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REVIEW OF RADIO TRAINING MATERIALS

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Prepared by: Betty Rogers
JHU/PCS Consultant

November 16, 1984

Population Communication Services
Population Information Program
The Johns Hopkins University
624 North Broadway
Baltimore, Maryland 21205
U.S.A.

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Executive Summary

In early November 1984, Betty Rogers, free lance radio producer, was invited to review available training materials for the Population Communication Services project of The Johns Hopkins University. From her research a series of cassette tapes of actual radio programs about family planning from the National Public Radio was prepared to serve as training materials for JHU/PCS.

Specifically, the consultant's assignment was to:

1. Examine materials used by other agencies to train local broadcasters in better radio techniques and select appropriate materials for potential use by JHU/PCS. Copies of selected manuals, workbooks and demonstration were to be provided to JHU/PCS for review.
2. Prepare a cassette of radio tapes to educate trainees in the effective use of sound.
3. Develop a list of key training needs for radio broadcasters in developing countries based on the consultant's own experience producing programs and working as media consultant.

List of Abbreviations

- JHU - Johns Hopkins University
NPR - National Public Radio
PCS - Population Communication Services
USAID - United States Agency for International Development

I. INTRODUCTION

In response to a JHU/PCS request to: 1) identify training materials that could be used by JHU/PCS in training programs for radio broadcasters in third world countries; and 2) identify how to use those materials, I completed the following tasks:

1. Auditioned and classified the content of many different programs, then selected the enclosed pieces for consideration. I would think that the programs would need to be transcribed so that they are more easily comprehended. All of the programs included were produced during the years 1983 and 1984. There are many more tapes to be reviewed from earlier years, but there was not sufficient time under the terms of this assignment;
2. Reviewed texts and workbooks and other written materials. I am presenting samples of this and a bibliography. I have also been talking with various trainers concerning their use of these materials and their opinions on how useful particular books might be;
3. Drafted and rewrote the materials enclosed which come from my experience producing programs and working as a media consultant.

All of the checklists and series of ideas that I have written were in a language that I would use with a journalist who had a similar orientation to radio production as myself. I would appreciate any guidance in changing the language to whatever is more appropriate for usage by JHU/PCS.

II. SUMMARY OF CONSULTANT ACTIVITIES

I transferred the tape materials onto cassettes because it was too time-consuming to contract with someone else to do it. Originally each program was on a separate reel as part of a larger program. Each segment had to be located, auditioned and then copied onto cassette.

These materials can form a core of examples from which a trainer could pick and choose after he and a sound technician had visited and surveyed the working situation of any network. For example, the list of points to consider for "Documentary and Feature Production" is a checklist of possible themes to expand for workshop sessions. The experience and expertise of the people attending the workshop would also determine which points you choose.

The main thing I learned from my media consulting work in Egypt was the importance of developing an overall surveying technique—how to evaluate the technical capacity of the production facilities; how to evaluate the supplies available; how to evaluate the abilities and needs of those being trained; how to perceive the means of cultural expression being employed; and how to evaluate the formats and editorial decisions of the network. I am giving general survey materials in this presentation, but it would take a lot more time and observation to develop this in more depth.

I think that listening sessions followed by discussions are a very important tool for getting people to think about using radio in a different way. I think it would be important to get a "listening" library for a wide range of languages, styles and topics representing many different radio networks which could be presented alongside programs which participants have produced themselves. I think the reactions of the trainees would be the best guide for producing this library. National Public Radio chooses its materials only gradually after many workshops based on the opinions of many listeners regarding the effectiveness of the materials. For any workshop, I would recommend scheduling time each day, preferably several times a day, where everyone just listens and then talks about what they have heard.

Also, we have all found that the possibilities for presenting the tapes to illustrate points is ever increasing. Every time I hear a tape for a second time, I think of new points to make about it. The trainers should be aware of the constant search for new ways to present these tapes.

A note on the cassettes--they cannot be reproduced or distributed in this form. Public radio tapes are available for educational use in the classroom or for researchers or listeners who wish to buy a copy of a program.

