"Are there any other behaviors you can think of for this topic?"*

Use the list below, data/suggestions that came out of the research exercise and questions in the grid "Malaria: The Issues" (Annex 1 in the ***Guide***) to prompt the group for other ideas for behaviors.

Also, at the conclusion of the discussion, you may want to refer participants to the table on page 30 in the ***Guide***.

Encourage participants to provide feedback on each others' listed behaviors. Then, provide some variations, if necessary, to make them more interesting, less didactic, etc.

Say: *"Here are a number of malaria/fever-related behavior objectives that may be promoted using radio that you might consider as you write your core messages:*

- *increase recognition of specific child health danger sign(s) that prompt care-seeking;*
- *reduce time between fever onset and care-seeking for children with fever/convulsions;*
- *acquire the appropriate medicine promptly;*
- *complete the treatment: take medicine for the correct amount of time, the correct number of times per day;*
- *improve follow-up/referral for sick children;*
- *prevent malaria by using treated mosquito nets nightly (children and pregnant women); and*
- *prevent malaria among pregnant women by their taking IPT."*

Say: *"One behavior objective can lead to several spots. Therefore, it is important that you choose only **1** behavior objective at a time, **to work on as you develop** your radio intervention."*

Ask: *"What questions/comments do you have?"*

Exercise 1.14
DAILY REVIEW/QUIZ SHOW

20 minutes

Table exercise

Have the teams at each table collaborate in reviewing the day's topics and writing down at least 4 questions they could pose to other teams. The topics are up to them.

Each **team appoints a "presenter/quizmaster"** who reads the question aloud to the whole group. Anyone on another team may answer. The originating team is the arbiter of the final correct answer. Have each team read a question in turn until **at least 2 questions (more if time permits) from each group** have been asked and answered.

Hand out small "prizes" to all participants at the end of the session. (Everyone is a winner in this workshop.)

End-of-Day Review "Quiz"
To help participants retain and review what they have learned up to this point, try this "quiz show" technique. Be sure to repeat instructions s-l-o-w-l-y and ask for questions. Reinforce key points as the game progresses.

DAILY FEEDBACK FORM

20 minutes

Ask participants to complete the **handout** and hand in.

EYE AND EAR REPORTS

10 minutes

Call for Eye and Ear reports and select Eye and Ear for Day Two.

CLOSE

10 minutes

Thank/praise participants for their hard work.

Suggest evening activity:
1. Review Steps 1–3 in the ***Guide***.
2. Develop criteria that answer these questions:
   — What makes a radio spot good?
   — What makes a good radio spot?

Ask participants to sit with different people when they return the following morning or count off 1–4 again.

Facilitator's Homework/Preparation for Day Two

1. **Analyze daily feedback data** to identify any problems—things marked 3 or less on page 1 or other negative comments. Work to resolve those issues related to the venue, for example, lighting.
2. **Review assessment data** to:
   - Identify potential moderators—focus on district people if possible, but be sure to identify 1 male and 1 female for each language group—preferably from different districts. The moderators will play a role on Day Three in the practice pretest session.
   - Get some idea of the level of expertise of participants. Determine what they know and don't know, so you can decide where to spend more time and where to spend less during your training.
3. **Prepare flip charts and audio.**

Handouts follow

Preworkshop Assessment

Name: _____

Title: _____

Organization/Institution: _____

District: _____

A. Please write your answers to the following questions. Do not worry if you don't know all the answers. Just do the best you can. Do not collaborate with others.

1. What are 2 of radio's strengths?

a. _____

b. _____

2. List one possible limitation to using radio.

_____

3. What are the steps in the radio production cycle?

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

4. Which 2 types of people are most vulnerable to malaria?

a. _____

b. _____

5. Why is it important to review research results before writing a radio script?

_____

_____

continued next page ➤

Preworkshop Assessment (cont'd)

6. Please indicate to what extent you agree with the statement: If people are given all the facts about a topic, they will use this knowledge to change their behavior.

- ❑ Strongly agree
- ❑ Agree
- ❑ Disagree
- ❑ Strongly disagree

Please explain why you feel that way:

_____

_____

7. What is 1 purpose of a creative brief?

_____

8. Please define the word "behavior"

_____

9. Give 1 reason why radio spots should be pretested before they're produced.

_____

10. With whom should radio spots be pretested?

_____

11. List 2 elements of pre-production (things that need to be done before you produce a spot), other than pretesting.

a. _____

b. _____

12. Give 2 criteria you would use to select a radio station/program on which to air your spot.

a. _____

b. _____

13. Specify the minimum number of times each spot should be broadcast per week.

_____

continued next page ➤

Preworkshop Assessment (cont'd)

14. Give one reason why using free airtime may not be a good idea.

_____

15. Why is it important to monitor and evaluate your radio broadcasts?

_____

16. When should you conduct the first evaluation of your radio spot broadcasts?

_____

B. Please rate each item below. Base your responses on your ability to carry out the activity using the following scale:

A = Have never done this
B = Have participated in doing it, but could not do it alone
C = Could do it alone, but haven't yet
D = Have done it myself, but could not train others how to do
E = Have done it myself AND have trained/could train others how to do this

1. Critically evaluating the quality of radio spots	**A**	**B**	**C**	**D**	**E**
2. Analyzing research data before developing radio spots or other creative materials	**A**	**B**	**C**	**D**	**E**
3. Writing a creative brief	**A**	**B**	**C**	**D**	**E**
4. Adapting existing scripts	**A**	**B**	**C**	**D**	**E**
5. Developing new scripts	**A**	**B**	**C**	**D**	**E**
6. Facilitating a pretest of radio or other creative materials with the target audience	**A**	**B**	**C**	**D**	**E**
7. Moderating focus groups	**A**	**B**	**C**	**D**	**E**
8. Analyzing results of pretesting and using them to revise script	**A**	**B**	**C**	**D**	**E**
9. Producing radio spots/materials in a studio	**A**	**B**	**C**	**D**	**E**
10. Developing action plans for broadcasting radio spots	**A**	**B**	**C**	**D**	**E**
11. Integrating radio materials into an overall communication strategy	**A**	**B**	**C**	**D**	**E**
12. Planning how to monitor radio broadcasts	**A**	**B**	**C**	**D**	**E**
13. Planning how to evaluate radio broadcasts	**A**	**B**	**C**	**D**	**E**

Thank you!

Assessing radio spots for pretest

Worksheet

While the radio script is read aloud several times, answer the following statements "yes" or "no." Select the spot(s) with the highest number of "yes" responses. Rewrite the spot if you cannot answer "yes" to more than 10 of these criteria.

❑ Yes ❑ No ❶ It is clear **who the target audience** for this spot is. (Who is it? What elements of the spot make it clear that this is the target audience?)

❑ Yes ❑ No ❷ The spot asks people to **do** a concrete action. (What is it?)

❑ Yes ❑ No ❸ The spot tells people **why** they should perform this action.

❑ Yes ❑ No ❹ The spot has **1 message**. (What is it?)

❑ Yes ❑ No ❺ The message is repeated at least twice.

❑ Yes ❑ No ❻ The spot is "different" from other materials you hear on the radio right now.

❑ Yes ❑ No ❼ The spot uses sources of information that your target audience trusts to give them information about the health of their children.

❑ Yes ❑ No ❽ The spot makes listeners feel happy, loving or confident that they can do what you are asking.

❑ Yes ❑ No ❾ The spot shows people having positive results from doing the right action.

❑ Yes ❑ No ❿ The spot creates an image in your mind. (What do you see?)

❑ Yes ❑ No ⓫ The spot uses the phrases and words that your target audience uses.

❑ Yes ❑ No ⓬ The spot sounds natural—like a conversation, not a speech.

❑ Yes ❑ No ⓭ The spot uses a slogan, jingle, sound effect or music that you can use over time to give continuity to your spots.

❑ Yes ❑ No ⓮ The music is relevant to your target audience and creates a specific mood.

Total _____

Adapted from *Radio Guide: A guide to using radio spots in national CDD programmes,* p. 45.

Example
USING DATA TO UNDERSTAND AUDIENCE

Topic: **Malaria during Pregnancy**

Data Source:

Draft Communication Strategy for Home-based Management of Fever/Malaria in Children and Control of Malaria in Pregnancy in Uganda 2001–2005

Who is being described/research methodology?

2001: Literature review plus qualitative research (focus groups with parents of children under 5, women over 35, currently or recently pregnant women and individual interviews with community drug vendors, traditional birth attendants and qualified health workers).

Where do they live? not specified in document, due to multiple sources; assume data are national.

Findings:

1. Service providers offering antenatal services at public and private health facilities do not comply with malaria guidelines, due to lack of orientation on treatment guidelines, private sector providers not trained, etc.
2. Pregnant women not preventing or treating malaria correctly, due to lack of concern about effects of fever, don't recognize malaria symptoms, etc.
3. Pregnant women do not make decisions for themselves regarding health care, since they often lack authority over resources such as funds for transportation to attend antenatal care.
4. Many women do not want to or cannot take SP (IPT), due to beliefs that it's too strong, and has side effects.
5. Pregnant women are not sleeping under ITNs, because many don't have them, due to perceived high cost and low availability.

Suggested behaviors to change:

1. Improve adherence to malaria guidelines of antenatal service providers through orientation of public and private providers.
2. Make information on treatment and prevention of malaria more compelling to pregnant women through demonstrating the importance of prompt treatment.
3. Build a sense of urgency among men to support prompt and proper IPT and treatment of pregnant women with fever to preserve the health of their wives and unborn children.
4. Improve perception of SP so that more pregnant women will seek IPT.
5. Increase the number of pregnant women who acquire and sleep under ITNs by comparing costs of ITNs with costs of hospital treatment.

7-step radio spot production cycle

Work plan and timeline

A checklist for planning, producing, airing, pretesting and evaluating effective radio spots

Step/activity	Who will do it	By when	Funding
PRE-PRODUCTION			
Step 1: Plan. Gather information, enroll partners and decide how to use radio to support your malaria program Decide: ❑ Is radio **appropriate**? Build your team Gather and analyze information about potential target audiences, including: ❑ Radio listening surveys ❑ Program evaluations ❑ Ethnographic and other qualitative research about what people know, believe and do about treating young children for malaria and preventing children and/or pregnant women from getting malaria ❑ Existing spots/scripts and creative briefs ❑ Pretesting materials and reports Determine if you need additional research to fill in the blanks. If so, conduct the research and analyze your findings. Decide: ❑ **What** malaria **objective** you will focus on ❑ **How many** spots you will develop ❑ What your **budget** is and whether you can afford it Complete a creative brief for your radio spot			
Step 2: Develop/adapt a creative brief Decide: ❑ Whether to adapt existing spot(s) and/or develop new spot(s) ❑ **What** specific **audience segment** you want to reach ❑ **What** the target audience should **do** ❑ **Why** they should do what you are asking Complete a creative brief for your radio spot			

continued next page ➤

7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when	Funding
Step 3: Adapt/develop script Write or adapt the script(s) ❑ Decide what source(s) of information, formats and words and phrases of your target audience you will use in your spot(s) Review the draft scripts to ensure that the messages are technically correct and locally appropriate Secure approval for pretest scripts Produce pretest spots. (It may be less expensive to pretest voiced scripts before fully producing the spot in the studio. If producing in the studio, see the pre-production components of Step 4 and all of Step 5.) Keep scripts and original tapes for future reference			
Step 4: Pretest, revise and pre-produce concepts, messages, spots based on findings Pretest the spots Choose and/or change spots based on the results of the pretest Conduct pre-production ❑ Cast the voices ❑ Gather sound effects, music, etc. ❑ Secure music rights/permission(s) ❑ Rehearse ❑ Develop a schedule ❑ Rent/hire the studio ❑ Revise budget if necessary			
PRODUCTION			
Step 5: Produce spots ❑ Record spots ❑ Mix, edit as needed (post-production) ❑ Duplicate/dub copies ❑ Package			

continued next page ➤

7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when
POST-PRODUCTION		
Step 6: Place/broadcast spots Determine the best station(s) to reach target audience Negotiate a broadcast schedule, with each spot airing at least twice a day during the hours your target audience is listening Conduct informational meeting or other activity with radio station staff as partners of your malaria team Distribute the spots to the radio station(s): Station 1. Station 2. Station 3. Get copy of radio station's schedule to facilitate monitoring airing of your spots		
Step 7: Monitor, evaluate and revise Monitor your spots to ensure the radio station is airing them when agreed Evaluate how frequently your target audience is hearing your radio spots, on which stations and when and what effect the spots are having on what they know, believe and do Based on the results of the evaluation, decide whether to continue broadcasting the same spots and/or develop new ones		

Adapted from *Radio Guide: A guide to using radio spots in national CDD programmes,* p. 73.

DAY TWO

DAY TWO

Topics/Activities	Duration	Facilitator	Time	Notes
Sign in			8:00–8:30 a.m.	
Opening • Welcome and present feedback from Day One • Review key learning points from Day One • Review today's agenda • Select Eye and Ear	 10 min 10 min 5 min 5 min		8:30–9:00	
Creating good radio spots The language of radio intro: • Exercise 2.1–2.2: Voice • Exercise 2.3–2.4: Music • Exercise 2.5–2.6: Sound effects • Exercise 2.7: The 3 elements • Exercise 2.8: Criteria for what makes a good/bad spot • Exercise 2.9: Applying criteria • Exercise 2.10: Beyond spots: other radio formats (drama, news, etc.)	 5 min 20 min 20 min 20 min 10 min 5 min 10 min 10 min		9:00–10:50	
Tea break			10:50–11:05	
The creative brief—what it is and why it is use • Exercise 2.11: Determining key promises and support statements	25 min 10 min		11:05–11:40	
Basic radio skills • 8 simple rules for writing for radio spots How to write a radio script • Exercise 2.12: Storytelling Basic rules for formatting a radio script Calculating length—production elements to keep in mind • Exercise 2.13: Scriptwriting	 15 min 5 min 20 min 10 min 10 min 20 min		11:40–1:00	
Lunch			1:00–2:00 p.m.	
Adapt existing spots intro • Exercise 2.14: Adapt/revise creative brief, rewrite existing spot(s) • Exercise 2.15: Present spots—perform, critique, get feedback • Exercise 2.16: Revise scripts, translate into local language, assign roles, rehearse	5 min 55 min 30 min 60 min		2:00–3:00 3:00–3:30 3:30–4:30	
Tea break (Working)			4:30–4:45	
Daily feedback form	15 min		4:45–5:00	
Eye and Ear reports	10 min		5:00–5:10	
Game show: Review of day's key learnings	15 min		5:10–5:25	
Close (suggest evening assignments/activity)	5 min		5:25–5:30	

DAY TWO

OBJECTIVES

- Familiarize participants with the "colors of radio"
- Introduce them to use of storytelling as part of the process of developing spots
- Work with them to develop their own creative brief for an adapted spot
- Build core skills in scriptwriting (practice)

NOTES

OPENING

30 minutes

- ❑ Ask participants to sign in
- ❑ Place the day's handouts on team tables before the session begins
- ❑ Open: Welcome back participants; ask if they have changed tables and are now sitting with new people
- ❑ Discuss feedback from Day One and provide a brief summary of your findings, noting only trends that you found (2 min)
- ❑ To review key "learnings" from Day One; ask participants to name top 3
- ❑ Present agenda for Day Two
- ❑ Select Eye and Ear

Ask: *"What questions/comments do you have?"*

Symbols to help navigate the manual

- Facilitator's notes
- Write/use flip chart
- See references
- Examples, anecdotes
- Audio to be played
- Spoken out loud
- Caution

CREATING GOOD RADIO SPOTS

110 minutes

FACILITATOR'S NOTES

Introducing radio, its language, approaches, formats and characteristics provides an opportunity for everyone to get involved. Take advantage of the fact that most participants are "experienced" radio listeners.

- ✓ Channel participants' experience as listeners in a way that provides a shared understanding of the key concepts needed to adapt, develop and produce spots.
- ✓ Watch the time, since it's easy to go over time.

Determine when and if you want to digress and discuss related subjects such as "other radio formats" or "what makes something newsworthy." For example, many of the characteristics that make a story newsworthy are the same as those that can grab the attention of listeners in a spot.

See "Making your Story Newsworthy" (page 92) for supplemental information.

Write on flip chart or separate, large-format cards, "voice," "music," "sound effects." Post as each is discussed.

THE LANGUAGE OF RADIO

5 minutes

Two basic formats for spots

1. Announced spots

Use a voice-only approach, usually a monologue. A simple script is given to a disc jockey (DJ) or announcer/presenter to be read live or perhaps recorded for later broadcast.

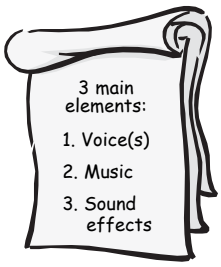
Ask for an example of an announced spot.

2. Produced spots

Range from very simple voice-over-music recordings (monologue) to elaborate, but brief mini-dramas. Produced spots often contain more than 1 voice (dialogue) and incorporate music and/or sound effects to convey the message. In this workshop we'll talk mainly about produced spots.

Ask for an example of a produced spot.

Three main elements



Explain that the basic language of radio is made up of 3 elements, which can also be thought of as 3 different colors.

- voice(s)
- music
- sound effects

(There is one other element or "color" that usually goes without saying, silence. This includes actual silence, allowing the listener to breathe, but also relative silence, such as using the power of a whisper over a shout.)

Put together creatively, the 3 colors have the potential to paint memorable images in your listeners' minds and give your radio materials impact.

VOICE

Voices communicate far more than the words they are saying.

Exercise 2.1
USE OF VOICES

10 minutes

Ask: *"What are some of the ways voices create a mood or atmosphere?"*

List participant ideas on flip chart.

Refer to the following to supplement ideas about voices raised by participants.

- **Speed**
  - People speak quickly to communicate excitement, nervousness or anger.
  - They speak more slowly to communicate thoughtful, deliberate or loving emotions.

- **Intensity (volume)**
  - People speak loudly when they are angry or excited.
  - They speak more softly when they are talking lovingly or "aside" to someone else.

- **Accent and speech patterns**
  These can reflect geographic, ethnic, educational or social backgrounds

Two basic approaches

1. **Monologue**
   One voice—a "real" or fictional person
2. **Dialogue**
   Two or more voices—real or fictional characters

Use of voices

Explain that one way to make radio spots fun to listen to is to vary the number of voices from spot to spot. Two basic approaches are the monologue and the dialogue.

The voices communicating the message should sound familiar, use local language and expressions and be in a setting similar to that of the target audience. People will be more likely to listen to your radio materials and do what they are suggesting if they believe in and trust the people who are talking in them.

Ask what the advantages and disadvantages are of monologues versus dialogues. Responses are provided for your reference in the table that follows. (☞ Refer to "Monologue vs. Dialogue Chart" below on page 42 in Step 3 in ***Spot On Guide***.)

Monologue vs. Dialogue

Description	Advantages	Disadvantages
Monologue The voice of 1 person. Types include: 1. **Informational**—a person talks in the third person to explain something/give information; the most common format in most countries for both programs and spots.	Simple and less costly to produce.	Monotonous and may sound like all of the other materials on the radio.
2. **Testimonial**—a real or fictitious person talks in the first person about his/her own experience. 3. **Character**—a memorable character, either real or fictitious, who is a credible source of information.	Effective because listeners identify with the person talking. Easy to produce.	Can be ineffective if listeners don't find the testimony appealing or believable.
Dialogue Voices of 2 or more people. These voices can be: 1. **Real people** talking about their own experiences through an interview, roundtable or panel discussion, or a news story may be presented if it includes interviews or a sequential use of multiple voices as testimonials.	Frequently more attractive and interesting because of the variety of the voices and interchange of different opinions and perspectives.	Can be more complex and costly to produce.
2. **Fictional people** discussing the messages in a setting the target audience would experience, similar to a radio drama.	Dialogue is how we engage with the world. Characters inform, argue with and amuse one another, and express outrage through the give and take of dialogue.	

Exercise 2.2
THE IMPACT OF VOICES

Prepare to play 3 voice-only spots.

A. Low-emotion monologue Track 3

B. High-emotion monologue Track 4

C. Natural-emotion monologue Track 5

10 minutes

Say: *"I am going to play three spots: A, B, and C."*

Play spots with brief pause between each one.