One tape that might be useful for JHU/PCS to produce is a tape of "do's and don'ts" to use in radio training programs. For example: "This is how an omnidirectional microphone sounds on mic, and this is how it sounds off-mic." The trainer demonstrates the different effects. "This is an interview with too much room-to-voice ratio...this is an interview with the proper room-to-voice ratio... Here are some examples of a microphone handling noise...This is what happens when you record without a microphone windscreen when it's too windy outside or when your microphone cable has a short in it...And, this is the sound you get when you place the microphone on a table and the interviewer pounds on the table." There are many useful possibilities for this kind of tape. A trainer, however, would have to be familiar with the tape before using it.

Other materials that might be helpful include: 1) workshop evaluation forms for participants; 2) checklists of various equipment on the market with general information on its care and repair; 3) types of supplies available; and 4) prepared slides for use in workshops. A mixture of standard how-to demonstration slides intermixed with slides of people at that particular network in action might help integrate the information being conveyed with the work being done there. Again, the slides of people recording in the field might be good companions to some of the examples on the "do's and don'ts" tape.

Another note--it is hard to list the training needs of radio broadcasters in developing countries. This would require more discussion with people who have actually been conducting the workshops and a survey of each network's particular situation. The main points are:

1. Sound recording--studio and field recording;
2. Script writing;
3. Script recording and delivery styles;
4. Use of and understanding of equipment;
5. Conducting an interview;
6. Choosing people for interviews;
7. Exploring possible program formats--how to choose the best format for the material being presented;
8. The nature of sound and how to use it in creative ways;
9. Listening sessions; and
10. Examples of what doesn't work.

First, it would be best to observe a trainee on his or her normal rounds and then design a training program based on his or her individual needs. For a regional workshop, a detailed questionnaire to determine actual training needs could be developed.

I now realize that designing a questionnaire for broadcasters to help assess their training and technical assistance needs would require a lot more work. The technical part was not so elusive--enclosed is a survey for studios and production facilities. But the other would need more development and would be a key to making regional-type workshops valuable.

III. REVIEW OF TRAINING MATERIALS WITH SUGGESTED ACTIVITIES

The following is a brief description of some of the key radio training materials identified with suggested discussion points. Copies are being provided to JHU/PCS for review.

A. NPR Reporter's Workshop Manual.

1. This book is clearly geared to an American reporter working in a non-governmental broadcast system. It provides a good model for how to prepare materials for training through the topics it develops and manner in which they are presented.

2. Gathering news and information. It might be helpful to get broadcasters to describe how they see their role in gathering and presenting information and then expand the parameters of that definition. In Egypt, there seemed to be a strong resistance to taking on more responsibility in the research and development of content. Perhaps this issue could be explored with broadcasters as to how content research and development can become an interesting and rewarding phase of a program's creation.
3. Writing and editing. After determining a network's policy on writing and editing, it should be possible to develop guidelines for improving the quality and varying style. The importance of rewriting scripts and getting another person to read and offer comments should not be overlooked. Ideally, this is to be performed in teams where a good, well developed writer/editor relationship exists. It should be noted, however, that certain steps which for western broadcasters are often considered essential and interesting, may appear tedious or useless to others.
4. The section on audience has some good ideas on how to evaluate a listening audience and present the information in usable form. Most developing countries have only basic skills in this area although it might be useful to compile information from various countries that have made such attempts. For example, Egyptian broadcasters and researchers have been doing some interesting work in this field, as in the research conducted for the Diarrheal Campaign sponsored by USAID in 1983.
5. As a final note, the more I have learned about the technical aspects of sound production, the more I have come to enjoy working with sound and sound equipment. There is a kind of magic in the whole process. Through the process of de-mystifying technology and explaining its components, the mystery of communications becomes more intriguing. Also, developing a love for the equipment and its capabilities provides another reason for caring for it properly. For example, I saw expensive reel-to-reel

machines with very sensitive recording heads left uncovered in an environment with lots of sand—one of the recording mechanism's worst enemies. In my discussions with technicians, I realized that they saw no problem with this practice and I wondered if they might respond differently if they could see a demonstration of what sand does to a tape head and hear examples of sound recorded or played on a good machine and one played on a "sand-papered" machine.

- B. The following two books I've found to be simple, straightforward and the most useful for training:

Audio Control Handbook for Radio and Television Broadcasting.