Ask: *"How does this voice make you feel? How does the voice sound?"*

When you've played all 3, **ask** participants to compare the spots.
"What works? What doesn't? Which of the 3 spots do you feel would be most effective? Why?"

Exercise 2.3
THE IMPACT OF MUSIC

10 minutes

Say: *"Music can be a powerful way to communicate beyond words."*

Ask: *"What can music do in a radio spot? What about in another radio format (e.g., drama, magazine show)?"*

List participant ideas on flip chart

Refer to the following to supplement ideas about music raised by participants.

- ❑ **Act as a theme song.** Many radio programs have a consistent opening and closing theme song that quickly identifies the program for the listener. Select a musical theme that is appropriate for your specific target audience. A consistent opening and closing theme song used across a series of spots can help listeners quickly identify the program/material.

  For example, if you want to reach (target) urban women, select a theme song that uses rhythms, instruments and melodies that these women like and find appropriate.

- ❑ **Attract attention;** spice up a spot.

- ❑ **Establish a mood.** In many radio programs, music is played softly underneath the voice of the announcer. This "music bed" can be useful when it contributes to the mood of or adds emotional strength to the material.

  For example, light, fast music can signal a happy mood, while slow, heavy music creates a sad one. Select music to create a specific mood or don't use it at all.

- ❑ **Create transitions.** A musical transition or segue (seg-way) is 2–5 seconds of music that is used to separate scenes or portions of radio material or to signify the end of a scene.

- ❑ **Provide a signature.** A jingle is an original short (5–10 seconds long) song that is composed expressly to create an identity or audio signature for a product or idea. It may be used to maintain continuity from one spot to another.

  For example, a jingle is often the slogan (frequently the reason why people should do what you are asking) put to music. The best jingles are short, catchy tunes that stick in a listener's mind, reinforcing the message long after the spot has gone off the air.

"Rules" for using music

- **Favor instrumental music** (without words). It is usually most effective for when people are speaking.

  Vocal performances generally tend to compete with what people are saying, but a well-timed vocal piece with relevant lyrics can be the right element that grabs the listener's attention.

- **Be aware of the dynamic range** (the distance between the softest sounds and the loudest sounds in a piece) of the music, because it can overpower the voice in loud parts or even "disappear" during quieter parts.

- **Don't use too much music or the wrong music.** It will catch the listener's ear and distract from the message.
- Most important: **How do you know the music is right? Test the music with your target audience** to make sure that it communicates the right mood and does not undercut the message.

Exercise 2.4

VOICE + MUSIC

Prepare to play 1 audio sample. You may want to poll the group to find out if they want it repeated. Or you can emphasize that hearing it once simulates the way listeners will experience it.

Track 6: Voice only + music under the entire spot.

10 minutes

Say: *"I am going to play 1 spot."*

Play spot.

Ask: *"What do you think? What works? What doesn't?"*

Highlight that **producers must be aware of copyright laws** regarding the use of music. Check on whether you must pay a royalty fee or secure permission to use the music you've chosen.

Refer participants to "Music use rights and permissions" discussion on page 44 in Step 3 in ***Guide***.

Play the **pre-produced musical theme** to be used as a jingle in their spots. **Inform** them that music use rights are expensive and that is why we secured an original theme for you to use in your spots. Add that the theme will also link the different spots.

An alternative to using commercially available music is to commission original material for use in your spot. Costs vary, but you will own it.

SOUND EFFECTS

5 minutes

Explain that sound effects are any sound other than voices or music. For example, sounds of babies crying and people talking (quietly) in the background can create the impression that a mother is at a health center.

CAUTION

Natural sound must be recorded separately from any interview or narration. It is difficult to isolate and record good-quality, natural sound effects. Use of poorly recorded sound effects can do your message more harm than good.

Three types of sound effects

- **Natural sound effects** are sounds that are recorded live at the location where the action originates. Listen carefully and decide which of the natural sounds actually being produced at the location are desirable and should be recorded live or accessed through a library of pre-recorded sounds.
- **Pre-recorded sound effects** can help create an illusion or picture in the listener's mind. Many radio stations have collections of sound effects from various sources and locations recorded by professionals on records or tapes or CDs.
- **In-studio, manually created sound effects.** If pre-recorded or on location sounds are not available, try creating them manually in the studio. Many common background scenes may call for a combination of ordinary sounds. For instance, the interior of a restaurant usually involves the sounds of dishes, glassware and background conversation. Record the sounds of props being manipulated in the studio to capture a sense of a place to mix into your spot later.

Explain: *"When you adapt or develop the script, you will have to decide which and how much of your sound effects will help the listener understand where the characters are or where the action in the spot takes place."*

Ask: *"What are some of the ways sound effects create a mood or atmosphere, and how might you use them to communicate something?"* Suggested list follows.

List participant ideas on flip chart. Refer to the following to supplement ideas about **music** raised by participants.

Sound effects
- Establish a place
- Create a mood
- Establish time
- Indicate entrances and exits
- Create a transition

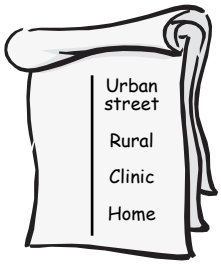
Exercise 2.5

SFX: USING SOUND TO TELL A STORY

Regardless of which column you decide to use, consider giving 1 example from each column to illustrate what the exercise is aiming at.

10 minutes

Draw a line down the center of the flip chart paper. **List** a set of sounds in column A and leave column B blank. Or leave A blank and ask for B. See sample chart below.



Give an example from column A.
Ask the participants to suggest what it communicates to them as listeners.

Ask: *"Here are some sounds. What do they tell us?"*

Sound effect	What it tells the listener
traffic noise, cars, horns (location)	urban street
chickens (location)	rural
babies crying (location)	clinic
woman humming while sweeping the floor (mood)	home, contentment
feet running, door slamming (mood)	urgency
rooster crowing (time)	morning
crickets (time)	evening

Transition

Although music is a much more common transition cue, sound effects can accomplish the same purpose.

For example, the sound of footsteps approaching ("fade-in") or going away ("fade-out") from the scene will help the listener understand that someone is entering or leaving a room.

The use of other sounds can reinforce those transitions.

For example, if an actor leaves the scene angrily or quickly, you hear the door slam and/or quick footsteps.

As with the other elements, SFX can also create mood or atmosphere, depending on:

- **Speed**
  The pace of a sound can communicate excitement or wearines. For example, footsteps.

- **Intensity**
  Loudness or softness of a sound can add to mood, urgency, distance. For example, siren that starts soft then gets louder.

Ask: *"What story, mood and atmosphere do you think of as I read aloud the following sound narrative?*
- *a car drives up (fade-in sound of car engine)*
- *the car door slams, approaching footsteps*
- *a squeaky door opens*
- *the actor's speech (breathless, rushed, excited)"*

Ask someone to volunteer another, slower, version of this sound narrative. Then ask what happens to the story and its effect.

Exercise 2.6
SFX TOO

10 minutes

Prepare to play another audio sample. You may want to poll the group to find out if they want it repeated. Or you can emphasize that hearing it once simulates the way listeners will experience it.

Track 7: Voice + SFX

Play sample: Voice + SFX

Ask: *"What do you think? How are sound effects used? What are they trying to tell the listener? What works, what doesn't?"*

"Rules" for using sound effects

There are a few basic rules for using sound effects in your radio materials:

- **Don't use too many!** Beware of writing sound effects into a script that are meaningless in the scene. Too many sound effects are confusing to the ear and distract the listener from the message.
- **Use your script** to help listeners interpret the sound effect.
  For example, having one of the actors say, "Good morning, Mary, how are you?" helps listeners to understand approaching footsteps and a knock on the door. Some sounds, such as fire, rain, water effects, footsteps and other physical activity sounds, are particularly confusing if they are not supported or explained in the text.
- **Test any sound effect with your target audience** to make sure that they understand it and do not find it distracting or inappropriate.

Exercise 2.7

RADIO'S THREE ELEMENTS OR COLORS

Prepare to play another audio sample. You may want to poll the group to find out if they want it repeated. Or, you can emphasize that hearing it once simulates the way listeners will experience it.

Track 8: Voice + SFX + music exaggerate all three elements

10 minutes

Play sample: Voice + SFX + music exaggerated

Ask: *"What do you think? Too much or too little of one 'color'? What works? What doesn't?"*

"What questions/comments do you have?"

The following discussion ties together much of what was just presented as the 3 basic elements or primary colors of radio— voice, music and sound effects. Help the participants draw on the previous material to arrive at their criteria.

Pose questions to participants:
(We asked you to think about this last night.)

1. **What makes a good spot?** (What makes a spot that communicates effectively, and what technical elements engage the listener?)
2. **What makes a spot bad?** (What makes a spot that does not communicate effectively, and what technical elements distract the listener?)

Exercise 2.8

CRITERIA FOR WHAT MAKES A GOOD/BAD SPOT

5 minutes

List on flip chart. Refer to the following to supplement ideas raised by participants

Good spots	Bad spots
Create a picture in people's minds	Do not suggest a place or mood
Communicate a single message	Include too many messages
Make people feel something after they listen	Are bland, like a lecture
Show people doing what you are asking and being rewarded or praised for it	Tell, do not show an action/behavior
Use an unexpected approach—catch people's attention by using music, words, sound effects, jingles, slogans or taglines in an unusual or unexpected way	Are boring, confusing and/or use inappropriate elements—music, voices, sound effects
Use quality voices—understandable, reflect the voices of the target audience and/or an authoritative, trustworthy tone	Use poor-quality voices—unclear pronunciation, wrong accent, do not echo the listeners' patterns
Demonstrate good technical production quality—all the elements are balanced	Are of poor technical production quality

Exercise 2.9

APPLYING CRITERIA—CRITIQUE

Prepare to play 3 audio samples.

1. Track 9: PSA or commercial spot that shows a good creative approach to a health issue

2. Track 10: Commercial spot that shows an unusual approach to an issue or product

3. Track 11: PSA or commercial spot that shows a good creative approach to an issue or product

10 minutes

Play audio sampler of three spots one at a time.

Say: *"Think about the voice, music and sound effects and how these are used."*

One by one, **ask** participants to apply their criteria to evaluate the spots. They should refer to the first four questions from the worksheet "Assessing Radio Spots for Pretest" introduced yesterday. (☞ See also Annex 2 of the ***Guide***.)

Discuss in terms of quality, applying all of the criteria they have learned so far, including technical criteria, for example, how the 3 elements—voice, music, sound effects—were used.

Determine: Which was most effective? Why? What did the best spot do that that the others did not?

Ask: *"What questions/comments do you have?"*

Insert an "energizer" if needed.

BEYOND SPOTS: OTHER RADIO FORMATS

Explain that radio is a very flexible medium. There are many styles of presentation or formats beyond spots.

Exercise 2.10
BEYOND SPOTS

10 minutes

Ask participants to describe other formats and how/why they would use them to communicate about a specific malaria prevention or treatment issue.

Draw 3 columns on a flip chart with headings as noted in bold in the sample below.

Radio format	Malaria issue	Reason for choosing this format
Drama/serial	Intermittent preventive treatment (IPT): • Malaria especially dangerous during pregnancy • IPT can prevent • IPT needs to be given several times* during pregnancy • Husband's support needed for prenatal care visits	• Since IPT has to be taken at several times* during a pregnancy, try to create a number of episodes that occur over time during a woman's pregnancy and end with her delivering a healthy baby. • This approach also provides an opportunity for the pregnant woman to learn about the importance of IPT from a friend or neighbor. • It also allows time to show her husband learning about IPT, then helping her remember and encouraging her to go for prenatal care services throughout her pregnancy. • The final episode can feature the new healthy baby as a way of reinforcing the positive behavior of going to prenatal care and getting IPT.

** Number of times depends on national policy*

List on a flip chart suggestions made by participants.

Refer to the following to supplement ideas raised by participants.

- **Drama/serial:** A one-time program or ongoing series of programs in which a plot or story develops around a central person or group of people and their relationships; see previous IPT example
- **Interviews:** A one-on-one discussion with a person who is knowledgeable about and/or has personal experience with the subject

  You could interview people who are performing the behaviors you are promoting.

  If your strategy is to increase ITN use in rural areas, you could interview heads of household who have made the investment to buy ITNs for the entire family.

  You could also interview role models, such as athletes and entertainers, who could validate this behavior and encourage everyone to practice it.
- **Documentary:** A program that describes or documents the lives or activities of people

  If your strategy is to increase use of community drug distributors (DDs) for malaria treatment medication, you could develop a documentary concerning a typical day in his/her life. This could include showing people coming to the DD with questions on fever, the DD showing the medication and explaining how to take it, making home visits, meeting with the facility health worker, as well as interviews with the DD, the health worker and a client or 2.
- **News:** Journalists can play an important role in informing about and promoting positive malaria behaviors

  To assist journalists in becoming effective health educators about what people should do for malaria prevention and treatment, you must educate them and provide them with key information they can use. A newsworthy idea or hook is the best way to get their attention. Before you pick up the phone or write 1 word, put yourself in the place of a reporter, editor or producer and ask yourself why people should be interested in your story at this time.
- **Audience participation/interactive program:** call-in shows
- **Quiz show**
- **Panel discussion**
- **Magazine**

Supplementary material. ☞ See end of this section for a worksheet on "What Makes Something Newsworthy."

Ask: *"What questions/comments do you have?"*

Seat together those from the same district/area. Also, seat districts working in the same language at tables next to each other, so they can help one another.

*If there are national-level participants in the workshop, assign individuals to different teams and announce this for reinforcement. Also specify that the role of the national participants is to support the district/area team they're working with, not direct it.

Explain: *"We are now going to start working in district teams."*

Specify the table for each team. Set up a tent card with the district/area name on it. If there are national-level participants, add that the national-level participants are to help support the team, not direct it.

TEA BREAK

INTRODUCING THE CREATIVE BRIEF

25 minutes

A **creative brief** is both a process and a product. You will help take participants through the step-by-step process of creating a road map for their spot.

Explain that a creative brief is like a road map. A good brief leads to imaginative and persuasive ads and gets you there quickly.

A bad brief starts you off in the wrong direction, so you have to stop, figure out where you're really going and start again.

The brief begins with a list of questions. You will answer the questions using information about the spot or the campaign you are developing.

Focus on behavior: What do people do?
(Rather than what they think or know)

For example: Many people know and believe that insecticide treated nets (ITNs) protect them and their young children from getting and dying from malaria. However, fewer people own ITNs, and those who do don't use them every night. Your spots should provide the motivation to help them decide to acquire and use an ITN every night.

Prepare following on a flip chart.

A behavior is:
- Action-oriented
- Observable
- Specific (time, place, quantity, duration, frequency)
- Measurable
- Doable
- Directly linked to an improved health outcome

Talk participants through the questions that follow and have them read the answers in the model creative brief, "Invest in your Family," found in today's handouts. Expand the explanation as necessary if participants are unfamiliar with key terms.

The creative brief* serves as a platform on which you build your script. We can think of it in two parts:
1. Who are we talking to, about what and why?
2. How will we accomplish our objectives?

Say: *"Please look at the Creative Brief handout you have called 'Invest in your Family.' [It can also be found in the **Guide** in Annex 2, page 111.] We're going to go through this example in the following way. I'm going to read the topics one number at a time and provide additional information at places, and then one of you will read what has been included in the example for that number. OK, let's start."*

A. Who are we talking to, about what and why?

1. Intended (target) audiences. Who are you talking to?
The more precise and detailed the better. Go beyond age and gender to include other demographics and research findings about knowledge, beliefs and practices.

2. Objectives
What do you want your intended audiences to do after they hear this radio spot?

3. Obstacles
What beliefs, cultural practices, social pressures, misinformation are barriers to your audience doing that?

4. Key Promise/Benefit
What is the 1 single promise/benefit (from the audience's point of view) that they will experience from doing the advised behavior?

5. Support Statements/Reasons Why
What are the reasons the key promise/benefit outweighs the obstacles and the reasons what you're promoting is beneficial. These statements often become the messages.

B. How will we accomplish our objectives?

6. Tone
What feeling or personality should your communication have? Should it be authoritative, light, emotional? Choose a tone.

7. Opportunities
What times, seasons or events increase the likelihood of reaching your audience? What other ways might the spot be used?

8. Creative Considerations
What should the writer keep in mind during development?

9. Duration
Which format should be used: announced or produced, monologue or dialogue? Will it be in more than 1 language? Who are the characters? What words, phrases or jingles should be used? And so on.

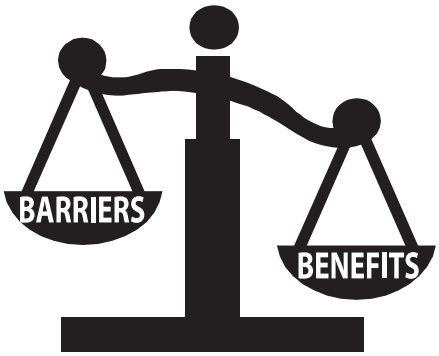
* The outline for a creative brief used is adapted from "Making Health Communication Programs Work: A Planner's Guide," U.S. Department of Health & Human Services, Office of Communications, National Cancer Institute. Available online at **www.cancer.gov/pinkbook**.

Exercise 2.11

DETERMINING KEY PROMISES AND SUPPORT STATEMENTS

10 minutes

Draw on a flip chart an illustration of a scale that shows the benefits outweighing barriers.



Say: *"Before we move on, let's do an exercise to determine what key promises or benefits and support statements, if any, exist in some spots. First, let's take a quick look in your* ***Guide****, Step 2, page 32 for the chart of key benefits."*

Ask: *"Could someone please read the first row of the table as an example? Could someone read the following row? Could someone explain the graphic on the flip chart or on page 31 of the* ***Guide****?*

Summarize: ***"Barriers*** *keep people from acting. But people will act when they perceive that it will* ***benefit*** *them. Therefore, your spot must communicate a benefit related to the behavior that outweighs the barriers and persuades your target audience to overcome its resistance to that behavior/action.*

"Now, let's listen again to 2 spots we've already heard. This time, when you listen to them please ***pay attention*** *to what you think the* ***Key Promise*** *and the* ***Support Statements*** *are."*

Audio sampler

Play **Track 15:** Sample commercial spot with obvious "key promise" or benefit.

Ask: *"What was the key promise or benefit to the target audience? What were the supporting statements?"*

Repeat the exercise with a non-commercial spot.

Play **Track 16**: Sample PSA with obvious "key promise" or benefit

Ask: *"What was the key promise? What were the supporting statements?"*

Ask: *"What questions/comments do you have?"*

ADAPTING SPOTS

Explain: *"Adapting a spot means altering elements of an existing spot/script to make it more relevant to your target audience. Adapting spots can save you money and time. Now we'll talk more about how to write radio spot scripts, and then you'll practice adapting scripts yourselves."*

Ask: *"What questions/comments do you have?"*

Insert an "energizer" before the next exercise if needed.

BASIC RADIO SKILLS

80 minutes

8 SIMPLE RULES FOR WRITING RADIO SPOTS

15 minutes

1. **Write as if for 1 specific person.** Imagine the face of a person in your target audience as you are writing the spot and write to that person.
2. **Think of your script as a play in 3 acts.** People love stories, especially ones they can somehow relate to their own lives. Create your spot as you would a good story using a 3-act structure.
   Create a flip chart (emphasize the concepts in bold face type. Refer participants to to Storytelling, Exercise 2.12).

Basic Story Structure

Act I: The **beginning** sets up the situation and the characters (defines the problem/situation).

Act II: The **middle** illustrates the problem or conflict (suggests a decision that must be made and action to be taken).

Act III: The **ending** resolves the problem/situation (provides the result).

- ✓Use this section to help build writing skills. To make it interactive, provide the example of the poorly written sentence on a flip chart and then ask participants to suggest rewrites.
- ✓Write the good and bad examples (except the ones where they are to make up an answer) on a flip chart so participants can see them.
- ✓Do not treat this discussion as a grammar lesson. Emphasize that our objective is to write clear, simple, active sentences that are easily understood by a listener (as opposed to a reader).

3. **Write simple sentences.** The sentences we speak are simpler than those we write. Write your radio spots so that they sound like conversations. Write the main idea first and then the description of the idea.