Robert S. Oringel, Voice of America.

Radio Broadcasting: An Introduction to the Sound Medium. Edited by Robert L. Hilliard.

- C. A bibliography of books has been included at the end of this report which might be useful in preparing training materials and workshop sessions. PCS might review the list and decide if any might be helpful.

IV. CASSETTES

- A. Suggestions for use

The cassettes represent a wide mixture of radio programs selected and edited from taped interviews which feature family planning and occasionally other health issues. In this selection, I have tried to give a mixture of 1) documentary features of varying lengths; 2) "two-way" interviews (where a host or reporter figure interviews someone and then edits the tape); and 3) "reporter pieces" (a kind of "A-B-A-B" format where the reporter's script is alternated with "actualities.")

A suggested use for the cassettes might be to 1) transcribe the content of those programs which might be most appropriate given the training theme; 2) have participants listen to the tapes using the transcriptions for easy follow-along; 3) conduct a discussion, presentation, etc. related to the structure and content of the program; and 4) finally, listen again to the tapes with transcript in hand. The transcript might also have a list of vocabulary words at the end of the last page translated into whatever language is being used.

Ideally, JHU/PCS could collect tapes in many different languages, representing every country in which you work. This might be accomplished by requesting that for workshops held overseas all participants come prepared with recordings of their works for you to add to your collection.

Also, it would be very useful to make some of your own demonstration tapes that would help participants hear, understand and remember key points of the workshop. For example: a cassette with edited interviews or a tape followed by the raw tape which would show how the tape sounded before and after it was edited. Or, as mentioned in my report, a tape illustrating "do's" and "don'ts."

I realize that in many situations the participants may be using the most basic of equipment and have very minimal training. However, the more opportunity they have to hear clear, well-recorded materials, see how to use equipment and "read" recording situations, the better is our chance for expanding the use of the medium.

I am a big proponent of lots of listening sessions followed by discussion--usually guided listening sessions where the trainer prepares people to listen to a tape and then guides the ensuing discussion.

All of these tapes need to be tested. The tapes NPR has gathered for use in training were chosen over several years of testing. Also, the participants need to always use common terms for the elements in the programs--"actualities," "script," "outcue," "fade-in," etc. It might be useful to get a list of vocabulary words and translate them into several languages. In some cases, the equivalent words might not exist so these terms could be introduced as new vocabulary.

Finally, it would be nice to have a collection of "humorous" tapes that would liven up a workshop but remain true to the spirit of the use of the medium. Collecting humorous mistakes and funny pieces takes the same kind of research and selection as all the other kinds of material.

B. List of Materials

TAPE ONE (i) SIDE A.

1. THE CONTRACEPTIVE SPONGE IS AVAILABLE EVERYWHERE IN THE U.S. EXCEPT HAWAII. THIS INTRA-VAGINAL BIRTH CONTROL DEVICE RAISES SOME QUESTIONS AS TO WHETHER IT CAN PRODUCE THE BACTERIA THAT CAUSES TOXIC SHOCK SYNDROME. THIS IS AN INTERVIEW WITH DR. PAUL GARBEE, AN EPIDEMIOLOGIST WITH THE CENTER FOR DISEASE CONTROL IN ATLANTA. TAPE 3:30

Here is what we call a "host" interview--where a person identified with a particular program, format, and interview style interviews a guest for a program. This is an example of a telephone interview or "phoner." The content illustrates talking to an expert who has the necessary scientific background and authority to offer valuable information on a topic.

2. CHINA'S EFFORTS TO CONTROL ITS POPULATION: REPORTER PRESENTS FINDINGS OF RECENT TRIP TO CHINA. TAPE 3:48

Note how the introduction to a piece can be used rather than the actual piece itself. The introduction puts the specific piece in a much wider context by linking it to issues of politics, economics, and history, thus drawing listener attention. Also, the example shows how reporters, scripts and actualities can all be a means of conveying information.

3. "WHO CAN HAVE KIDS": COMMENTATOR RICH ELMAN, POET AND WRITER, COMMENTS ON SOME OF THE SOCIAL ISSUES INVOLVED AND WAYS THIS DECISION IS MADE. TAPE 2:15

This is an example of a "commentary"--a sound essay in which someone expresses an opinion in an interesting and personal way. It is usually brief--no more than three or four minutes. Often someone takes a quote, passage from a book, current event, or a controversial issue and discusses it from a personal point of view. The format can also be more impersonal and expressed more in a formal, editorial tone.

4. ADVERTISING CONTRACEPTIVES: AN INTERVIEW WITH MS. LIPPERT OF ADWEEK MAGAZINE. THE THOMPSON MEDICAL COMPANY MARKETS A VAGINAL CONTRACEPTIVE CALLED ENCORE. THEY WOULD LIKE TO ADVERTISE ON RADIO AND TV, BUT THE NETWORKS HAVE BALKED. MS. LIPPERT DISCUSSES THE ADS AND NETWORK RELUCTANCE TO DISCUSS PERSONAL HYGIENE PRODUCTS. TAPE 4:45

Different "kinds" of people are often chosen for interviews in an effort to attract a listening audience. This is called a "two-way" interview. Because of its natural delivery, this style of discussion is considered to be easy to listen to.

5. REPORTER PIECE BY SINGAPORE FAMILY PLANNING: THE GOVERNMENT OF SINGAPORE IS PENALIZING POOR PEOPLE FOR HAVING TOO MANY CHILDREN AND REWARDING THE RICH FOR HAVING FEWER. TAPE 1:45

Here is a good example of reporter "delivery." Notice how compact the information is and what can be said in a short space. Other discussion points might include: the story viewpoint, other ways to express the story, various reporting angles, etc.

6. POPULATION CONTROL: REPORTER TALKS ABOUT THE REAGAN ADMINISTRATION AND HOW IT IS CONSIDERING CHANGING ITS STAND ON POPULATION ISSUES. THE ADMINISTRATION'S NEW IDEAS COULD RESULT IN CUTTING THE U.S. CONTRIBUTION TO INTERNATIONAL POPULATION CONTROL BY FIFTY PERCENT. TAPE 5:30

This shows a reporter examining government policy on a family planning issue. A variety of viewpoints are presented here by contrasting actualities with certain information given in the script. Note: Sharon Camp of the Population Crisis Committee is interviewed in this piece.

7. MEXICO POPULATION CONFERENCE I: THIS IS A REPORTER'S DOCUMENTARY FEATURE ON EVENTS TAKING PLACE AT THE 1984 MEXICO CITY FAMILY PLANNING CONFERENCE. MAJOR POINTS INCLUDE THAT IN MEXICO ECONOMIC GROWTH HAS NOT KEPT PACE WITH POPULATION GROWTH AND FOR MANY THE QUALITY OF LIFE IS A POOR ONE. TAPE 13:15¹

¹Please note, the tape ran out on this one, and it's continued on the other side. I have made another copy of this one uninterrupted on another cassette which has part two of this series as well.

Here the reporter uses a different format called "documentary feature." One can examine how "sound," the use of a translator and actualities are all used to tell the story. This is a reporter in the field doing location or "field" recordings. Look at the different kinds of people interviewed, their particular "expertise" or "authority" and what they give to the story. Note the use of the Spanish cut and how the actor reads the translation in an interesting way. (This technique could be used to present English material to an audience of non-English speakers.)

TAPE TWO (2) SIDE A

1. A.H. ROBINS COMPANY, MANUFACTURER OF DEFECTIVE IUD CONTRACEPTIVES, PAYS TO EXAMINE WOMEN AND REMOVE THEM. REPORTER PIECE. TAPE 3:00

This shows a reporter's technique for handling a controversial topic. This idea is to present two viewpoints and letting listener decide, getting different perspectives (a judge involved in the case, a woman concerned, etc.). A possible point of discussion could be the position of the reporter in the piece. Is he neutral? Did he take a position? Do you trust that he gave both sides a fair deal?