Facilitator Demonstrates

Facilitator reads
Poor: Having gone to the shop and purchased a net, Thomas thought his troubles were all over.
(The listener has to wait much too long to understand who we are talking about.)

Participant reads
Better: Thomas thought his troubles were all over. He'd gone to the shops and purchased a treated net.

Ask participant to read
Poor: Although she knew she should be careful about taking medicines while pregnant, Mary was told by her traditional birth attendant (TBA) to take IPT.

Ask participant to revise or to read revision provided
Better: Mary felt confused. She knew she should be careful about taking medicines while pregnant, but her TBA told her to take IPT.

4. **Write in the active voice.** In sentences written in active voice, the subject performs the action expressed in the verb; the subject acts. The active voice is more dynamic, more forceful and will make your radio spots sound more "alive."

Facilitator Demonstrates

Facilitator reads
Poor: The net was purchased by Thomas.
(This sentence is in the passive voice: the subject receives the action expressed in the verb; the subject is acted upon. The agent performing the action appears in a "by. . ." phrase.)

Participant reads
Better: Thomas purchased the net.

Participant reads
Poor: Mary was convinced by her TBA to take IPT.

Ask participant to revise or read revision provided
Better: The TBA convinced Mary to take IPT.

5. **Use short, forceful, descriptive words.** These words can help stir the listener's imagination and add color and life to the spot.
6. **Write for the ear.** Radio should have the same natural, spontaneous sound of a conversation, sometimes with the imperfections of that conversation.

   On paper, natural-sounding dialogue may not look proper, but it is more likely to appeal to the listener than formal, grammatically correct speech. Read your spot or program aloud several times to really hear how it will sound over the air.
7. **Use the same words and phrases as your target audience.** People cannot try to do what you are suggesting if they don't understand what you are saying. Don't use technical words in your radio spots.
8. **State the positive, not the negative.** In general, negative statements are harder for listeners to understand. Frequently, they will actually hear that you want them to do the action, instead of NOT do it! For example:

Facilitator Demonstrates

Facilitator reads
Poor: You will have greater chance of getting malaria if you do not use a treated net.

Ask participant to read revision
Better: Use treated nets to prevent getting malaria.

CAUTION

Talking about malaria offers some specific challenges.

Terminology/language note

Discuss: In some places people have different names for different kinds of fever, only some of which they consider to be the same as "malaria." In general, government policy in most countries is that ANY fever in children under 5 years old should be treated with antimalarials. You need to be sure that people understand this, and you may need to use more than one of the common words for the different kinds of fever.

Ask: *"What questions/comments do you have?"*

Defining the information source

Explain: *"The person (or people) who speaks in your radio materials is called the **source of information**. The source of information you select will depend on your message and your target audience. It could be a real or fictional person. You could develop a fictional character who represents a trustworthy source of information. You could also use a real person who is well respected by your target audience—a popular entertainer or other well-known person."*

This section builds skills. It begins with elements of the creative brief that are used to inform storytelling, a key to good scripting and effective messaging. It concludes with each team writing a 60-second script using all the tools they've been exposed to so far.

HOW TO WRITE A RADIO SCRIPT

5 minutes

Repeat. Most spots, like most stories, have a 3-act structure.

Refer again to the flip chart about story structure.

> **Basic Story Structure**
> Act I: The **beginning** sets up the **situation** and the characters (defines the problem/situation).
> Act II: The **middle** illustrates the problem or conflict (suggests a **decision** that must be made/action to be taken).
> Act III: The **ending** resolves the problem/situation (provides the **result**).

The words you use in Act III—the end of a spot—should "show" people doing the behavior that you're asking them to do (and being rewarded for it), rather than just telling them about it or saying that they plan to do it.

Persuasive elements

(☞ See ***Guide***, Step 2, page 33.)

Explain: Media makers, especially advertisers, use specific techniques to try to influence consumer behavior. These elements are powerful and proven tools when used appropriately. Some persuasive elements to consider include:

Ask participants to turn in their ***Guide*** to Step 2, page 33 and have them read aloud, one at a time, a few of the following techniques. You may want to ask the reader to give an example of those with an asterisk.

- ***Fear**—emphasizes negative consequences, meant to make people afraid that if they do not do what is asked of them, something bad could happen to them, their family, community; can be ineffective or backfire, depending on the audience
- ***Humor**—making people laugh and relax can make them more open to your message
- ***Anecdote**—usually a short narrative of an interesting, amusing or biographical incident used to illustrate your key message or benefit
- ***Testimonial**—a real or fictitious person (or people) talks in the first person about his/her (their) own experience

- **Other emotional appeals**—making people feel happy, loving, confident, or in control can result in people becoming more involved in the spot and make it more relevant to them
- **Plain folks**—uses people just like the target audience, from towns or villages just like theirs, talking about and doing something the target audience can do, too
- **Scientific evidence**—uses doctor's or others' official statements, facts and/or statistics to back up the claim made in the message
- **Repetition**—reinforces a key message by stating it more than once within a script

Exercise 2.12

STORYTELLING EXERCISE

20 minutes

Ask the participants to keep in mind the 3-act structure and persuasive techniques they've just reviewed as they create their story.

Assign a topic unrelated to malaria (e.g., paying school fees)

Provide, on a handout or flip chart, the initial elements of a creative brief:
✓ target audience
✓ objectives

Say: *"We are going to fill out a creative brief. We have the target audience and objectives; now what are some key obstacles for that target audience to achieve the objectives?"*

Write answers on the flip chart. An example on the topic of paying school fees follows.

- **Target audience:** heads of households with secondary school-age children—13+ years old
- **Objective:** Raise money for school fees and supplies
- **Obstacles:** Have them fill in
  Examples: Inadequate income, high cost of fees, large families, unemployment, etc.

Explain: *"Each team will write and narrate a story in 3 acts based on our shared creative brief. Please use no more than 3 sentences for each act. One person should develop the beginning, someone else the middle and someone else the ending.*

"Refer to the handout of a sample story. It is based on the creative brief for 'Invest in Your Family,' as is the sample script, both in your packet of handouts and in the ***Guide*** *on pages 35 and 36.*

"You will have 10 minutes to create your stories. Then, 1 member of each team will tell the team's story to the group. Next, we'll work on how to transform your story into a script."

BASIC RULES FOR FORMATTING THE SCRIPT

10 minutes

Think of the script as more than text. Think of it as a road map that guides the actors and production staff.

The script includes:
- the lines to be spoken,
- the instructions to the actors and announcers and
- the sound effects and music.

To save time, ask participants to turn to the script for "Invest in your Family" handed out at the start of the day. (☞ See page 96 for a copy.) Use this as an example the group can review as you describe its components quickly.

Here are some universal rules for formatting a radio script:
- **Type the script.** Typing should be neat, with no strikeovers or deletions. Some minor changes may be added in pencil, if necessary.
- **Double-space the script.** Use only 1 side of the paper.
- **Use standard-size paper.** Choose a heavier grade that will not rattle when handled.
- **Number the pages.** If the script is more than 1 page long, number all pages at the top.
- **Script headings or headers.** At a minimum, headings should include the spot's title, client, product/idea (e.g., ITN, prompt treatment), medium, language and duration.

Sample script header

Title:	**Invest in Your Family**
Client:	Ministry of Health
Product:	ITN
Target audience:	Rural husbands of pregnant women
Medium:	Radio
Language:	Swahili
Duration:	60 sec

- Try to keep an entire speaking part on 1 page. If the lines of an actor or announcer continue to the next page, write the warning cue, MORE MORE MORE, at the bottom of the page. This warns the actor/announcer that his/her speech continues and keeps

him/her from breaking the flow of delivery—which usually would mean you would have to re-record that section.

Basic script layout for spots

The radio script is written in 2 columns. On the left is a short column that identifies the source of each sound (voice, music or sound effect). On the right is the main column where the spoken lines and instructions for sound effects and music cues are written.

Voice cues: If a single voice is used, it is frequently designated as ANNCR for announcer or NARR for narrator. Multiple voices may be identified by the names of their characters, such as MARY, or if the role is too small to have a name, as MALE VOICE, FEMALE VOICE, VOICE #1, VOICE #2.

MARY (WORRIED) Good morning, my son. Are you feeling better this morning?

◄ Note, in parenthesis and capital letters, the directions concerning inflection, rhythm and style for the actors and announcers such as (IRRITATED), (NERVOUSLY), and (HAPPY).

You can indicate that you want the actor to change intonation or rhythm within the same speech by writing (TRANSITION or TRANS). ►

MARY (WORRIED) I'm so worried that you're not eating very much (TRANS) I know, I'm going to prepare your favorite soup. Maybe you'll eat some of that.

MARY Please, my son. Try just a little bit of the soup. You know it makes me happy to see you eat. (PAUSE) I knew you could do it.

◄ You may also want to indicate that the actor or announcer should pause before going on with the text.

Underline words to which you want the actors or announcers to give special emphasis. A phrase can vary in meaning, depending on which word is accented or emphasized when it is read.

For example, listen to the difference in meaning that simply underlining a word can give to Mary's last line.

MARY <u>I</u> knew you could do it. (No one else believed you could do it.)

MARY: I <u>knew</u> you could do it. (I had faith that you could do it.)

MARY: I knew <u>you</u> could do it. (No one else could do it but you.)

MUSIC	LIGHT "MORNING MUSIC" UP AND UNDER
MUSIC	PROGRAM THEME, UP AND FADES OUT

◄ **Music cues:** Simply write MUSIC in the left-hand column and a description of the specific music you want played in the right-hand column. Capitalize and underline the entire phrase:

Sound effect cues: ► Similarly, the word SFX (for sound effects) is designated as the sound cue in the left-hand column and the description of the sound effect you want played in the right-hand column. Again, the entire phrase is capitalized and underlined.

SOUND	ROOSTERS CROWING IN THE DISTANCE. RAPID FOOTSTEPS FADE IN AND STOP.
MARY	(WORRIED) Good morning, my son. Are you feeling better this morning?

Ask: *"What questions/comments do you have?"*

SPOT LENGTH/TIMING

If there is not enough time to do this, add to the discussion on Day Five after flighting.

CALCULATING THE TIME OF YOUR RADIO SCRIPT

10 minutes

Say: *"Generally native English speakers speak 150 to 200 words per minute, so a one minute monologue or dialogue equals 150 to 200 words."*

Read your script aloud several times the way you would want it to sound on the radio and time each element. Be sure to take into account the amount of time you will need to accommodate sound effects, music and any tagline or slogan.

- Determine the typical length of commercial spots in your area.
- New messages may require more time, so that they tell a kind of story and can repeat the key message several times.
- Shorter spots (30 sec or 15 sec), based on a longer one (60 sec) may air later once the original spots have established the message. These shorter spots often start airing several months after the original spots started, to act as a reminder. Shorter spots cost less to air, so you may be able to negotiate more frequent broadcast for the same price.

Optional
Summarize if there is time.

PRODUCTION ELEMENTS TO KEEP IN MIND

(reinforces earlier discussion)

5 minutes

Voice

- **Variety:** Two or more voices should sound distinctly different from each other. Rule of thumb: use no more than 3 voices of the same sex in a spot.
- **Balance:** If the script calls for a normal conversation, don't let the loudness or volume/level of 1 voice overwhelm the other(s).

Music

- **Instrumental** is often best when people are speaking.
- **Vocal performances** tend to compete for the listener's attention with the announcement itself. Sometimes a vocal piece with relevant lyrics can be just right, however.
- **Balance:** Be careful not to let the loudness of the music overpower the voice(s).

Sound Effects

- **Variety:** Not too many! Match the sound(s) to the mood, place, time you want to suggest to the listener.
- **Balance:** Be careful not to let the loudness, number and type of sound effects drown out the voice(s).

Ask: *"What questions/comments do you have?"*

Exercise 2.13

SCRIPT WRITING EXERCISE

20 minutes

Teams will transform the stories they created earlier into a script for at least two characters (no more than approximately 60 seconds in length). Suggest they write/print using the standard 2-column format (right column wider than left), indicating any directions for the actors, sound effects and/or music as appropriate.

Allow 10 minutes to write.

Allow teams 2 minutes each to perform their scripts and get quick feedback.

LUNCH BREAK

ADAPTING EXISTING SPOTS

5 minutes

- ✓ Each team will be given a script for an existing spot.
- ✓ **You need to decide on a topic for each team and hand out copies of different scripts to each team to adapt.**
- ✓ Each team will be asked to re-create the creative brief for the spot, taking into account the need to adapt it to their respective district's characteristics. From the creative brief, they will write a script for a 60-second spot. The adapted spot will be 1 of the 2 spots they will test, 1 of which will be revised and produced to take back to their districts for airing. Be mindful of the time. You may want to allot a fixed amount of time for the creative brief and for the script writing, respectively. Coach the teams as needed.

Explain. Adapting spots can you save money and time.

Whether you are adapting existing spots/scripts or creating new ones, the basic goal and tools are the same: your radio spots should make people want to listen to them. They should create a picture in people's minds.

Highlight following on flip chart.

Adapting Spots

Here is a process to adapt existing spots:

- ❑ **Follow the 7-step process:** pre-production, production and post-production as outlined in the "7-Step Work Plan and Timeline" handout that is also found in Annex 2 of the ***Guide***.
- ❑ **Develop a creative brief** for the spot, if one does not already exist. Be sure to specify a target audience and 1 positive key benefit that is relevant to that specific audience. Try to use an approach that would encourage an emotional response.
- ❑ Change the names, vocabulary, sound effects and music in the script to **make it more relevant to your target audience**.
- ❑ **Ensure that the message is appropriate for your** local malaria program.
- ❑ **Make** your adapted **script interesting and possibly fun to listen** to.
- ❑ **Review/read the script out loud** as you would want it to be performed.
- ❑ It should be clear **why your target audience** should do what is being advised/asked.
- ❑ Check the spot for pacing, inflection, timing and use of music and sound effects (SXF) and then adjust the script accordingly.
- ❑ Use the "Assessing Radio Spots for Pretest Checklist" from the ***Guide***, Annex 2, page 113 to assure that your spot is ready to pretest.
- ❑ **Test the spot** with the target audience. Revise based on your findings.
- ❑ Get feedback from partners and any necessary approvals at several points during this process on:
  - the creative brief, the script and taped spot before pretesting
  - the revised script after pretesting but before producing, etc.

ADAPTING SPOTS

Explain: Each team will now prepare a creative brief and a script for an adapted spot that will be tested and revised (and—if applicable—produced) over the remainder of the workshop. It will be 1 of the 2 spots you'll develop. But only 1 will be produced. The afternoon exercises will be divided into 3 discrete pieces of varying lengths:

- Exercise 2.14: 55 min
- Exercise 2.15: 30 min
- Exercise 2.16: 60 min

Exercise 2.14

ADAPTING SPOTS

55 minutes

Hand out scripts to each team.

Instructions

Say: *"You will adapt the script you've been given in English making it more relevant to your particular district's audience."*

Start with the creative brief. If you don't have one, work backward from the existing spot, trying to answer each question posed by the creative brief, then adding the creative considerations you think necessary to make the spot "work" for your target audience. You can refer to the creative brief for "Invest in your family" or see the blank template in your ***Guide***. (☞ See ***Guide***, Annex 2, page 111 for a creative brief form.)

Use the creative brief to **adapt and write a script in English.** Please indicate any sound effects and where you might want to use music.

You will be presenting (performing) your script for the other teams, so when you are done, decide who will act out each part and who will do the sound effects, then practice.

You will have 55 minutes to do this, so spend 20 minutes on the creative brief and then start writing your script.

Exercise 2.15

PRESENTING SPOTS

30 minutes

Instructions

Ask teams to perform scripts, one at a time, including sound effects.

Discuss the script, asking for group feedback based on criteria from the pretest worksheet and previous discussions about what makes a spot good, suggest revisions.

Also start with "what liked" before "what to do better next time," so people get positive reinforcement.

Exercise 2.16

REVISING SCRIPTS

60 minutes

If you run out of time, ask each team to choose 1 member to translate the script as "homework." The next morning, the entire team will review and approve the translation.

Collect English and local-language script as well as the creative brief for each team and make copies for each member and facilitator.

Instructions to participants

Ask teams to

- **Revise scripts and translate** into local language (20 minutes). It might be best to give this task to 1–2 people to do and then have team review their work.
- **Decide** who will do what (act, direct, produce) during audio recording for pretest version of spot (5 min).
- **Rehearse** final script (5 min).
- **Present** revised English and local-language scripts and get key feedback (20 minutes—5 min per group).
- Make **final script revisions** (10 min—can continue during break).

WORKING TEA BREAK

DAILY FEEDBACK FORM

15 minutes

Handout

Ask participants to complete and hand in.

EYE AND EAR REPORTS

10 minutes

Call for Eye and Ear Report and select Eye and Ear for Day Three.

End-of-Day Review "Quiz"
To help participants retain and review what they have learned up to this point, try this "quiz show" technique. Be sure to repeat instructions s-l-o-w-l-y and ask for questions. Reinforce key points as the game progresses.

REVIEW KEY LEARNINGS FOR DAY TWO

15 minutes

Have the teams collaborate in reviewing the day's topics and writing down at least 4 questions. The topics are up to them.

Each team appoints a "presenter/quizmaster" who reads the question aloud to the whole group. Anyone on another team may answer. The originating team is the arbiter of the final correct answer. Have each team read a question in turn until at least 2 (more if time permits) questions from each group have been asked and answered.

Hand out small "prizes" to all participants at the end of the session.

CLOSE

5 minutes

Thank/praise participants and facilitators.

Suggest evening activity:
1. Review ***Guide*** steps 3 and 4.
2. Rehearse your parts for recording the adapted spots for pretesting.
3. If already selected, moderators, should review the "Sample pretesting guide for group discussion" and "Tips for facilitating" in Annex 2 so they can practice for tomorrow's demonstration groups.

Handouts follow

Making Your Story Newsworthy

You are competing with countless other issues and organizations for increasingly scarce space and/or airtime. To generate coverage, you must have something newsworthy to say. Before you pick up the phone or write 1 word, put yourself in the place of a reporter, editor or producer and ask yourself why people should be interested in your story at this time.

A Checklist

- ❑ Yes ❑ No ❶ Is the story timely? Is the material current, especially the research and data?
- ❑ Yes ❑ No ❷ Is it distinct, unusual, unexpected? Is the issue or some aspect of it new to the public?
- ❑ Yes ❑ No ❸ Does it pick up on a trend or other breaking news?
- ❑ Yes ❑ No ❹ Is it essential? Does it convey something people want or need to know?
- ❑ Yes ❑ No ❺ Will it affect many people in the community? Does it hit close to home? Localizing a national story by adding local statistics, spokespersons and experts significantly increases a story's chances of being picked up.
- ❑ Yes ❑ No ❻ Is the information useful? For example, "10 Things Every Pregnant Woman Should Know about Insecticide Treated Nets."
- ❑ Yes ❑ No ❼ Is there an emotional appeal? A human interest element?
- ❑ Yes ❑ No ❽ Does it involve someone prominent? Is there a famous face, name or institution associated with the story?
- ❑ Yes ❑ No ❾ Is there a dynamic visual component, not just talking heads?

Adapted from"Media Tool Kit for Anti-Drug Action," National Youth Anti-Drug Media Campaign, U.S. Office of National Drug Control Policy. Washington, DC, 2000.

Creative brief template

Project: _____

Contact information: _____

Prepared by: _____ Approved by: _____

Who are we talking to, about what and why?

1. Target audiences
Whom do you want to reach with your radio spot? Be specific.

2. Objectives
What do you want your target audiences to do after they hear this radio spot?

3. Obstacles
What beliefs, cultural practices, social pressure or misinformation are barriers to your audience doing that?

4. Benefit/key promise
What is the single most important thing (from the audience's point of view) that you can say to achieve your objective?

5. Support statements/reasons why
Include the reasons the benefit outweighs the obstacles and why what you are promoting is beneficial. These statements often become the messages.

continued next page ➤

Creative brief template (cont'd)

How will we accomplish our objectives?

6. Tone

What **feeling** or **personality** should your communication have? Should it be authoritative, light, emotional?

7. Opportunities

What times, seasons or events increase the likelihood of reaching your audience? In what other ways might the spot be used?