2. OAKLAND HEALTH STUDY: REPORTER GIVES INFORMATION ON A STUDY OF POOR PEOPLE IN OAKLAND, CALIFORNIA SHOWING THE RICH TO BE HEALTHIER THAN THE POOR. NEW REASONS SUGGEST STRESS AND DEPRESSION, NOT POOR MEDICAL CARE AND DIET ALONE, AS POSSIBLE FACTORS. TAPE 4:30

Note the difference between the host's introduction to the tape versus the actual information given. Here the Reporter uses a technique for introducing a new way to look at situation--by presenting the traditional idea or conventional wisdom and contrasting it with a new approach or concept. The piece is

developed to emphasize the surprising and unusual information by building suspense and then providing information. In this way the listener's interest is maintained.

3. COUNTERFEIT PILLS: REPORTER LOOKS AT A SCANDAL WHERE PHARMACIST DISCOVERS BOGUS PILLS. THE PIECE INCLUDES THE REPORT'S IMPACT ON THE MARKET AND SUBSEQUENT RECALL OF THE PILLS. TAPE 4:15

At the top of the piece is the sound of going into a drugstore, an effect which could be looked at in-depth. This demonstrates the difference between taped-live interviews and telephone actualities. Also, the content could be used as a starting point for discussing problems women have everywhere regarding contraceptive risks and how journalists can effectively deal with this issue. Note: The sound here was not well collected, nor is it clear or distinct. This might be contrasted with a better recorded piece.

4. REPORTER TALKS WITH THE LEGAL REPORTER FOR THE MINNEAPOLIS STAR ABOUT AN OUT-OF-COURT SETTLEMENT BETWEEN 198 PLAINTIFFS AND THE MANUFACTURER OF THE DALKON SHIELD. TAPE 3:22. (Listeners will need background information on the legal aspects of case before listening.)

This piece looks at a different example of a possible interviewee--a reporter interviewing another journalist who covers a particular "beat" showing how different angles can be presented on the same issue. The legal aspect can be a whole other context for reporters to explore, particularly how to introduce it in a wider context. Possible discussion topics might include how does one find a journalist with true authority, describe his/her credentials and/or introduce their authority in the proper context.

Note: The following three tapes represent three different approaches to the same issue--smoking and its effect on health. It might be useful at some point to discuss all the different story angles available.

5. REPORTER REPORTS ON A SURGEON GENERAL'S REPORT ON THE EFFECTS OF CIGARETTE SMOKING ON CHILDREN. (Listeners may need background on who is the Surgeon General.)
TAPE 2:34

6. REPORTER DISCUSSES SECONDARY SMOKING AND THE EFFECT THAT PASSIVE SMOKING (INHALING FROM SOMEONE ELSE'S CIGARETTE), HAS ON A PERSON'S HEALTH. TAPE 4:00

This is an example of where a particular fear or concern is identified and discussing its validity. Note the style of the reporter, presenting factual and scientific information in an interesting, conversational delivery style. This gives a general idea of how media can be used to promote community welfare.

7. QUITTING SMOKING. AN INTERVIEW IS CONDUCTED WITH DR. WILLIAM CASTELLI WHO WORKED WITH THE FRAMINGHAM, MASSACHUSETTS STUDY THAT FOLLOWED 5,200 SMOKERS OVER THIRTY YEARS. TAPE 3:45

This demonstrates one way of presenting scientific research to a lay person. Certain questions for the listener might include why one should care about the evidence and how might it affect one personally. The interview is followed by a song written on the theme of smoking that is slightly humorous. This is not the best example of combining a content interview with a musical song or commentary, but was the only one I could find at this time.

TAPE TWO (2) SIDE B

1. INTERVIEW WITH NURSE/MIDWIFE JUDITH BOURNE ROOKS ON THE ISSUE OF DEPO-PROVERA: ROOKS IS A SCIENTIST WHO IS GRADUALLY CHANGING HER OPINION ON THE SAFETY OF THE NEW INJECTION-TYPE CONTRACEPTIVE AND WHETHER IT IS A SAFE OPTION FOR SOME WOMEN. TAPE 3:30

The following discussion could include: the reliability and scientific basis of Ms. Rooks' argument, possible uses for this information, and the interviewer's role in the discussion.