8. Creative considerations

What should the writers and producers keep in mind during development? Which format is best for the selected radio stations and preferred by the target audiences: announced or produced, monologue, dialogue, testimonial, informational? Will the spot be in more than one language? Who are the characters? What words, phrases or jingles should be used?

Please add pages as needed, summarizing the results of the research you collected and reviewed.

Adapted from "Making Health Communication Programs Work: A Planner's Guide," U.S. Department of Health & Human Services, Office of Communications, National Cancer Institute. Available online at **www.cancer.gov/pinkbook**.

Sample creative brief

1. **Intended (target) audiences**
   Primary: rural husbands of women who are pregnant

2. **Objectives**
   - To urge husbands to buy an insecticide-treated net for their pregnant wives
   - To increase nightly use of nets by pregnant women
   - To increase understanding that women are more at risk for malaria when they are pregnant, and that malaria can cause serious problems for pregnant women and their babies
   - To increase belief that using treated nets reduces chances of getting malaria

3. **Obstacles**
   - High cost of treated nets
   - Not understanding the key benefit of treated nets—killing mosquitoes
   - Not understanding that pregnancy has additional risks to mother/child
   - Not knowing where to find treated nets

4. **Key promise/benefit**
   Show the benefit of treated nets clearly being greater than the barrier of cost: The husband who buys a treated net for his pregnant wife to use nightly shows he is wise and forward-thinking, that he is investing in his family's future.

5. **Supporting statements/reason why:**
   Malaria is serious for pregnant women and their unborn children—it can kill or cause other serious problems (anemia, miscarriage, low birth weight). Preventing your wife from getting malaria while she is pregnant can help protect her life and that of your child. It will also save you money on treating malaria.

6. **Tone**
   Material should convey the need for taking action to prevent malaria in one's pregnant wife and unborn baby. It should also be:
   - Friendly, welcoming, inclusive
   - Smart, strong, effective, solid, paternal
   - Protective, supportive, caring, loving and appealing

7. **Opportunities**
   - Broadcast at higher frequency during heavy mosquito season and when there are activities/events related to maternal health and malaria (for example, Africa Malaria Day).
   - Play at special events, at the prenatal clinic and places where men gather.

8. **Creative considerations**
   - 60-second radio spot—dialogue
   - Language—most common to target audience
   - Spot should tell a story about real people (with names) with whom listeners can identify. The characters should go through some kind of transition that involves the audience and motivates them to take appropriate actions.
   - People should perceive the characters in the spot as being people like them doing things that they do, using things that they use, living in places where they live and dealing with situations that they deal with.
   - Use (pretested) jingle and slogan for campaign.
   - Spot must be simple and realistic, both the people and the action represented.
   - Use sound effects sparingly to establish scene. Use music, being sure not to distract the listener from the message.

Sample story based on creative brief

"Invest in your Family"

Early one evening 2 friends ran into each other on the road home from the market. They lived in the same direction so they walked a bit together. One of them, David, was carrying a large plastic package with something white in it. The younger one, John, who was a curious fellow, couldn't tell what was in the package and asked.

David said it was an insecticide treated bed net. John thought that insecticide treated nets were expensive and knew that David wasn't rich, so he asked why David purchased something so costly. David said that the health worker had told him that since his wife was pregnant, she could protect herself and her unborn child from getting malaria by sleeping under a treated net every night. He told John that he thought about it and decided that getting a treated net was a good investment in the future of his family. "After all," he said, "it's cheaper than going to the hospital for treatment."

John wondered why it was so important that pregnant women sleep under treated nets. He was concerned because his wife was also pregnant. David, the older, more experienced man, then explained to his friend that a woman is more likely to get malaria when she's pregnant, which can cause serious problems for both her and the unborn baby.

John said he didn't know that his wife was more at risk now that she was pregnant. Grateful for the advice, he agreed that a treated net seemed like a good investment, In fact, he said, he'd buy one the next market day. As they approached the path to John's village, the 2 men said good-bye, wished each other well and headed home.

Sample script based on creative brief

Title: **Invest in Your Family**

Product: Insecticide-treated nets for pregnant women

Target audience: Rural husbands of pregnant women

Message: Preventing your pregnant wife from getting malaria can help protect her life and that of your child. It will also save you money on treating malaria.

Key Benefit: The husband who buys a treated net for his pregnant wife to use nightly shows he is wise and forward-thinking, that he is investing in his family's future.

Approach: Using trusted male friend as advisor. Positive reinforcement and modeling of positive behavior.

Language: English

Duration: 60 sec

SFX SOUNDS OF CHICKENS, CRICKETS, EARLY EVENING UP AND UNDER

JOHN (WARM GREETING) Hi, David, what is that thing that you're carrying home from market?

DAVID (FRIENDLY) Hey, John, it's an insecticide-treated mosquito net.

JOHN Whoa, that's a major investment, isn't it?

DAVID Yes it is. But it's an important investment…in the health of my pregnant wife and our unborn baby. Sleeping under a treated mosquito net every night protects her from getting malaria. And while a treated net is not cheap, it's cheaper than going to hospital for treatment.

JOHN (PUZZLED) Why is it so important for pregnant women? (CONCERNED) You know, my wife is pregnant, too.

DAVID Because, John, when women are pregnant they are more likely to get malaria, and it can cause many serious problems for both them and the baby!

JOHN (SURPRISED) Wow! (GRATEFUL) David, that does sound like a good investment… protecting your wife and baby from malaria. Next market day, I'm going to buy an insecticide-treated mosquito net for my wife and unborn baby.

MUSIC LIGHT, HAPPY MUSIC, UP AND UNDER

ANNCR TAG Sleeping under a treated mosquito net every night protects both the pregnant woman and baby from malaria.

DAY THREE

DAY THREE

Topics/Activities	Duration	Facilitator	Time	Notes
Sign in			8:00–8:30 a.m.	
Open • Welcome and present feedback from Day Two • Review key learning points from Day Two • Review Day Three agenda • Select Eye and Ear Introduction to creating an original script • Play audio samples	5 min 10 min 5 min 10 min		8:30–9:00	
Record voice tracks of adapted spot for pretesting (Each group gets 15 minutes to record 1 spot. The other 3 teams will finalize their creative brief and develop a script for their original spot.)			9:00–10:30	
Develop script in English for original radio spot Finalize creative brief • Exercise 3.1: Create new spot (teams)	30 min 55 min			
Tea break			10:30–10:45	
• Exercise 3.2: Present original spots—perform, critique, get feedback	45 min		10:45–11:30	
• Exercise 3.3: Revise original spot scripts and translate into local language; decide who will do what for production; rehearse	60 min		11:30–12:30	
Record voice tracks of adapted spot for pretesting (Each group gets 15 minutes to record one spot. The other 3 teams will finalize their creative brief and develop a script for their original spot.)			12:30–2:00 p.m.	
Lunch (when not recording)			1:00–2:00	
Pretesting: Finding out what works and what doesn't (large-group discussion) • Exercise 3.4: Why pretest? • Exercise 3.5: What can you learn from pretesting? • Exercise 3.6: Whom to pretest with How to pretest — Who should conduct pretest? — How to take notes/who should take notes	10 min 10 min 5 min 20 min		2:00–2:45	
• Exercise 3.7: Practice pretest (2 groups)	45 min		2:45–3:30	
Tea break			3:30–3:45	
Decisions about choosing and changing spot • Exercise 3.8: Choosing and changing spots (large group) Review plans/logistics for pretesting Day Four • Exercise 3.9 Pretest preparation	10 min 10 min 5 min 5 min		3:45–4:15	
Daily feedback form	15 min		4:15–4:30	
Eye and Ear reports	10 min		4:30–4:40	
Review of day's key learnings	20 min		4:40–5:00	
Review agenda for Day Four	5 min		5:00–5:05	
Close (suggest evening assignments/activity)	10 min		5:05–5:15	

DAY THREE

OBJECTIVES

- Improve core skills in writing creative briefs and scripts (practice) for new spots
- Prepare participants for pretesting, including recording of pretest spots

NOTES

OPENING

20 minutes

- ❑ Ask participants to sign in
- ❑ Place the day's handouts on team tables before the session begins
- ❑ Open: Welcome back participants and discuss feedback from Day Two. Provide a brief summary of your findings, note only trends that you found (5 min)
- ❑ Review key "learnings" from Day Two: Ask participants to name top 3 (10 min)
- ❑ Present agenda for Day Three (5 min)
- ❑ Select Eye and Ear (5 min)

Ask: "*What questions/comments do you have?"*

Symbols to help navigate the manual

- Facilitator's notes
- Write/use flip chart
- See references
- Examples, anecdotes
- Audio to be played
- Spoken out loud
- Caution

CREATING NEW SPOTS

FACILITATOR'S NOTES

- ✓ Each team will be given a specific intervention/communication objective and asked to complete a creative brief using this information. Based on the creative brief, each team will script a 60-second spot. These spots will be 1 of the 2 spots they will test and revise, 1 of which will be produced later.
- ✓ Be mindful of the time. You may want to allot a fixed amount of time for teams to complete each element. For example, for the creative brief (20 min), for the scriptwriting (30 min) and for rehearsing (10 min).
- ✓ Coach the teams as needed and keep checking to make sure they're making progress.
- ✓ Continue ear training to stimulate participants creativity, play 1 to 3 well-produced spots that use an unexpected approach to communicate one well-defined message and positive key benefit (tracks 13, 14, 15).
- ✓ **Advance preparation:** Decide on target audience and objectives and prepare raw information for creative brief for each team beforehand.

INTRODUCTION TO CREATING NEW SPOTS

10 minutes

Explain: *"Today we're going to create original spots. This will allow you to open up new avenues of creativity.*

"Remember the basic goal: your radio spot should make people want to listen to. It should create a picture in people's minds. Let's listen to some examples that use all the 'colors' of radio very well."

Play creative audio samples. Ask participants to point out unique and effective elements (choose from among tracks 13, 14, 15).

These basic steps should be familiar from those we followed to adapt spots yesterday (Day Two):

- **Follow the 7-Step process:** pre-production, production and post-production as outlined in the "7-Step Work Plan and Timeline" handout and also found in your ***Guide*** in Annex 2.
- **Develop the creative brief for the spot.** Be sure to specify **1 positive key benefit** that is relevant to that specific audience. Try to use an approach that would encourage an emotional response.
- **Brainstorm a story line and characters relevant to your target audience** that will transmit the key message.

- **Write the script.** Audition and choose music and/or sound effects (SFX).
- **Review/read the script out loud** as you would want it to be performed.
- It should be clear WHY your target audience should do what is being advised/asked.
- Ensure the names, vocabulary, situation and actions are relevant to your target audience.
- Check the script for pacing, inflection, timing and use of music and SFX.
- Make sure the spot is interesting to listen to.
- Adjust the script accordingly.
- Use the "Assessing Radio Spots for Pretest Checklist" from the ***Guide,*** Annex 2, page 113 to assure that your spot is ready to pretest.
- Test the spot with the target audience. Revise based on your findings
- Get feedback from partners and any necessary approvals at several points during this process:
  — the creative brief, the script and recorded spot before pretesting
  — the revised script after pretesting but before producing, etc.

RECORD ADAPTED SPOTS, EACH TEAM IN ROTATION, WHILE OTHERS CREATE ORIGINAL SPOTS

Direct the team that will be first to record its adapted spot to the "temporary on-site studio." Continue on with the rest of the group.

Explain. *"Each team will record its adapted spot, in rotation. When not recording, the teams will start working through the process of creating a script for an original spot that will be tested, revised and possibly produced later. Both of your spots—adapted and original—will be pretested during the workshop, but only 1 of these 2 spots will be produced.*

"The morning exercises will be divided into 3 discrete pieces of varying lengths: Exercise 3.1 (55 minutes); Exercise 3.2 (45 minutes) and Exercise 3.3 (60 minutes)."

RECORDING SPOTS FOR PRETESTING

60 minutes

Work with radio or recording studio staff to set up a "temporary recording studio" at the workshop site in a second room or other quiet space. The technician/engineer should bring all the necessary

equipment to record the spots (microphones, mic stands, cords, batteries, headphones, recording/playback device, etc.). The workshop participants will be the "actors," that is the voice/talent for their own spots.

Each of the 4 teams will have a turn at "producing" a spot to pretest. Allow each team no more than 15 minutes or 4 "takes" or performances of its spot. A facilitator who is also an experienced radio producer should accompany each team and serve as technical advisor and coach. Be sure to create a log of the recordings. Have one of the actors announce an "audio marker" or "slate" at the start of each take (for example, "Blue Team pretest ITN spot, take 1"). This will be very helpful in keeping track of the spots later in the editing process.

One team will record while the others participate in ongoing workshop sessions.

Before recording the teams should:
- Agree on the content of their script.
- Cast the roles in the spot according to who can best play the parts.
- Rehearse the spots out loud several times before recording.

Exercise 3.1
CREATING NEW SPOTS

55 minutes

Instructions

Explain: *"You will be developing a new creative brief based on a communication objective you'll be given and then writing a script based on your brief. Then you will present your script before the other teams, so when the script is done, decide who will play each part and who will act out the sound effects. Then practice (rehearse) the complete script out loud. Here is a topic/communication objective for each team [hand out]."*

Ask them to develop and finalize a creative brief (30 min).

Say: *"You can refer to the creative brief for 'Invest in Your Family' from Day Two handouts or see the blank template in your **Guide**."*

Use the creative brief to write a script in English. If you like, start by telling a story and then turn your story into a script. Don't forget to note in your script where you want to use any sound effects (SFX) and music.

TEA BREAK

Exercise 3.2

PERFORMING SCRIPTS

45 minutes

Instructions

Ask teams to perform scripts.

Discuss the scripts, asking for group feedback based on criteria agreed on in Day Two discussions; suggest revisions to other teams.

Exercise 3.3

REVISING SCRIPTS

60 minutes

Instructions

Now you will:

- **Revise** your script and **translate** it into your local language; you'll have 20 minutes. Again, it might be best for 1 or 2 people to do a first draft and then have the team review it.
- **Decide** who will do what (act, direct, produce) during audio recording for pretest version of spot (10 min).
- **Rehearse** both English and local language scripts (10 min).
- **Present** revised English and local language script and get key feedback (30 minutes—7 min per group).
- **Revise** script for last time (10 min).

Collect English and local-language scripts as well as the creative brief for each team and make copies for each member and facilitator—if there's time, before the recording (if not, do it afterward).

RECORD ORIGINAL SPOT, EACH TEAM IN ROTATION, WHILE OTHERS REVISE AND FINALIZE SCRIPT FOR ORIGINAL SPOT

Direct the team that will be first to record its adapted spot to the "temporary on-site studio." Each team will then record its spot in turn.

LUNCH BREAK

When each group is done recording

FINDING OUT WHAT WORKS AND WHAT DOESN'T—PRETESTING

Pretesting is a crucial element of pre-production. Your job is to coach participants by explaining why it's important and different elements related to how to do it, overseeing an actual practice pretest and discussing how to improve the 2 spots they heard.

Explain: *"Next, we'll explore the reasons and approach for pretesting spots. This discussion corresponds to Step 4 in the 7-Step Process."*

Exercise 3.4

WHY PRETEST?

10 minutes

Ask the entire group: *"Why do we or why should we pretest radio spots?"*

List participant answers on a flip chart.

Add the following to supplement reasons participants give for pretesting.

Why pretest?

- Identifies **strengths** and **weaknesses** of a spot, which can help you to make it more effective
- Helps you **decide which** of 2 or more spots is/are likely to be better than the others
- **Refines** your **message** and increases the odds of successful material
- **Ensures** that the a**udience understands** the message
- **Reveals** potential **problem**s (e.g., acceptability/cultural sensitivity to words, expressions, voices, characters, music, sound effects, etc.) before the spot is produced
- **Involves local people** in the program development process
- Can in itself **increase the understanding of the importance of your activity** with those involved in the pretesting
- Can **save** you **time** and **money**
- **Decreases** the **risk** of failure

Explain: *"Too often, programs either do NOT pretest or do a pretest that gives little useful feedback. "*

CAUTION

Pretesting can save you time and money and reduce the risk that your spots will offend or give the wrong direction to your audience. The more changes a spot needs based on the results of pretesting, the more successful the pretesting process.

Ask: *"What reasons are typically given for not pretesting?"* (Supplement from list that follows.)

Typical excuses include:
- Lack of time and/or money
- The belief of technical people that they "know their audiences"
- The belief of scriptwriters and other creative people that audiences should not be given an opportunity to judge their creativity

Don't accept these excuses!

Exercise 3.5
WHAT CAN YOU LEARN FROM PRETESTING?

10 minutes

Ask: *"What are the 5 main things you should learn about a radio spot by pretesting it?"*

List participant answers on a flip chart.

Add the following to supplement ideas participants raised about pretesting.

Pretesting studies are generally designed to provide information on the following:

Five "measures of effectiveness"

1. **Acceptability:** Is there anything in the message that is offensive? Inappropriate? Is there anything that people perceive to be false and unrealistic? Is there any element that might become irritating after the spot is broadcast multiple times? Which spot is the most acceptable and believable?
2. **Comprehension:** Do people understand what you are trying to say? Is the message as clear as it needs to be in order to be understood? Which spot is most clearly understood?
3. **Personal relevance:** Does your target audience perceive that this material is talking to them or to "others"? Which spot is perceived to be the most relevant?
4. **Attraction:** Is the message interesting enough to attract and hold the attention of the target group? Do people like it? Which spot attracts the most attention and is best liked?

5. **Persuasion:** Does the message convince the target audience to do what you are asking? Which spot might best convince them?

Ask: *"What questions/comments do you have?"*

Exercise 3.6
WHOM TO PRETEST WITH

5 minutes

Ask: *"With whom should radio spots be pretested?"*

List participant answers on a flip chart.

Add the following to supplement ideas participants raised.

Stress: The main requirement for selecting respondents for pretesting your spot(s) is that they are **members of the target audience** for that spot. The process of identifying individuals with particular characteristics is called screening.
See Annex 2, page 114 of the ***Guide,*** "Sample pretesting screening questionnaire for group discussion."

For example: Let's say that the target audience for the first group is rural women with at least 1 child under 2 years of age—make sure that everyone you interview to participate in that group is rural, a woman, and has at least 1 child under 2 years of age.

In addition, since you are testing radio spots, **the women must be regular radio listeners.** You can determine this by asking, "About how many hours do you listen to the radio during the week?" Only include those who say they listen at least 7 hours.

They **must also understand and speak the language** that the spot is in.

HOW TO PRETEST

20 minutes

There are many ways to pretest materials. Here is a relatively simple, low-cost method:

- The interviewer goes to places where people similar to the target audience work or live and screens them to make sure they are radio listeners who have the same characteristics as the target audience.
- Either one-by-one or in a group, the interviewer plays the spots on a portable tape recorder or other playback device.
- The interviewer plays 1 spot and asks a series of questions about the components of effectiveness.
- The interviewer then plays the second spot and asks a similar series of questions.
- Finally, the interviewer plays both spots and asks the interviewees to select which one they like best and why.

This type of interview can be conducted either individually (with 25–50 members of your target audience) or in group discussions (4–5 groups of 6–10 participants is recommended). To minimize distractions and improve results, try to hold the interview or discussion in as quiet an environment as possible with few other people present, especially those with more authority.

For this workshop, we're going to pretest groups of people from our target audience. When pretesting in groups, it's important that the groups include the same type of people. For example, it's best to work with men and women in separate groups and older and younger men (or women) in separate groups. Since people feel more comfortable with others like them, this should help increase participation.

It is best not to use people who normally give advice, such as health workers, since the objective is to solicit the opinions of the interviewees.

Who should conduct a pretest?

Explain: It's a good idea for the **moderator** and **analyst** to be **experienced qualitative researchers** because certain skills—an ability to explore or probe responses using open-ended questions and analyze qualitative results—are important in drawing out complete, extensive responses and interpreting the results.

The **research manager** should be a **qualitative researcher** with lots of field experience who knows how to manage and organize research well.

Interviewers should also be people who can **read and write in the local language**. It would help if they had some qualitative research experience, since many questions are open-ended, and good probing and group facilitation skills are necessary.

Tomorrow we'll have professional researchers conducting the pretest. Today, we're going to practice doing it ourselves to better understand what will happen tomorrow.

A female interviewer should moderate a pretest group of women, while a male interviewer should moderate a group of men. Again, this usually makes the participants more comfortable and increases the level of participation.

Qualities of Effective Pretest Facilitators

- ✓ Identify easily with participants
- ✓ Use simple language and adapt participants' terminology
- ✓ Inspire trust, are sympathetic
- ✓ Are flexible
- ✓ Ask open-ended questions
- ✓ Listen well and recognize non-verbal communication
- ✓ Are good at getting people to talk freely
- ✓ Make the interview feel like a conversation
- ✓ Consider all opinions and are objective
- ✓ Are curious
- ✓ Invite confidence
- ✓ Are familiar with the research topic and objectives
- ✓ Know the questionnaire well and can adapt it as needed
- ✓ Probe responses in depth

*See **Guide** Annex 2, pages 123–124 for "Tips for Facilitating Focus Group Discussion and Probing" for a listing of skills needed by interviewers.)*

How to take notes/who should take notes?

Emphasize: Well-organized notes form the foundation for a reliable description and interpretation of information, even if you are recording the discussion.

How to take notes

Explain: Even if you will have tapes to back you up, do not rely on the tapes. Your notes will be your primary source of information, so

they must be clear, detailed and well organized. You do not have to write down every word that is said, but you should:

- Focus on writing down **key words and phrases**.
- Stay faithful to participants' words. **Don't interpret**.
- **Write down both questions and answers.** Write "M" to indicate the moderator and "P" to indicate a participant. Use numbers to distinguish the responses of different participants (i.e., P1, P2).
- Note especially **descriptive quotes word-for-word**.

In addition to the official notetaker, whose job it is to try to write down everything seen and heard, it's important for everyone listening to note everything they've heard that they think is important. This improves the probability that important comments will be caught.

It helps to use a pre-made **notetaking** sheet. ☞ See today's handouts or the ***Guide***, Annex 2, page 125 for a sample form.

- The **left-hand** column is for coding to group similar information for analysis.
- The **middle column** is for you to write down what participants said.
- The **right-hand column** is for you to write down observations about non-verbal communication, group dynamics or other comments or notes you want to add.

Coding is done after the group is over; we will not be coding this information, so ignore the left-hand column.

Be sure to fill in the information at the top for each form before the group starts.

We recommend making enough photocopies of the templates for all of the groups ahead of time (about 10–15 copies per group). You can fill in the information on the top of the page (except for the page number) before you make the copies for each group.

The **language** to be used for taking notes should be decided before the groups take place. It is usually faster to take notes in the language being used for the group. In some cases this is not possible, such as when the language being used in the group is not a written language. In other cases, the focus groups are conducted in a local language, but the report is written in the country's official language. In this case, the notes will need to be translated afterward.

Immediately after each group discussion, it is important for the facilitator, notetaker and observers to discuss their findings while the information is still fresh in their minds.

Ask: *"What questions/comments do you have?"*

Exercise 3.7
PRACTICE PRETEST

- ✓ In advance, prepare 2 tapes appropriately—each with the 2 pretest spots, but in opposite order for each group. The first will have spot 1 twice, then a pause, then spot 2, then a pause, then spot 1 followed by spot 2. The second will be the inverse. You may choose to use tracks 1 (dialogue) and 2 (monologue) to create a sample pretest recording.

  Use the recording medium that is most readily available—tape, minidisc, CD. For simplicity, most of the following discussion refers to tape.
- ✓ Decide who will be the moderators (1 man and 1 woman for each double team) and who will be the official notetaker for each moderator).
- ✓ Provide copies of the moderator's guide to each person who will be practicing moderating a focus group discussion and to each notetaker.
- ✓ Divide the teams into 2 groups of 10 and ask them to set up the chairs in separate areas for the practice pretest session.

45 minutes

Instructions

Say: *"We will now break into 2 groups made up of 2 teams each. One person from each team will practice leading/moderating part of this discussion group using the 'Sample pretesting guide for group discussion' in Annex 2 of the* ***Guide****. Someone from each team will take notes while a person from the team is moderating.*

"The rest of you will be the participants. We will play 2 spots that have the same target audience. Imagine that you are a rural father with at least 1 child under the age of 5.

"While you are acting as participants now, to prepare for tomorrow, you will also need to practice listening and taking notes using the notetaker's form provided.

"Please write down things you hear and that you think will help determine which spot is better than the other; what, if anything, needs to be changed; and why/how."

Moderators, be sure to:

- Ask participants to specify what they think should be substituted in place of anything—words, phrases, names, voices, music, sound effects—they find inappropriate, offensive or not relevant. Avoid giving them ideas or making your own conclusions if you can get actual suggestions. This requires good probing skills.
- Summarize verbally a specific response/theme by counting out loud the number of people who said the same thing—especially negative comments. This will help the notetaker(s) and all of you decide how important it is to make different change(s).

Quickly divide into our 2 separate "pretest" groups.

Conduct the practice pretest sessions

Explain the audio playback procedure to the selected moderators and tell the notetakers that they should take notes whenever the moderator from their group is moderating.

Moderators will play the recording according to the pattern shown in the audio playback box. There should be pauses on the recording in between the 3 times it will be played.

A trainer should sit behind each group, facing the moderator, and observe the proceedings silently, taking notes and saving comments until the end. However, if there is some obvious question the moderator did not ask or the moderator said something inappropriate, someone can deliver a note to the him/her to minimize disruption.

At the conclusion of the focus group discussion, the group will shift roles and critique the session. Encourage the participants to give feedback in the following way: "What I liked best was ... then, Next time do ..."

This "liked best ..., next time …" is a non-threatening approach that can help build confidence and competence. Give your feedback after the participants using the same approach: "What I liked best was ..., Next time ..."

Pretesting pattern for 2 different radio spots

On the first cassette, record each version twice and mark it Test 1.

TEST 1	Spot A	Spot A	Spot B	Spot B	Spot A	Spot B

On the second cassette, reverse the order and mark the cassette Test 2.

TEST 2	Spot B	Spot B	Spot A	Spot A	Spot B	Spot A

Leave 4–5 seconds between each set of spots to give the interviewer time to turn off the player before the next set starts.

Pattern for four groups

Group 1 [Test 1 cassette]

Play A → Pause → Play A → Ask questions about A → Play B → Pause → Play B → Ask questions about B → Play A → Pause → Play B → Ask questions about A vs. B plus general questions

Group 2 [Test 2 cassette]

Play B → Pause → Play B → Ask questions about B → Play A → Pause → Play A → Ask questions about A → Play B → Pause → Play A → Ask questions about B vs. A plus general questions

Group 3 [Use test order for Group 1]

Group 4 [Use test order for Group 2]

Ask: *"What questions/comments do you have about the pretesting guide and/or process? We'll discuss the results next."*

TEA BREAK

DECISIONS ABOUT CHOOSING AND CHANGING SPOTS, FROM PRETEST RESULTS

10 minutes

Bring the whole group back together to discuss the results of the pretest.

Explain that it will be interesting to hear what each group learned and which spot was preferred.

Debriefing discussion is especially useful, since usually more than 1 discussion group is held and it's important to combine results from each in deciding next steps.

Remember that each group heard the spots in a different order, so figure out how to refer to the 2 spots—spot 1 or A and spot 2 or B, monologue vs. dialogue, etc.

Say: *"Throughout our discussion we'll be referring to responses to numbered questions from the moderator's guide used to conduct the pretest."*

Explain: Pretesting is only useful if it helps you make changes in your radio spots based on the reactions of your target audience. You will use your pretest results to decide:

- Which spot is potentially most effective?
- What changes need to be made to improve this spot to make it more acceptable, attractive, understandable, persuasive and/or personally relevant?

Which spot(s) is potentially most effective?

To select the "best" spot, you will need to compare the pretest results. Ideally, 1 spot will score highest on all 5 measures of effectiveness—attraction, comprehension, acceptability, personal relevance and persuasion. In this case, you would select this version and make revisions. More often, however, the results will be mixed. For example, people may better **understand** 1 version, but **prefer** the other one.

The preference questions and the open-ended questions concerning persuasion ("What does this radio message ask people to **do**?") are particularly important in deciding which spot might be most effective. It is hoped that you will get a clear response to preference question 15, which should help you to decide.

If not, we need to look at which spot(s) had the strongest positive response in questions 5, 5a and 6. Since our main objective is to motivate people to take action, the spot(s) you select should be perceived to have a desired action, good description of that action and high agreement that people are likely to take this action.

Ask: *"So, which of the spots we heard was better?* [Reminder—the groups heard them in reverse order.] *Why?* ***What changes need to be made?"***

Say: *"Turn to the* ***Spot On Guide****, Step 4, page 67 to look at a list of possible revisions that, based on pretest findings, might be needed in a spot.*

CAUTION

If you make significant changes to the spot following the pretest, it is recommended that you take the revised spot back to the field for a quick "re-pretest" with new members of your target audience to confirm that the changes made meet the 5 "components of effectiveness" before you produce it.

Explain: Once you have selected the "best" spot(s) based on results of the pretest and your judgment, you will need to decide what revisions are needed to make it or them more acceptable, attractive, understandable, persuasive or personally relevant to your target audience.

Deciding what detailed changes to make to the spot—on the basis of feedback from pretesting—is not always as straightforward as one might think. As mentioned before we did the practice, it's important to look at how many people make a specific comment. If 1 or 2 people in any group say they do not understand something or find something offensive, you should spend less time trying to fix that than if 5 or more people in that group do.

Exercise 3.8

DECISIONS: CHOOSING AND CHANGING SPOTS

10 minutes

Say: *"Use the blank 'Pretest finding/change required' worksheet in the **Guide** Annex 2, page 126. What problems were identified in pretesting this better spot?"*

Write answers on **left** side of flip chart.

"What changes do you think this spot needs?"

Write answers on **right** side of flip chart.

"Other spot (the one we heard first/last) issues, changes?"

Write answers on another flip chart page using same approach.

Spot A

Pretest finding	Change required in spot

Ask: *"What questions/comments do you have?"*

REVIEW PLANS/LOGISTICS FOR PRETESTING EXERCISE

This activity is to prepare for tomorrow's pretesting activity. Your job is to explain how it will work, lead them through the logistics and encourage them to take responsibility for some element of the activity.

5 minutes

Explain: *"Two teams (same language) will remain here/go to 1 site and will monitor 2 discussion groups, one at a time.*

"Two teams [same language] *will go to another site and will monitor 2 other discussion groups, one at a time.*

"The moderators will be professionals. Workshop facilitators will also accompany the teams.

"Notetakers, *1 member from each team, the same sex as the moderator and discussion group, will work with 1 of the professional moderators. The notetaker will record what is said in ink (a pen is best for clear notes) by listening and following the moderator's guide. All other team members will take notes as well. The combination of everyone's notes ensures that you will capture as much of what was said as possible.*

"Official notetakers will please ***hand in*** *their notes immediately after the group is over, even if they're not neat. We'll make a copy of them and return them to you if you want to edit them.*

"The moderator and notetaker will be in the room with the participants."

How to set up the discussion room/space

- Set up the chairs for discussion participants in a circle. Provide small tables near the moderator and notetaker for their use.
- Put the tape recorder on a table within easy reach of the moderator.
- Make sure the recorder has batteries and test the playback level to ensure that it will be loud enough for everyone to hear.
- Seat those monitoring the discussion behind the group or just outside the room so they can hear and take notes but do not disturb or distract the discussion participants.
- Choose 1 person for each group who will quietly "interpret" what is said for those who don't understand the language in which the discussion group is speaking.
- **Audio playback pattern:**
  Each tape will have 4 spots; each which will be played twice followed by a pause. After all 4 have been discussed, each spot will be replayed in sequence (1, 2, 3, 4) for the final comparative questions.

Logistics
Announce timing for departure of 2 teams, and timing to start setting up this room.

Signing up for responsibilities.
Give out copies of "Responsibilities for Pretest Groups." See handouts at end of Day Three in this manual.

Break into 2 groups, those going and those staying. Suggest that they review the list of responsibilities and sign up for who is going to be responsible for what.

Exercise 3.9

7-STEP RADIO SPOT PRODUCTION CYCLE

5 minutes

Explain: We'll now sign up for responsibilities.

Ask each of the 2 double teams to fill in their copies of the "Responsibilities for Pretest Groups" form found at end of the Day Three in this ***Manual***. The notetakers should be responsible for completing this form.

Ask: *"What questions/comments do you have?"*

- ✓ **Copy** the (translated) pretest guide, making sure to have 4 sets of questions for individual spots and a comparison among 4 spots at the end. Make enough copies to give 1 to each moderator, notetaker and facilitator/trainer.
- ✓ **Copy** the list of responsibilities for each double team. Make enough copies to give 1 to each training facilitator and the original and 1 copy to each of the notetakers.

DAILY FEEDBACK FORM

15 minutes

Handout
Ask participants to complete and hand in.

EYE AND EAR REPORTS

10 minutes

Call for Eye and Ear report and select Eye and Ear for Day Four.

REVIEW KEY LEARNINGS FOR DAY THREE

20 minutes

CLOSE

Thank/praise participants and and fellow facilitators for their hard work.

Suggest evening homework:
1. Review ***Guide*** Steps 4–5.
2. Notetakers and others should review the moderator's guide.

PREPARATION FOR DAY FOUR

Follow-up: Producing Spots for Pretesting

Studio facilities will be needed to dub the spots teams recorded earlier onto audio cassettes or another medium for playback during pretesting. A facilitator will decide the best take/version of each team's spots to be recorded/dubbed.

Depending on available time, equipment and editing expertise, a facilitator may choose to work with the studio technician to edit and mix the 4 pretest spots for each pretest site. If it is not possible to "produce" the spots, then the best take/version of each team's voiced spot can be dubbed onto individual cassettes.

Whether produced or merely dubbed onto cassettes, the spots should be available to be played in the following patterns for pretesting. Two copies of the 2 different patterns will need to be made for each site. Note that 2 different groups at each site will hear the same spots, but in the reverse order.

For site 1: Audio Patterns for Testing 4 Different Audio Spots (A, B, C, D):

If recoding/dubbing sequence onto cassette or other format, allow 5-sec pause between each spot and a 10-sec pause after each pair (for example, Spot A, 5-sec pause, Spot A, 10-sec pause, etc.) so that the pretest moderator can turn the playback device on and off and ask the group for its reactions.

TEST 1

A |5| **A** |10| **B** |5| **B** |10| **C** |5| **C** |10| **D** |5| **D** |10| **A** |5| **B** |5| **C** |5| **D**

TEST 2

D |5| **D** |10| **C** |5| **C** |10| **B** |5| **B** |10| **A** |5| **A** |10| **D** |5| **C** |5| **B** |5| **A**

For site 2: Audio Patterns for Testing 4 Different Audio Spots (E, F, G, H):

If recoding/dubbing sequence onto cassette or other format, allow 5-sec pause between each spot and a 10-sec pause after each pair (for example, Spot E, 5-sec pause, Spot E, 10-sec pause, etc.) so that the pretest moderator can turn the playback device on and off and ask the group for its reactions.

TEST 1

E |5| **E** |10| **F** |5| **F** |10| **G** |5| **G** |10| **H** |5| **H** |10| **E** |5| **F** |5| **G** |5| **H**

TEST 2

H |5| **H** |10| **G** |5| **G** |10| **F** |5| **F** |10| **E** |5| **E** |10| **H** |5| **G** |5| **F** |5| **E**

Handouts follow

Notetaking sheet: Radio spot pretest

Group identification code: _____ Date: _____

Topic: _____ Page no: _____

Location: _____

Type of participants: _____ Number of participants: _____

Moderator: _____ Note taker: _____ Observer: _____

Codes	Notes	Observations

Used with permission from de Negri, B., and Thomas, E. *Making Sense of Focus Group Findings: A Systematic Participatory Analysis Approach.* Washington, DC: Academy for Educational Development, 2003.

Organizing pretest groups—A checklist

SITE 1		SITE 2	
List of things for each group	**Who is responsible**	**List of things for each group**	**Who is responsible**
❑ Moderator ❑ Notetaker ❑ Interpreter (if needed)		❑ Moderator ❑ Notetaker ❑ Interpreter (if needed)	
❑ Place/room ❑ Moderator's ***Guide***s(1 for the moderator, 1 for the notetaker to follow along) ❑ Notetaking forms for notetakers and observers or plenty of paper ❑ Chairs set up in a circle ❑ Table to put player on (optional) ❑ Tape player, batteries or electrical power cord (extension cord) ❑ Tapes with radio spots ❑ Cassette recorder (if taping groups) ❑ Blank cassette tapes (if taping groups) ❑ Pens/pencils ❑ Name cards/markers ❑ Refreshments ❑ Incentives for participants/envelopes (if needed) ❑ List of participants (page to be filled in) ❑ Baby monitor or intercom with batteries (optional) ❑ Other?		❑ Place/room ❑ Moderator's ***Guide***s(1 for the moderator, 1 for the notetaker to follow along) ❑ Notetaking forms for notetakers and observers or plenty of paper ❑ Chairs set up in a circle ❑ Table to put player on (optional) ❑ Tape player, batteries or electrical power cord (extension cord) ❑ Tapes with radio spots ❑ Cassette recorder (if taping groups) ❑ Blank cassette tapes (if taping groups) ❑ Pens/pencils ❑ Name cards/markers ❑ Refreshments ❑ Incentives for participants/envelopes (if needed) ❑ List of participants (page to be filled in) ❑ Baby monitor or intercom with batteries (optional) ❑ Other?	

DAY FOUR

DAY FOUR

Topics/Activities	Duration	Facilitator	Time	Notes
Sign in and assemble teams for transport to pretest site(s)			8:00–8:30 a.m.	
Open • Transport teams to pretest sites and preparation	30 min		8:30–9:00	
Conduct pretesting Group 1 (at on- and off-site locations)	90 min		9:00–10:30	
Working tea/preparation for second group				
Conduct pretesting Group 2 (at on- and off-site locations) Including transportation back	90 min		11:00–1:00 p.m.	
Lunch			1:00–2:00	
Debrief the pretesting process • Exercise 4.1: Teams choose better spot and revise it Teams revise the script in English and local language for the better spot based on what was learned from pretesting. If time, revise other as well	15 min 45 min		2:00–3:00	
• Exercise 4.2: Present revised spots in English and local language to whole group and explain why the major changes were made	30 min		3:00–3:30	
Tea break			3:30–3:45	
How spots are produced • Exercise 4.3: Assigning roles for recording Logistics for recording final spots	30 min 5 min 10 min		3:45–4:30	
Daily feedback form	15 min		4:30–4:45	
Eye and Ear reports	10 min		4:45–4:55	
Review of day's key learnings	10 min		4:55–5:05	
Close (suggest evening assignments/activity)	5 min		5:05–5:10	
If logistics allow, arrange for all teams to go to local radio station/audio studio for brief orientation visit. One producer remains to produce his/her team's spot (90 min plus transportation)	90 min		5:05–7:00	

DAY FOUR

OBJECTIVES

- Improve skills in moderating by example, notetaking and analyzing results from pretests
- Deepen scriptwriting skills by helping teams rewrite scripts based on pretest results
- Provide background on how radio spots are produced

NOTES

OPENING

30 minutes

- ❑ Ask participants to sign in.
- ❑ Place the day's handouts on team tables before the session begins.
- ❑ Open: Welcome back participants; ask if they have changed tables and are now sitting with new people.
- ❑ Assemble teams for transport to pretest site(s).
- ❑ Present agenda for Day Four.
- ❑ Select Eye and Ear.

Ask: *"What questions/comments do you have?"*

Symbols to help navigate the manual

- Facilitator's notes
- Write/use flip chart
- See references
- Examples, anecdotes
- Audio to be played
- Spoken out loud
- Caution

CONDUCT PRETESTING GROUP 1 AT ON- AND OFF-SITE LOCATIONS

90 minutes

The pretesting should proceed with as few interruptions as possible. Teams should observe and take notes throughout the entire group discussion. If separate rooms are being used, facilitators should not enter the pretesting room during the pretest.

If there is some obvious question the moderator did not ask or he/she said something inappropriate, a team member can deliver a note to the moderator to minimize disruption.

Remind moderators to:

- Ask participants to specify what they think should be substituted when they find anything inappropriate, offensive or not relevant.
- Repeat out loud a verbal count of how many discussants feel a particular way/agree with a specific response—especially for negative comments.

Immediately after the pretest concludes, time permitting, ask the teams for feedback—for example, the 3 most important things they heard/learned from the group.

WORKING TEA BREAK

15 minutes

During or in between groups

CONDUCT PRETESTING GROUP 2 AT ON- AND OFF-SITE LOCATIONS

90 minutes

LUNCH

45–60 minutes

When each group is done pretesting.

DEBRIEF THE PRETESTING PROCESS

15 minutes

Ask open-ended questions to reinforce the group's understanding of the value of pretesting. A few are suggested below. The aim is to prepare the teams to analyze the results of the discussion and apply them to their spots. Refer them to the discussion of the "Five Measures of Effectiveness in Step 4" (pages 58–59) of the ***Guide***.

- What (3) things did you learn about the pretesting process? (What surprised you?)
- How likely are people to comment on or criticize the spots? Why?
- What kind of attention did participants give to the different elements of radio (sound, voice, music), etc.?
- What did you observe about the different moderators? What effect, if any, does the moderator have on the groups?

Ask: *"What questions/comments do you have?"*

Exercise 4.1

TEAMS CHOOSE BETTER SPOT AND REVISE

45 minutes

Coach participants through the process. They will start in the double teams that observed each pretest by:

✓ reviewing the results

✓ selecting the better spot (for each team)

✓ completing the "Pretest findings/changes" form

At this point they will move into individual teams to revise the chosen spot's script (in both the local language and English) and practice performing revisions. If time permits, they can also revise the other script.

Say: *"The first thing you must decide is which spot was better (based on the answers to the competitive questions) or has the potential to be better. One spot may have been judged as better by the pretest group, but if the team thinks that the other has the potential to be better if it's changed the right way, then you can work on that one. Remember, we're only able to produce 1 of each team's scripts."*

Explain: You have 45 minutes to do the following:

- Review the results generally
- Select the better spot
- Complete the "Pretest findings/changes" form for that spot (or use a flip chart)

Distribute typed copies of scripts to each group. Ask teams to revise their script (in both the local language and English). If time permits, revise the other script, after doing the findings/changes needed chart for that spot.

Advise: *"Use the 'Pretest Findings and Changes' chart to decide on the changes. Remember, when making changes, the most important are the ones that were a problem for a number of people, not just 1 person. Let's get started."*

Exercise 4.2

PRESENT REVISED SPOTS

30 minutes

- ✓ Collect the scripts in both languages from each team—both the better one and the lesser one.
- ✓ Type and copy scripts for distribution with certificates on Day Five.
- ✓ Keep/file versions on diskette/CD-ROM.

Each team has 5 minutes to present its revised script in English and in the local language to the whole group and explain why:

- they picked that spot over the other, and
- what the major changes were and why they were made.

Give the teams 5 minutes to make additional revisions based on comments.

Ask: *"What questions/comments do you have?"*

TEA BREAK

HOW RADIO SPOTS ARE PRODUCED

30 minutes

Prepare the participants to record their spots. One team at a time will go to the radio studio to record its spot. The first team will go to the studio to record its spot immediately following the workshop today. Tomorrow, the other 3 teams will go in turn to record their spots.

A representative from the radio station/recording studio where the spots will be produced will brief the entire group on how radio spots are produced.

The notes below can be presented to complement the briefing.

Explain: *"We're about to begin Step 5 of the Radio Spot Production Cycle. Everything you've done up to this point*

comes together when producing your radio spot. One team at a time will go to the radio station to record its spot. We've invited a representative from the station here to tell you what to expect in the studio."

Say: *"Here are a few things you need to know about how radio spots are produced."*

The key components of this phase are **directing, recording** and **producing**. While separate individuals may play the roles described below, in smaller stations, 1 person may do all 3 things.

The **engineer/technician** runs the recording equipment.

The **director** ensures that the spot follows the script, briefs the engineer on what is required and guides the actors' performances.

The director:

- Checks the studio clock, cue light, headphones, any talkback mechanism or other equipment to make sure everything is in working order
- Brings pencils/pens for marking any script changes
- Reminds the actors not to rattle the script and ensures that no one wears anything that might knock or rattle (such as bracelets or cuff links)
- Helps the actors rehearse to get the performance just right and pays attention to the inflection, pacing and sound of the voices through the microphones; is gentle with criticism and direction
- Does not stop actors in the middle of a performance or reading; if anyone else has comments, the director conveys them to the actors

The **producer** is in charge of the performance and guides the overall shape of the spot by, for example, describing the range of emotion required. He/she is the bridge among other staff, the engineer and the actors. The producer also makes sure all the necessary studio equipment is available and working.

The producer:

- Gives everyone in the studio a copy of the script and ensures each knows what is required
- Has a clear idea of the overall impression the spot will make on the audience and provides guidance to the actors (for example, should the voice be quiet, strong and compassionate? Should it sound confident, relaxed, worried, or excited? What about inflection, speed, pacing and projection?). Also, the producer selects music or sound effects to help establish the right mood.

- Finds out from the engineer how the mix will be done and when the "rough cut" of the spot will be ready

If the workshop is designed to let teams produce final spots (in their local language), read on. If not, skip to Tea Break.

Final Spot Production Arrangements

Each of the 4 teams (or a producer from each) will have a turn at producing a final spot at the local radio station or recording studio that is providing technical support for the workshop. Spot production will require juggling staff, participants, transportation and other resources. Allow each team no more than 90 minutes to produce its 1 spot. A facilitator who is also an experienced radio producer should accompany each team and serve as technical advisor and coach.

One team or its producer will go to the studio following the close of today's session. The other 3 teams will begin their rotation at the start of Day Five. Transportation to and from the studio is to be provided.

If the full teams are not able to go and circumstances allow, arrange for all of the teams to go to the local radio station/audio studio for a brief orientation visit before production of the first spot begins.

During Day Five, the remaining 3 teams or just their producers will go to the studio, each in turn for a maximum of 90 minutes. It is suggested that the first team/producer go directly to the recording studio first thing in the morning.

Check with the teams to make sure they have a final script that includes all sound and music cues. Also, if the entire team plans to go to the studio, be sure they have assigned roles for each participant, with the national-level person, if any, serving as an observer. Once they have decided who will do what, ask them to write it down.

Those working in the studio will miss parts of Day Five's activities. Reassure them that all of the material to be discussed is available in the ***Guide.***

What follows is meant to help participants prepare to go into the studio.

Exercise 4.3

ASSIGNING ROLES

5 minutes

Say: *"It is time for each team to determine who will be directing, taking notes on the performance, producing—that is, talking with the actors about tone of voice, balance of voices, emotion, etc., and timing the spot tomorrow during the production. Please write down and give a facilitator the roles you've agreed to."*

LOGISTICS FOR RECORDING FINAL SPOTS

10 minutes

Restate: *"One team/producer at a time will go to the radio studio to tape its spot; this is Step 5 in our 'Work plan and Timeline' checklist. Also, tomorrow, each team, when not in the studio, will be briefed here on elements of steps 6 and 7, including developing plans for what to do with its spots. We will provide some worksheets to help you develop these plans."*

Say: *"Here are some things to consider before you go to record in the studio."*

- Have a final script that is neat, easy to read (typed if possible) and includes all sound and music cues.
- Bring pencils/pens for marking any script changes.
- Have water on hand for the actor(s).
- Don't wear anything that might knock a table or mic stand and rattle (e.g., bangles, coins, cuff links, etc.).
- Don't rattle the script.
- Rehearse with the actors on mic to get the performance just right. Pay attention to the inflection, pacing, etc.
- If anyone has a comment, tell it to the producer, who will convey it to the actors. Don't overdirect!
- Don't stop actors in the middle of a performance/read.
- Be gentle with criticism and direction; use the "Liked best…next time" approach.

Announce: Logistics (where to get transportation) and schedule for tonight and tomorrow's recording sessions.

Ask: *"What questions/comments do you have?"*

DAILY FEEDBACK FORM

15 minutes

Handout

Ask participants to complete and hand in.

EYE AND EAR REPORTS

10 minutes

Call for Eye and Ear reports and select Eye and Ear for Day Five.

REVIEW KEY LEARNINGS FOR DAY 4

10 minutes

CLOSE

Thank/praise participants for their hard work.

Suggest evening activity:

1. Review scripts and think about how they should sound, what to say to the actors to achieve your goal.
2. Review ***Guide*** Steps 5–7.

Preparation for Day Five

For Day Five, arrange to accommodate the rotating production teams with tea and lunch breaks that do not occur at the same time as they do for the rest of the workshop participants.

Confirm arrangements to transport the first of the 4 teams/producers to the local radio station or recording studio. Remind them they will have no more than 90 minutes to produce 1 spot.

Handout follows

Pretest findings/changes required worksheet

Pretest finding	Change required in the spot

Adapted from *Radio Guide: A guide to using radio spots in national CDD programmes,* p. 123.

DAY FIVE

DAY FIVE

Topics/Activities	Duration	Facilitator	Time	Notes
Sign in/open	30 min		8:00–8:30 a.m.	
Team 2 producer goes directly to radio station/audio studio	90 min plus transport		8:30–10:30	
Post-production impact Placing spots • Exercise 5.1: Free vs. paid spots Buying time and negotiating Determining how many spots and when to air them • Exercise 5.2: Partnering opportunities • Exercise 5.3: Ways to extend impact • Exercise 5.4: How radio complements other channels • Exercise 5.5: Why monitor/evaluate? Evaluating and revising spots	 10 min 15 min 15 min 15 min 15 min 15 min 15 min 10 min 15 min			
Tea break			10:30–10:45	
Team 3 producer produces spot at station	90 min plus transport		10:00–12:00	
Communication activities planning • Exercise 5.6: Communication plans • Exercise 5.7: Post-production • Exercise 5.8: Non-broadcast use of spots • Exercise 5.9: Communication plans 2 • Exercise 5.10: Your next radio spot(s) • Exercise 5.11: Other radio—beyond radio spots	5 min 15 min 20 min 20 min 20 min 20 min 20 min		10:45–12:45 p.m.	
Team 4 producer produces spot at station	90 min plus transport		11:30–1:30	
Lunch			12:00–1:45	
Communications planning, cont'd • Exercise 5.12: Communications plans 3	 45 min		1:45–2:30	
Exercise 5.13: Teams present communication plans, next steps (group discussion)	45 min		2:30–3:15	
Tea break			3:15–3:30	
Workshop assessment	20 min		3:30–3:50	
Final Eye and Ear feedback	10 min		3:50–4:00	
Close: Confer certificates	15 min		4:00–4:15	

DAY FIVE

OBJECTIVES

- Enhance participants' understanding of how radio spots fit into overall programs
- Familiarize them with placement and flighting of spots
- Help participants develop ideas for how to partner and share costs
- Increase their understanding of the importance of monitoring and evaluating their broadcasts and how and when to do so
- Plan next steps and develop timetable for placing and using spots and integrating them into malaria communication strategy

NOTES

OPENING

30 minutes

- ❑ Ask participants to sign in
- ❑ Place the day's handouts on team tables before the session begins
- ❑ Open: Welcome back participants
- ❑ Discuss feedback from Day Four
- ❑ Review key "learnings" from Day Four. Ask participants to name top 3
- ❑ Present agenda for Day Five
- ❑ Select Eye and Ear

Ask: *"What questions/comments do you have?"*

Symbols to help navigate the manual

- Facilitator's notes
- Write/use flip chart
- See references
- Examples, anecdotes
- Audio to be played
- Spoken out loud
- Caution

FACILITATOR'S NOTES

Today, 3 of the 4 teams or their producers will go to the studio, each in turn for a maximum of 90 minutes. One should go directly to the recording studio at 8:30 a.m. rather than attend today's opening workshop session. A facilitator should accompany each team/producer to the recording studio to serve as technical advisor and coach.

As an alternative to sending an entire team, it is suggested that teams send only their "producer" to the studio so the rest of the team can remain at the day's sessions.

Those working in the studio will miss parts of Day Five's activities. Reassure them that all of the material to be discussed is available in the ***Guide***.

POST-PRODUCTION IMPACT: WHAT TO DO WITH YOUR RADIO SPOTS

2 hours total

You will prepare the teams to figure out what they need to do once the spots are produced and they return home. The following sets up the activities that the other 3 teams will work on in turn while the fourth team is recording its spot.

Your job is to explain the importance of thinking about and planning how to:

- Launch/place the spots on the air and expand reach through other channels
- Create more spots and, possibly, other radio materials
- Partner with others to expand impact
- Make the spots fit in with each district's/team's malaria communication program
- Monitor and evaluate spots once they are on air

Explain: *"We're now going to talk about what to do once your spots are produced. Refer to the 7-Step Work Plan and Timeline checklist. (See pages 108–100 in Annex 2,* ***Guide****.) We're going to cover Step 6: Place/broadcast spots, then Step 7: Monitor, evaluate, revise."*

PREPARING TO PLACE SPOTS (Step 6)

10 minutes

Advise: *"Before airing your spots, make sure any services and products mentioned are in place so that listeners can do what it is the spots are suggesting. Your spots will fail and possibly undermine future efforts, if, for example, people can not get the right drugs or if clinic workers and other service providers are not adequately trained or accessible."*

Targeting the right station(s)

Explain: *"Before your spots go on air, you must decide which radio stations(s) to approach and determine when your target audience(s) listen to those stations(s)."*

You will now use this information to make the final decisions about when, how often and on what stations you will broadcast your radio spots. Use the "Who Listens & When" worksheet found on page 127 of Annex 2 of the ***Guide*** to help you decide the following:

- **To whom? Broadcast your spots on the radio station(s) and at the times that your target audience listens.** Your radio spots will have no impact if the people you want to reach do not hear them!
- **When? Broadcast your spots when it is important for your target audience to hear them.** If you cannot broadcast your radio spots all year long, broadcast them during the season when the information will be most useful and when people can act on your advice immediately. It is better to have your spots repeated **often during the season** than infrequently throughout the entire year.
- **How often? Broadcast your spots enough times for your target audience to hear them, understand them, remember them and try what you are suggesting.** People need to hear 1 message many times before they can understand it, accept it and do what you are asking. Because spots are so short, they must be repeated more often for people to be able to learn from them.

Local radio station listenership assessment

For each radio station you intend to ask to air your spots, determine who listens and when. The station should be able to provide much of the information you need to complete the "Who Listens & When" worksheet. Commercial stations often conduct audience research and provide these data to justify their advertising rates and help advertisers select the best slots for their ads.

Broadcast format

Radio stations tend to have a distinct personality or sound, called a format. Common formats include talk radio, all news or a certain style of music (e.g., easy listening, rock, rap).

Ideally, the sound of your spot should match the sound of the station. This means that you may have to produce different spots for different stations.

Radio listeners tend to be loyal to a particular station. Few people listen to more than 2 or 3 radio stations; there may be just 1 station in small towns. If your target audience is listening to a station you've chosen, they are likely to stay with that station.

Broadcast schedule

Airtime is income for a commercial station, and there is a finite amount of time in each day.

Each radio station develops a schedule detailing to the minute what is broadcast when.

Find out what times associated with what programs are available free of charge and for purchase and at what cost. Often the more popular the program, the higher the airtime costs for spots. Use this information to create a "Radio Station Profile." (See page 128 in Annex 2, ***Guide***.) Also note in the profile when your target audience is listening to the station, using the information you've gathered in the bottom rows of the "Who Listens & When" worksheet.

Free versus paid/commercial time

You can use free airtime, pay for it, or some combination of the two.

Exercise 5.1

FREE VS. PAID SPOTS

15 minutes

Ask what relative advantages and disadvantages there are for using free air time (PSAs) vs. using purchased air time.

List participant answers on flip chart

The following supplements ideas on relative advantages and disadvantages (disadvantages are in italics).

Public Service Announcements (PSA)—free/donated	Commercial—purchased
Costs nothing	*May be expensive*
May be difficult to control content, form and quality	Can control content, form and quality
Cannot control time of broadcast	Can specify particular days and times
Will compete with other public service announcements for time and attention	Will compete with other publicity (other paying customers)
May air at an unpopular time (your audience is not listening)	Can be scheduled at most popular times

Emphasize: If free air time is available less than twice a day on a given radio station (example: during 1 hour on Sundays), and you cannot afford to pay for airtime, **don't use radio spots on that station**.

Look at the results of the station's listenership survey and what you've discovered in "Who Listens & When" worksheet and decide:

- Does your target audience listen to the radio at the times when you have access to free time on this station?

If not, **don't use the free airtime on that station.**

- How much does the airtime cost at the time you want? Can you afford it?

If not, **you will not be able to air your spots on that station.**

As you make this decision about free or paid airtime or some combination of the two, keep in mind that you need to be able to broadcast the radio spot(s) several times each day at the times when your target audience is listening.

If your budget won't allow the expense to record and air spots, negotiate with the local DJ/announcer to read a short announcement you've written live during a show when your audience is listening.

CAUTION

Just because a health program is broadcast at a certain time or on a certain day does **not** guarantee that the right people (your target audience) are listening to it.

Before you buy (determine the frequency and number)

For the most impact, each spot must be broadcast for 3–4 months at least twice a day during the hours your target audience is listening.

Examples:

If you plan to air **1 spot,** you should broadcast it **at least twice** a day during the hours your target audience is listening. This will give them an opportunity to hear that spot 2 times each day.

If you plan to air **2 spots,** you should broadcast your spots **at least 4 times** each day. This will give your target audience 2 opportunities to hear each spot.

If you plan to air **3 spots,** you should broadcast your spots **at least 6 times** a day so that your target audience still has 2 opportunities to hear each one.

If you plan to air **more than 1 spot** and broadcast **a total of only once or twice a day,** people will not have an opportunity to hear each spot every day. This is **not enough** repetition for your spots to be effective.

BUYING TIME AND NEGOTIATING

15 minutes

Prepare the following as a list on flip chart.

The **two biggest mistakes** in radio advertising are:
1. **Buying too few spots and/or**
2. **Playing spots at the wrong times**

Airtime prices are negotiable because the amount of time available is fixed. There are only so many minutes between the programs to sell. If there is competition for those minutes, the price goes up.

As with so many things, you get what you pay for.

Six rules for buying air time

1. **Choose the station(s) that delivers your target audience.** Station representatives are expert at putting their offerings in the best light. Make sure—look at the listenership data—that the station(s) attracts the audience you want to reach.
2. **Beware of bringing your personal biases to your media decisions.** Don't buy time on a certain radio station just because you listen to it—ask instead if your target audience does. It works the other way, too. Don't refuse to buy time on a certain station just because you dislike it or one of its presenters.
3. **Look for verifiable information** from the station's representative—audience size, listener profile, reach (the percentage of households with radios that are tuned to that station at any given time). Ideally, these calculations should be based on information from third-party sources. Beware of any statistic described as "estimated"—ask about the source of that information.
4. **Air your spots during the hours your target audience is listening.** The key is to be consistent. Most people listen to the radio at the same time(s) each day. If your target audience is in a rural community of farmers, consider their daily listening habits and other seasonal patterns.

For example:
During planting and/or harvesting season, your target audience may be in the fields from dawn to dusk or even longer, without access to a radio or with a radio as a key companion.

5. **Broadcast each spot at least 2 times each day.** If you can only afford 2 time slots on air per day, play that one spot at the same time on the same days week after week.
6. **Run the spot(s) for at least 3–4 months** to give the audience the necessary time to absorb the messages.

Spots will be priced according to a number of factors, including
- duration (15, 30, 45, 60 seconds)
- daypart (time of day)
- reach
- quantity to be purchased

Avoid purchasing time in individual slots. Instead, **buy blocks of time or flights,** because you can negotiate a better price. In addition, a spot played several times over a short period has more impact than a spot played fewer times over a long period.

For example:
Based on an urban target audience's listening behavior, you might buy a block of 48 spots to be played on Tuesday, Wednesday and Thursday: 4 spots from 7:00 am to 9:00 am and 4 spots from 3:00 pm to 6:00 pm for 2 weeks. (Eight total spots aired per day x 6 days = 48 spots.)

DETERMINING HOW MANY SPOTS TO PRODUCE AND HOW TO AIR THEM

15 minutes

It will probably be more economical and efficient to adapt/develop, pretest and produce more than 1 spot at a time. The number of spots you produce will depend on your objectives, the number of different behavior objectives you develop and your financial resources.

For example: A series of spots could be produced by anticipating a target audience's movement along the behavior change path from awareness and knowledge through trying the product/behavior to sustaining it. You would ideally like to produce at least 1 spot for each of step on the path.

How to broadcast your spots, or flighting

Spots can be aired 1 at a time over a period, or different spots can be aired simultaneously during the same period, which can be useful because not all members of the target audience are at the same point on the behavior change path.

Flighting is a media strategy for exposing (broadcasting/advertising) a single theme or message for a specific length of time (e.g., 1–3 months). It involves more advertising/exposure at certain times and less during other times, ensuring strong promotion of an individual message.

As one example, your spots—as well as your non-advertising outreach activities of the overall program—could be focused on a single message at a time, each aimed at achieving a specific objective.

If the campaign's objective is to "increase early treatment of children under 5":

- Flight 1 may be "your child is at risk"—introducing the consequences of slow or no action.
- Flight 2 may be "personal efficacy"—reassuring the parent(s) that they can make a difference if they act right away by giving Homapak in the proper dosage.
- Flight 3 may be "positive consequences"—reinforcing/sustaining the behavior by emphasizing benefits.

See the "flight plan" chart below for an illustration.

Again, it's important that the 1 specific message be aired **a minimum of twice a day** on a station that the target audience listens to and at the times they listen.

Sample flight plan

Radio Spots: Early treatment
Target audience: Mothers of children under age 5
Dates: September 2003–June 2004

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr
Audience: Mothers of children under 5 years old	Your child at risk		Personal efficacy		Positive consequences			

Another approach might be to run 2–3 spots at the same time, especially if your target audience is at different stages of change (e.g., while some people are not aware of the risk, others are aware but are not giving the proper medicine and a third group may be aware and giving the proper medicine.) Again, EACH spot must air a minimum of twice a day on a station that the target audience listens to, during the times of day that they listen.

SPOT LENGTH

If this was not covered on Day Two, add to the discussion here.

- Determine the typical length of commercial spots in your area.
- New messages may require more time (60 sec), so that they tell a kind of story and can repeat the key message several times.
- Shorter spots (30 sec), based on a longer one (60 sec), may air later once the original spots have established the message. These shorter spots keep the key message and key elements like music, slogan and jingle, but leave out some of the plot details. Shorter versions of spots often start airing several months after the original spots started to act as a reminder. Shorter spots cost less to air, so you may be able to negotiate for more frequent spots for the same price.

PARTNERING (AND COST SHARING) TO EXPAND IMPACT

5 minutes

Financial and administrative support and commitment for broadcasting your radio spots can come from these main sources:

- Ministry of Health (MOH)
- Ministry of Information
- NGOs
- District government
- Funding agencies

Consider these factors when you decide how to use radio to support your program:

- Are there any agreements between ministries for free or reduced-cost production and broadcasting that may be helpful to you?
- Is there a budget for radio communication at your administrative level?
- Is there radio production expertise in the health education department, at local NGOs or elsewhere?

- What kind of support is available for other programs (health, social, agricultural, educational) that have used radio? How did they pay for it?
- If your program does not have a sufficient budget for all of the necessary activities that radio work requires, you can build on existing resources.

Exercise 5.2

PARTNERING OPPORTUNITIES

10 minutes

Ask: *"What ways are/might you partner/share costs?"*

A few examples you might want to suggest to lead off:

- **Human resources** (e.g., expertise in design and production, pretesting and evaluation, etc.): Coordinate with the Health Education Unit or radio station staff to develop and produce your materials.
- **Financial resources** (e.g., to pay for production and broadcast time and costs for pretesting and evaluation): Find out what MOH funding already exists to produce radio materials and how you can use some of those funds.
- **Airtime:** Find out what other MOH programs are using radio. If the programs reach your target audience, ask the producer to include your materials in his/her programs.

Extending your radio message: Working with the radio station

Making a deal with a radio station to air your spots is just one way of using the station's resources. By establishing a good rapport with the radio station staff, you may be able to extend the reach of your messages.

Insert an "energizer" if needed.

Exercise 5.3

WAYS TO EXTEND IMPACT

15 minutes

Ask: *"In what ways can you extend the impact of your messages."*

An example you might want to suggest to lead off:

- Make the radio station part of your "malaria" team. (Your radio team partner can serve as your advocate inside the station.)

Ask: *"What other ways might you work with the radio station?"*

- **Consider the radio station as part of your malaria team.** (Your radio team partner can serve as your advocate at the station.) Before the station begins broadcasting your spots, hold a motivational/ informational meeting with the station staff. Provide a fact sheet with information on the prevention, treatment and local impact of malaria.
- **Meet with radio DJs/personalities.** They are opinion leaders and their support of your messages can also influence your audience. Encourage them to promote the messages during their programs.
- **Ask station staff/announcers to promote your spots** and reinforce your messages during their programs. The station can distribute complementary educational materials through contests or other events.
- **Provide short, scripted announcements** (no more than 10 seconds) that DJs/announcers can use as part of their on-air patter.
- **Inform news staff** about timely developments so they can incorporate the messages into their newscasts.
- Consider **having periodic update meetings** with the radio staff during the months the spots are being broadcast.

Remember, a radio station of any size has owners, producers and presenters, all of whom must be addressed.

Radio stations can also benefit from your work: you can help ensure better quality spots by pretesting them. You can also provide the radio stations with information that you get from your document research and feedback from pretest participants about favorite programs/ stations and who is listening when to what programs and stations.

Other opportunities

Health services/central locations/events

- Take the spots to your target audience by playing them on a cassette or CD player at health fairs, markets, village meetings and other community events.

Business/Private Sector

- Display and distribute posters and other print materials promoting your partnership with the radio station at local businesses that also advertise on the station.

HOW RADIO COMPLEMENTS OTHER CHANNELS

Explain: Radio can engage people regardless of their level of literacy or access to other media. But, in the end, radio spots are most effective when they are part of an overall campaign or program and they support other malaria prevention or treatment activities.

A campaign or integrated program is more likely than a single channel to reach people and increase awareness and action.

Exercise 5.4

OTHER ACTIVITIES, OTHER CHANNELS

This exercise is meant to spark creative thinking about how to complement your radio spots with other activities and support from partners. For each of the 4 categories, ask the group to propose channels, messages/slogans that match the channel, partners' supporting activities and funding sources.

15 minutes

Ask: *"What program components are you using or would you propose using to build a successful campaign/program?"*

List these categories on a flip chart to prompt the participants:

- Channels
- Message
- Partner activities
- Financing/funding

Example

Channel: School

Message: Students whose malaria is treated promptly don't miss important tests.

Partners: Teachers reinforce symptoms that require immediate treatment.

Funding: Ministry of Education

Prompt/supplement ideas participants raise about complementary components.

- **Multiple channels/activities**
  For example, media, publicity, school-based, village-based
- **Messages/slogans for each channel** that are complementary and reinforcing
- All **partners fulfilling their responsibilities**
  For example, health workers, drug availability, school administrator, teachers
- Funding for airtime

☞ For a list of potential communication channels, see Annex 1, page 103 in the ***Guide***.

Exercise 5.5
WHY MONITOR/EVALUATE?

10 minutes

Ask: *"Why is it important to monitor and evaluate your radio spots? "*
Take 1–2 answers, then…

Ask: *"When you should first monitor your spots? When should you first evaluate?"*
Take 1–2 answers, then….

Explain: You have spent time and money to make the most effective radio spots you can. Now you want to know how they are performing.

First, you should **monitor** them to make sure they are being broadcast when expected—during the time when your target audience is listening. To monitor your radio materials, have someone listen to the radio station(s) during the all the hours that you have asked/paid the station(s) to play them. Monitoring should start from the very first time your spot airs.

After 3–4 months, you will need to **evaluate** them to understand what your target audience is learning from them. Depending on what your target audience tells you, you may continue to broadcast the same spots, **revise** them or develop new ones.

How to monitor your radio spots

Anyone with a radio can monitor whether your radio spots are being broadcast during the time(s) you purchased and/or were promised by the radio station(s). One way to get more people involved in your malaria campaign is to have different community members serve as monitors. (☞ See Annex 2, page 130 in the ***Guide*** at a sample "Radio Spot Broadcast Monitoring Form" designed for this purpose.)

Give each monitor a schedule of when each spot is supposed to be aired. Ask the monitors to write down for each day listened:

- the **time scheduled** to air each spot,
- the **actual time** the spot aired, and
- the specific spot **(title)** aired, if you're running more than 1 spot at a time.

Once a week, review the monitoring sheets.

Follow up with the radio station:
If your spots are **not** being broadcast as scheduled, talk with the radio station manager to find out why and to figure out what can be done to ensure that they are.

If your spots **are** being broadcast as scheduled, periodically write a letter to the station manager and staff thanking them and informing them of the impact of their work. This could motivate them to continue to promote your messages.

To help you organize the monitoring of your radio spots, ☞ see page 129 in Annex 2 "Radio Spot Monitoring: A Planning Worksheet."

EVALUATING AND REVISING YOUR RADIO SPOTS

15 minutes

Three to four months after you start airing your spots, you will want to find out who is listening and what they've learned. To help you organize your evaluation, ☞ see Step 7 in the ***Guide*** for a detailed discussion and pages 131–132 in Annex 2 for a "Radio Spot Evaluation Planning Worksheet."

A **quantitative** survey will give you the strongest results. Your study should address three basic questions:

1. Has your target audience heard your radio spots? How many of them have heard them? On which radio station(s) did they hear them? How frequently did they hear them?

— The key measures here are **reach** (what percent of your target audience you reached) and frequency (how often you reached them).

2. What have they learned from the spots? What do they remember from what they have heard? How relevant do they think this is to them?

— The key measures here are **recall** (that is what they remembered) and how important they think it is.

3. Is your target audience doing what you have suggested? Why or why not? Have they tried to do it?

— The key measures here are to what extent they have **tried** the behavior and to what extent those that have tried have **adopted** it.

Optional Exercise 5.5a

GETTING MORE OUT OF EVALUATION

25 minutes

Expand or reduce the following discussion to fit the time available.

Ask: *"What are the most important questions to ask in an evaluation study?"*

List participant ideas on flip chart.

Refer to the following to supplement **evaluation questions** raised by participants.

Evaluation questions

- Do you have a working radio in your home? If not, do you listen to the radio anywhere else?
- How often during the week do you listen to the radio? (If they do not listen to the radio, skip to the last question.)
- What time of day do you listen to the radio on weekdays? Weekends?
- What radio station(s) do you listen to most?
- Have you heard any messages about (use appropriate term) on the radio? (If the answer is no, skip to the last question.)
- How many times have you heard it in the past _____ months/ weeks?
- What have you heard? What did the message say? What did the message tell you to do?
- What radio station(s) did you hear the messages on?
- Who was talking in the messages?
- Whom do you think these messages are aimed at? Whom are they talking to?
- Do you think people could follow the advice of the messages? Why or why not?
- Were you able to follow the advice? Why or why not?
- Can you complete this phrase? (Read part of the tagline or slogan or hum the beginning of the jingle or song.)

Explain: Your evaluation will be more focused if your communication objectives are well defined.

Your results will be stronger if you can compare changes before and after your spot aired. If possible, collect the same information before

the radio spots air. This will help you set realistic and feasible objectives for each indicator and allow you to see how things have changed after the broadcast compared to beforehand.

In addition, it would be even more effective to collect the same information, both before and after the broadcast, in another geographic area that is NOT reached by the radio stations you are using and can be a control area. Compare any changes your intervention area had with the control area, to determine the impact of your spot(s).

Evaluation is not a one-time thing

Three to four months is a short time to observe a change in behavior. Consider planning further rounds of evaluation. Ask the same questions again after another 3–4 months and again about a year after the spots have aired.

Over the long term, the answers to these questions can help you see when your spots have "worn out" (i.e., people have heard them so often that they are tired of hearing them and the spots are no longer effective), which indicates that you need new ones.

Optional Exercise 5.5b

MONITORING AUDIENCE REACTION

Additional, qualitative evaluation approaches—depending on time. Do this **only** if you have already done Optional Exercise 5.5a.

In addition, you can "monitor" your target audience, as you do a radio broadcast schedule.

Before or after the 3-month period, you could conduct some focus groups to find out some **qualitative** information recall information, such as:

- What have you heard? What did the message say? What did the message tell you to do?
- Who was talking in the messages?
- Whom do you think these messages are aimed at? Whom are they talking to?
- Do you think people could follow the advice of the messages? Why or why not?
- Can you complete this phrase? (Read part of the tagline or slogan or hum the beginning of the jingle or song.)

Some of the answers to the other, more **quantitative,** questions listed on the flip chart from exercise 5.5a can also be obtained while screening the participants for the focus groups.

Using evaluation results

Overall, the information that you gather from evaluating the exposure, understanding and impact of your spots will help you to understand what changes you need to make in your spots and broadcast schedule, including which stations you are using.

In the ***Guide*** see pages 92–93 for a chart with examples of the types of decisions you might make based on specific evaluation findings.

Say please read the first one, the second, etc. (just a couple)

Using your findings to improve your spots completes the cycle—the 7th step of the Spot On cycle.

TEA BREAK

COMMUNICATION ACTIVITIES PLANNING

5 minutes

Now each team will be developing their plans and timetables to place and use their spots and integrate them into their local malaria communication efforts. At the end of the day, each team will have produced a concrete plan with next steps, including how to monitor and evaluate their spots.

There are worksheets/handouts that the teams will use to help them plot their next steps:

- Malaria Communication Activities Plan
- Work Plan and Timeline checklist (broadcast)
- Work Plan and Timeline checklist (non-broadcast use of spots)
- Work Plan and Timeline checklist (other radio formats)

Each person should have 1 copy of each of the 4 handouts placed on the team tables at the start of the day.

Facilitators will circulate around the tables for the rest of the day to coach the teams as they develop their plans. Encourage the national-level participants, if any, to be actively involved, but not to take over the planning.

Explain: *"Now, we put all the pieces together. Each team will create a plan to use the spots and integrate them into your malaria communications plan and then look at other activities that*

might be good to include in the plan. Your next steps should build on your current malaria communications activities in your district. You will use a variety of planning tools in the form of worksheets to organize your efforts and develop a final comprehensive plan."

Exercise 5.6
COMMUNICATION ACTIVITIES PLANNING

15 minutes

☞ Refer participants to example of a *Malaria Communication Activities Plan*. Also found in on page 102 in the ***Guide.***

Review and discuss the example showing how ITNs were promoted in 1 district.

Explain: *"You will use the* Malaria Communication Activities Plan *worksheet throughout the rest of the day to end up with a complete malaria communication plan that will include:*

- *current communication activities that any of the team members are working on;*
- *dissemination, monitoring and evaluation plans—for both broadcast and non-broadcast channels—for the new spots; and*
- *additional complementary communication activities."*

Instructions

The *Malaria Communication Plan* contains 3 different blank forms, one each for **prevention**, **treatment** and **other malaria activities**. Each team should fill in as many of the appropriate blanks as possible to include all of the malaria communication activities that any group members are working on. Put 1 activity in each blank.

For those of you who brought a written malaria communication strategy/plan/list of activities with you, please be sure to refer to that when completing this chart.

When you finish completing the chart, each team will have a summary of its current malaria communications activities. This will allow you to see gaps and opportunities for using the radio spots as well as other approaches. This plan will form the basis of each team's presentation at the end of the day.

Please select 1 person to be responsible for **keeping the** master copy of the communication plan, which will be copied and distributed to all team members at the end of the day.

Ask: *"What questions/comments do you have?"*

Exercise 5.7
POST-PRODUCTION

20 minutes

A number of the next exercises ask participants to use variations on the *Work Plan and Timeline Checklist* to help them map next steps.
- ✓Broadcast uses
- ✓Non-broadcast uses
- ✓Other uses

Advise the group: You have tested, well-produced, effective spots in hand—or almost. Now, they are ready to be broadcast.

Just a reminder: Before you air your spots, make sure that the services and products they mention are in place so that listeners can do what it is the spots are suggesting. If not, your spots will fail and possibly undermine future efforts, if, for example, people can not get the right drugs or clinic workers and other service providers are not adequately trained or accessible.

Next, you've got to place the spots and, once they are on air, monitor them and evaluate their effectiveness. Now, we'll apply steps 6 and 7 of the *7-step Work Plan and Timeline*.

☞ **Refer** to the *Work Plan and Timeline* checklist for broadcast. What will you do with your spot(s)? Turn to the page with steps 6 and 7 only.

As a team, begin by discussing Step 6—Placement—then decide on the radio station(s) you will approach, the time(s) you'll want to air spots and why; use a separate sheet of paper for this. Complete the 3 right-hand columns of the form by assigning someone to be responsible for placing the spots on each station, set the dates and propose how you will fund the airtime.

Next, cover all of the elements of Step 7, from monitoring to evaluating the spot(s). Assign someone to coordinate monitoring and evaluation, set the dates and propose how you will fund these activities. For additional help in thinking about monitoring and evaluation planning, consult the monitoring and evaluation planning worksheets provided in Annex 2 on pages 129 and 131-132.

Please select 1 person to be responsible **for keeping the master copy** of the *Work Plan* for broadcasting, which will be copied and distributed to all team members at the end of the day.

Exercise 5.8

NON-BROADCAST USES OF SPOTS

20 minutes

☞ **Refer** to the *Work Plan and Timeline* checklist for non-broadcast uses. Working as a team, follow the same process you just used in completing steps 6 and 7 for broadcasting. But this time consider other ways you will use the spots in non-broadcast settings. Some ideas for this could include health facilities, national malaria day, after religious services, during village meetings, home visits, etc.

Please select 1 person to be responsible for keeping the master copy of the non-broadcasting *Work Plan*, which will be copied and distributed to all team members at the end of the day.

Exercise 5.9

COMMUNICATION ACTIVITIES PLANNING 2

20 minutes

Explain: Now, take the information/plans for broadcast and non-broadcast use of the spots you just completed in exercises 5.2 and 5.3 and, using another color, write them into their proper places in your *Malaria Communication Activities Plan*.

Exercise 5.10

YOUR NEXT RADIO SPOT(S)

20 minutes

Refer to and **briefly review** the complete *7-Step Work Plan* forms for radio spots.

Explain: *"Over the past 4 days, we've referred repeatedly to the* 7-Step Work Plan and Timeline *checklist. Now, each team is going to use this framework to plan the process of the next spot(s) it will broadcast."*

Be sure to address Step 2—defining what issue/topic you address, to whom and why. One thing that might help in deciding this is to

review the *National Malaria Communication Strategy* and see what important topics your plan has not yet addressed.

Look closely at your communication plan. There may be some malaria topics that have non-radio communication activities that could benefit from some radio spots to help reinforce their messages.

In addition, there may be some topics for which no communication activities are included. If these are priority topics for malaria in your geographic area, perhaps a radio spot on one of these topics could be the beginning of communication activities for that topic.

If you think any/some/all of the other scripts that were developed and pretested during this workshop—but will not be produced—would be effective in your program, you could start by working on them. In that case, you would use this form to determine how you will produce, place, monitor and evaluate them, starting with some of the elements in Step 3.

If you plan to do other radio spots instead of, or in addition to, using those scripts, you should complete the form from the beginning. If both, make sure you specify which plan is which.

Please select 1 person to be responsible for keeping the master copy of the work plan for new radio spots, which will be copied and distributed to all team members at the end of the day.

Ask: *"What questions/comments do you have?"*

LUNCH

Exercise 5.11

OTHER RADIO—BEYOND SPOTS

20 minutes

Refer to and **briefly review** the complete *Work Plan* form for other radio formats.

Explain: As avid radio listeners, we're familiar with many ways other than spots that radio reaches listeners. We've discussed briefly formats, including magazines, documentary, drama, quiz shows, news and feature stories.

The *7-Step Work Plan and Timeline* checklist can also be used to help you plan and produce other radio formats as well as non-broadcast uses of audio. Now, we'd like each team to use this framework to consider communicating about malaria via other radio formats.

At the end of the exercise, each team will have a good idea of what its next steps will be in extending the skills gained in the workshop.

Teams should be sure to specify which format they are thinking of. If multiple formats, make sure that the information in the columns is clear about which format it refers to. Also, teams should put special emphasis on Step 2—defining what they will address, to whom and why. Again, looking at both the *National Malaria Communication Strategy* and your communication plan might help you decide. There may be some malaria topics that could really benefit from other types of radio materials.

Ask: *"What questions/comments do you have?"*

Exercise 5.12
COMMUNICATION ACTIVITIES PLANNING 3

45 minutes

Explain: Now, take the information/plans for other radio spots and other radio formats you just completed in exercises 5.10 and 5.11 and, using another color, write them into their proper places in your *Malaria Communication Activities Plan*.

When we get back together in 1 group, each team will be responsible for presenting its final script in English as well as the creative brief and highlights of its communication plan/work plan/next steps to the others.

Select someone who can clearly, yet quickly, explain—based on your *Work Plans* and communication plan:

1. What are you going to do with these radio spots (including monitoring and evaluation)?
- Broadcast—when, how often, etc.
- Non-broadcast—where, how often, etc.

2. What new activities—radio and non-radio (non-radio only if you have time for exercise 5.12a below)—are you planning?

3. Share ideas for funding sources.

Optional Exercise 5.12a

COMPLEMENTARY ACTIVITIES

25 minutes

Should a team have additional time, you may want to ask it to further develop its communications activities by adding other activities.

Explain: Your district-level radio spots will be most effective when they are part of an overall campaign or program, integrated into all other malaria communication activities, especially national ones, where appropriate.

Now, let's think about the other activities that should complement the spots. Return to your *Malaria Communication Activities Plan* and fill in additional activities to capture people's interest and to lead to increased awareness and action.

Again, looking at both the *National Malaria Communication Strategy* and your communication plan might help decide this. There may be some malaria topics that you have not yet addressed, or ones that just have your new radio spots listed, that could really benefit from including other types of malaria communication activities.

☞ Refer to the list of *Communication channels* on page 103 in Annex 1 of the ***Guide*** to give you some ideas for types of activities you might consider adding. Be sure to include some information on responsibilities, timing and funding for these new activities.

Exercise 5.13

TEAM PRESENTATIONS

45 minutes

Say: *"Now, it is time to share the results of our work. Each team will present its work from this workshop in 7 minutes (plus 3 minutes for discussion), using the following approach."*

Write the following on flip chart.

Presentation highlights (7 minutes per team)

1. Perform the script in English and/or play back the finished spot (translate if necessary)
2. Ask group to identify (confirm or correct responses)
   - Target audience
   - Key message

Conduct full-workshop discussion on funding opportunities, if you didn't do so earlier.

3. Present highlights of your communication plan/workplan/next steps:
- What are you going to do with these radio spots?
  - ❑ Broadcast—when, how often, etc.
  - ❑ Non-broadcast—where, how often, etc.
- What new activities—radio and non-radio—are you planning?
- Share ideas for funding

Questions/comments from other teams (3 minutes per team)

Ask: *"What questions/comments/other ideas do you have?"*

After the team presentations, allow about 2 minutes for each team to modify elements in its final plan.

Collect workplans and copy for later distribution with final scripts to participants.

Say: *"You will now have 2 minutes to make any final additions or corrections to your work plan. Then they will be collected."*
As you collect materials, **say:** *"We're collecting and copying these materials to help us follow up with you. We encourage you to work together to implement the work plans for the spots you've developed and hope you'll agree to your first meeting date before you leave today."*

Collect, from each group:
- The communication plans
- Work plans and the details for broadcast and non-broadcast use of the current spots—steps 6 and 7
- Work plans for new spots

TEA BREAK

During the tea break, and while the participants fill out the assessment and feedback forms, make copies of each of the above documents—1 for each of the team members and 1 for each of the facilitator organizations.

This is the assessment form—parts A and B with the addition of part C—used at the start of Day One. Compare findings.

WORKSHOP ASSESSMENT

20 minutes

Handout

Ask participants to complete the final assessment forms and hand them in.

EYE AND EAR REPORTS

10 minutes

Ask for final Eye and Ear reports (limit to 3 top observations).

CLOSING REMARKS AND PRESENTATION OF CERTIFICATES

15 minutes

Praise/thank participants and fellow facilitators for their hard work.

Present certificates

In an envelope with the certificate, **hand out** to each participant:

- Diskettes containing all of the scripts
- Hard copies of the 8 scripts (adapted and original) in both English and local language(s)
- Copies of each team's communication plan and radio spot work plans
- CDs of spots, if produced during workshop; otherwise, indicate they will be sent

Handouts follow

Example of a malaria communication activities plan

Promotion of insecticide-treated nets

Name: _____

Organization: _____

District: _____ Date: _____

Objective	Audience	Area If smaller than district, list subdistricts/ parishes	Key message	Channels	If radio, list formats (spot, serial, etc.)
Increase purchase of nets	Urban and rural married men	District	Insecticide-treated nets kill mosquitoes	Radio Theater Fliers Health talks	Drama, quiz show, interview
Increase nightly use of nets by children under 5	Urban and rural married men with children under 5	District	Insecticide-treated nets protect the health of young children who sleep under them nightly	Radio Community health workers Under-5 clinics Health talks	Spots, quiz show, documentary
Increase nightly use of nets by pregnant women	Urban and rural married men with pregnant wives	Subdistricts A, B, C	Insecticide-treated nets protect the health of pregnant women and unborn children if slept under every night	Radio Prenatal clinic Traditional birth attendants Health talks	Spots, panel discussion, news
Increase regular use of insecticide treatment	Urban and rural married men with nets	District capital, Subdistrict A—parishes 1, 2, 3 Subdistrict B—parishes 9, 10	Treat your net so you will not need malaria treatment	Radio Theater Fliers Health talks	Spots, talk show, serial drama

Malaria communication activities plan

Name:_____ District: _____

Organization:_____ Date: _____

Topic	Objective	Audience	Area If smaller than district, list subdistricts/ parishes	Key message	Channels	If radio, list formats (spot, serial, etc.)
PREVENTION						
ITNs						
IPT						
Vector control						
Other prevention (specify)						

Malaria communication activities plan

Name: _____ District: _____

Organization: _____ Date: _____

Topic	Objective	Audience	Area If smaller than district, list subdistricts/ parishes	Key message	Channels	If radio, list formats (spot, serial, etc.)
TREATMENT						
Children under 5						
Pregnant women						
Severe malaria (referral)						
Other prevention (specify)						

Malaria communication activities plan

Name: _____ District: _____

Organization: _____ Date: _____

Topic	Objective	Audience	Area If smaller than district, list subdistricts/ parishes	Key message	Channels	If radio, list formats (spot, serial, etc.)
OTHER MALARIA TOPICS						

7-step radio spot production cycle

BROADCAST USE OF RADIO SPOTS

Work plan and timeline

A checklist for planning, producing, airing, pretesting and evaluating effective radio spots

Step/activity	Who will do it	By when	Funding
PRE-PRODUCTION			
Step 1: Plan. Gather information, enroll partners and decide how to use radio to support your malaria program Decide: ❑ Is radio **appropriate**? Build your team Gather and analyze information about potential target audiences, including: ❑ Radio listening surveys ❑ Program evaluations ❑ Ethnographic and other qualitative research about what people know, believe and do about treating young children for malaria and preventing children and/or pregnant women from getting malaria ❑ Existing spots/scripts and creative briefs ❑ Pretesting materials and reports Determine if you need additional research to fill in the blanks. If so, conduct the research and analyze your findings. Decide: ❑ **What** malaria **objective** you will focus on ❑ **How many** spots you will develop ❑ What your **budget** is and whether you can afford it Complete this form for your radio intervention			
Step 2: Develop/adapt a creative brief Decide: ❑ Whether to adapt existing spot(s) and/or develop new spot(s) ❑ **What** specific **audience segment** you want to reach ❑ **What** the target audience should **do** ❑ **Why** they should do what you are asking Complete a creative brief for your radio spot			

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7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when	Funding
Step 3: Adapt/develop script Write or adapt the script(s) ❑ Decide what source(s) of information, formats and words and phrases of your target audience you will use in your spot(s) Review the draft scripts to ensure that the messages are technically correct and locally appropriate Secure approval for pretest scripts Produce pretest spots. (It may be less expensive to pretest voiced scripts before fully producing the spot in the studio. If producing in the studio, see the pre-production components of Step 4 and all of Step 5.) Keep scripts and original tapes for future reference			
Step 4: Pretest, revise and pre-produce concepts, messages, spots based on findings Pretest the spots Choose and/or change spots based on the results of the pretest Conduct technical pre-production ❑ Cast the voices ❑ Gather sound effects, music, etc. ❑ Secure music rights/permission(s) ❑ Rehearse ❑ Develop a schedule ❑ Rent/hire the studio ❑ Revise budget if necessary			
PRODUCTION			
Step 5: Produce spots ❑ Record spots ❑ Mix, edit as needed (post-production) ❑ Duplicate/dub copies ❑ Package			

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7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when	Funding
POST-PRODUCTION			
Step 6: Place/broadcast spots Determine the best station(s) to reach target audience Negotiate a broadcast schedule, with each spot airing at least twice a day during the hours your target audience is listening Conduct informational meeting or other activity with radio station staff as partners of your malaria team Distribute the spots to the radio station(s): Station 1. Station 2. Station 3. Get copy of radio station's schedule to facilitate monitoring airing of your spots			
Step 7: Monitor, evaluate and revise Monitor your spots to ensure the radio station is airing them when agreed Evaluate how frequently your target audience is hearing your radio spots, on which stations and when, and what effect the spots are having on what they know, believe and do Based on the results of the evaluation, decide whether to continue broadcasting the same spots and/or develop new ones			

NON-BROADCAST USE OF RADIO SPOTS

Work plan and timeline

A checklist for planning, producing, airing, pretesting and evaluating effective radio spots

Step/activity	Who will do it	By when	Funding
Step 6: Play spots ❑ Copy/distribute the spots to clinics, NGOs, etc. Specify: 1. 2. 3. 4. ❑ Conduct informational meeting or other activity that will help make the partner staff part of the "malaria team." ❑ Determine schedule for playing spots with each partner so the spots can be monitored.			
Step 7: Monitor, evaluate and revise ❑ Monitor your radio materials: Are the partners using the spots when and how often they agreed to? ❑ Evaluate whether your target audience is hearing your spots, from what sources and what effect the spots are having on what they know, believe and do. ❑ Based on the results of the evaluation, decide whether to continue using the same spots and/or develop new ones.			

OTHER RADIO FORMATS

Work plan and timeline

A checklist for planning, producing, airing, pretesting and evaluating effective radio spots

Step/activity	Who will do it	By when	Funding
PRE-PRODUCTION			
Step 1: Plan. Gather information, enroll partners and decide how to use radio to support your malaria program ❑ Build your team ❑ Determine priorities with national malaria program/partners ❑ Monitor and, if available, collect existing radio programs as well as pretesting materials and reports and creative briefs and/or scripts for them ❑ Gather information, including radio listening surveys (for example, popular/preferred formats), program evaluations, ethnographic and other qualitative research about what people know, believe and do about treating young children for malaria and preventing pregnant women from getting malaria ❑ Have additional research conducted to fill in the blanks ❑ Decide whether to: ❑ develop new program(s)* ❑ integrate your message into existing formats/ program(s) ❑ Decide on the appropriate radio intervention/ format: 1. drama/serial* 2. documentary* 3. quiz show* 4. magazine* 5. panel discussion* 6. interview* 7. news ❑ If radio is appropriate, determine what is available ❑ free time ❑ paid commercial time ❑ Complete this form for your radio intervention ** Create a sample or pilot to be pretested if you plan to originate entire program.*			

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7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when	Funding
Step 2: Develop/adapt a creative brief Decide: ❑ **What** malaria **objective** you will focus on ❑ **Who** is your target audience(s) ❑ What the target audience should **do to achieve** this objective ❑ **Why** they should do what you are asking ❑ **How many** spots you will develop ❑ **How much** this will cost (initial budget estimate)			
Step 3: Develop scripts and produce sample/pilot for testing, or for news, interviews, etc., develop talking points Decide what source(s) of information, formats and words and phrases of your target audience you will use in your program Write script (or, if for interview or panel, draft talking points) Review the draft scripts/talking points to ensure that the messages are technically correct and locally appropriate Secure approval for final draft scripts/talking points If originating a program, conduct technical pre-production: ❑ Cast the voices ❑ Gather sound effects, music, etc. ❑ Secure music rights/permission(s) ❑ Rehearse ❑ Develop a schedule ❑ Rent/hire the studio ❑ Revise budget if necessary Produce test pilot(s); suggest producing at least 2 of a series Keep scripts and original tapes for future reference			

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7-step radio spot production cycle (cont'd)

Step/activity	Who will do it	By when	Funding
Step 4: Pretest and revise concepts, messages scripts (It may be less expensive to pretest in Step 3 before producing the material) ❑ Pretest the pilot(s) ❑ Revise the pilot(s) based on the results of the pretest ❑ Repeat relevant components of Step 3			
PRODUCTION			
Step 5: Produce pilots ❑ Record spots ❑ Mix, edit as needed (post-production) ❑ Duplicate/dub copies ❑ Package			
POST-PRODUCTION			
Step 6: Place/broadcast spots ❑ Distribute the program to the radio station ❑ Conduct informational meeting or other activity that will help make the radio station staff part of the "malaria team" ❑ Arrange for broadcast of the program(s) during the hours that your target audience is listening ❑ Get copy of radio station's schedule to facilitate monitoring airing of your program(s)			
Step 7: Monitor, evaluate and revise Monitor your radio materials to ensure the radio station is airing the program(s) when agreed Evaluate whether your target audience is hearing your radio material, on what station, when and what effect the material has on what they know, believe and do Based on the results of the evaluation, decide whether to continue the program, if a series, and/or whether to develop a different intervention/format			

Post-workshop Assessment

Name: _____

Title: _____

Organization/Institution: _____

District: _____

A. Please write your answers to the following questions. Do not worry if you don't know all the answers. Just do the best you can. Do not collaborate with others.

1. What are 2 of radio's strengths?

a. _____

b. _____

2. List one possible limitation to using radio.

_____

3. What are the steps in the radio production cycle?

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

g. _____

4. Which 2 types of people are most vulnerable to malaria?

a. _____

b. _____

5. Why is it important to review research results before writing a radio script?

_____

_____

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Post-workshop Assessment (cont'd)

6. Please indicate to what extent you agree with the statement: If people are given all the facts about a topic, they will use this knowledge to change their behavior.

- ❑ Strongly agree
- ❑ Agree
- ❑ Disagree
- ❑ Strongly disagree

Please explain why you feel that way:

_____

_____

7. What is 1 purpose of a creative brief?

_____

8. Please define the word, "behavior"

_____

9. Give 1 reason why radio spots should be pretested before they're produced.

_____

10. With whom should radio spots be pretested?

_____

11. List 2 elements of pre-production (things that need to be done before you produce a spot), other than pretesting.

a. _____

b. _____

12. Give 2 criteria you would use to select a radio station/program on which to air your spot.

a. _____

b. _____

13. Specify the minimum number of times each spot should be broadcast per week.

_____

continued next page ➤

Post-workshop Assessment (cont'd)

14. Give one reason why using free airtime may not be a good idea.

_____

15. Why is it important to monitor and evaluate your radio broadcasts?

_____

16. When should you conduct the first evaluation of your radio spot broadcasts?

_____

B. Please rate each item below. Base your responses on your ability to carry out the activity using the following scale:

A = Have never done this
B = Have participated in doing it, but could not do it alone
C = Could do it alone, but haven't yet
D = Have done it myself, but could not train others how to do
E = Have done it myself AND have trained/could train others how to do this

1. Critically evaluating the quality of radio spots	**A**	**B**	**C**	**D**	**E**
2. Analyzing research data before developing radio spots or other creative materials	**A**	**B**	**C**	**D**	**E**
3. Writing a creative brief	**A**	**B**	**C**	**D**	**E**
4. Adapting existing scripts	**A**	**B**	**C**	**D**	**E**
5. Developing new scripts	**A**	**B**	**C**	**D**	**E**
6. Facilitating a pretest of radio or other creative materials with the target audience	**A**	**B**	**C**	**D**	**E**
7. Moderating focus groups	**A**	**B**	**C**	**D**	**E**
8. Analyzing results of pretesting and using them to revise script	**A**	**B**	**C**	**D**	**E**
9. Producing radio spots/materials in a studio	**A**	**B**	**C**	**D**	**E**
10. Developing action plans for broadcasting radio spots	**A**	**B**	**C**	**D**	**E**
11. Integrating radio materials into an overall communication strategy	**A**	**B**	**C**	**D**	**E**
12. Planning how to monitor radio broadcasts	**A**	**B**	**C**	**D**	**E**
13. Planning how to evaluate radio broadcasts	**A**	**B**	**C**	**D**	**E**

continued next page ➤

Post-workshop Assessment (cont'd)

C. Please respond to the following questions regarding the **entire** workshop by circling your answer to each item. You may provide details after the chart.

1. Usefulness of the information to my work	POOR	AVERAGE	GOOD	EXCELLENT
2. Understandability/clarity of presentations/instructions	POOR	AVERAGE	GOOD	EXCELLENT
3. Time allotted to ask and discuss questions	POOR	AVERAGE	GOOD	EXCELLENT
4. Expertise of facilitators	POOR	AVERAGE	GOOD	EXCELLENT
5. How the materials/topics/ activities are organized	POOR	AVERAGE	GOOD	EXCELLENT
6. Room setup and equipment	POOR	AVERAGE	GOOD	EXCELLENT
7. Mix of lecture, exercises, participation, group work	POOR	AVERAGE	GOOD	EXCELLENT
8. Usefulness of the handouts	POOR	AVERAGE	GOOD	EXCELLENT
9. Usefulness of the exercises/group work	POOR	AVERAGE	GOOD	EXCELLENT
10. Meals and tea breaks	POOR	AVERAGE	GOOD	EXCELLENT

11. Please provide additional details here about any of the ratings given above, especially those you feel strongly about.

_____ _____

_____ _____

_____ _____

_____ _____

12. How well were your expectations for this workshop met?

- ❑ Not met
- ❑ Somewhat met
- ❑ Completely met
- ❑ More than met

Please comment:

_____

_____

13. What were the 2 BEST or MOST USEFUL THINGS about the Spot On workshop?

a. _____

b. _____

Why?

_____

continued next page ➤

Post-workshop Assessment (cont'd)

14. Which categories of people or organizations in your district or other districts do you think would benefit most from attending this workshop? (Check as many as you think will benefit MOST.)

- ❑ Radio producers/managers
- ❑ Malaria focal people
- ❑ Health educators/assistants
- ❑ NGO/community organization staff
- ❑ Focal people for topics other than malaria
- ❑ Other members of district health management teams, specify: _____
- ❑ Other, specify: _____

15. What impact do you expect this workshop to have on your work?

_____

_____

16. What barriers, if any, do you anticipate to using/implementing what you learned at this workshop?

_____

_____

17. How likely do you think it is that the spot(s) produced will be aired when you get home?

❑ Not likely ❑ Somewhat likely ❑ Very likely

Please comment:

_____

_____

18. How was the length of the overall workshop?

❑ Too long ❑ Too short ❑ Just right **(SKIP TO QUESTION 20)**

19. How many days do you think it should be? _____

20. Any other comments/suggestions to improve the workshop?

_____

_____

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Post-workshop Assessment (cont'd)

21. How much did you use/look through the *Spot On Guide* during the workshop?

❑ Not very much ❑ Somewhat ❑ Very much

22. How useful did you find the *Spot On Guide*?

❑ Not very much ❑ Somewhat ❑ Very much

Please specify which tabs, topics or handouts in the *Spot On Guide* were most useful to you.

_____

_____

_____

_____

23. Please provide any suggestions you have to improve the *Spot On Guide*.

_____

_____

_____

_____

24. Any other comments or suggestions about anything related to the workshop, the materials, etc.?

_____

_____

_____

_____

Thank you!

change

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