2. CUCUMBER CONTRACEPTIVE: REPORTER ATTENDS A CONFERENCE AND GIVES A REPORT ON ONE OF THE RESEARCH PAPERS PRESENTED THERE FEATURING RESEARCH ON AN EXTRACT OF THE WILD LEBANESE CUCUMBER. INDEPENDENT EXPERTS SAY THEY WILL WAIT AND SEE IF IT WORKS BEFORE ENDORSING THE PRODUCT. TAPE 4:15

Note the "authority of each speaker" including the responsibility of the reporter to get accurate evidence and present it clearly. A point of discussion might be the consequences of a reporter reporting with inaccurate information.

3. DEPO-PROVERA: A REPORTER DISCUSSES THE FOOD AND DRUG ADMINISTRATION'S HEARINGS ON THE INJECTION'S SAFETY. TOPICS INCLUDE HOW THE DRUG WORKS, AND THE FACT THAT ALTHOUGH IT IS AVAILABLE LEGALLY ABROAD IT IS NOT FOR SALE IN THE U.S. TAPE 5:30

This shows how to compare and contrast information. Note the information that is given during the introduction versus that given in the piece. This could be coupled with the first program on this cassette demonstrating two reporting styles of same topic.
*The acronym FDA should be defined.

4. REPORTER REPORTS ON THE DEPARTMENT OF HEALTH AND HUMAN SERVICES REGULATION THAT REQUIRES PARENTAL NOTIFICATION WHEN GIRLS UNDER EIGHTEEN GO TO FEDERALLY-FUNDED FAMILY CLINICS FOR BIRTH CONTROL DEVICES. TAPE: 4:45

5. A HOST TALKS WITH A TEENAGER ABOUT HER VIEWS REGARDING THIS REGULATION AND HOW IT AFFECTS HER FRIENDS.

Both of the above pieces illustrate how to report an issue on a political and news level, and then complement it with a companion piece showing views of someone affected directly by that ruling. Warning: the trainer should be aware that the second cut may be a bit liberal for some audiences.

6. A REPORTER REPORTS ON A NEW BIRTH CONTROL ALARM CLOCK WHICH CALCULATES A WOMAN'S FERTILITY CYCLE, A FORM OF NATURAL BIRTH CONTROL. TAPE 2:50

Here an example of reporting the latest contraceptive devices available is shown. Again, a discussion could follow on the importance of being accurate with this information and how it could mislead the public.

7. SLEEPING BABIES: REPORTER LOOKS AT A STUDY THAT SUGGESTS BREAST-FED INFANTS FALL ASLEEP FASTER WHEN THE MOTHER IS EATING A HIGH CARBOHYDRATE DIET. TAPE 3:35

This shows how to report scientific material in an interesting, clearly comprehensible manner which can be of immediate use to the listener.

TAPE TWO (2) SIDE B

1. STERILIZATION: A HOST INTERVIEWS DR. JACQUELINE FORREST, DIRECTOR OF RESEARCH AT THE ALAN GUTTMACHER INSTITUTE IN NEW YORK, ABOUT THE INCREASED USE OF STERILIZATION AS A MEANS OF BIRTH CONTROL. TAPE 4:00

Again, this demonstrates how to make scientific research interesting. Interview techniques, conversation quality, speaker selection and how to present information in layman language could all be discussed. This is a good example showing how to talk with as opposed to an interviewee.

2. SUNSHINE SNEEZING. A REPORTER SOLVES THE MEDICAL MYSTERY ABOUT SNEEZING IN THE SUNLIGHT. TAPE 4:15

This is not an outstanding example, but it does illustrate how one might take a physical occurrence and explain why it occurs.

3. A REPORTER USES INTERNAL BODY SOUNDS TO EXPLAIN HOW DOCTORS DIAGNOSE. A HOST INTERVIEWS A REPORTER AND SOUND IS INTRODUCED AT THE APPROPRIATE MOMENT. TAPE 7:07

This could be a good discussion starter on how to integrate sound possibilities into a factual report. Note the humor and lighthearted tone of the piece. Further discussion might include exploring what other tones and approaches might be used to get this effect.

C. Individual cassettes: In addition to the family planning material, the following three cassettes were prepared to illustrate documentary features:

1. 1983 STATE OF THE WORLD'S CHILDREN REPORT. Side One: This is a half-hour program on issues of dehydration, diarrhea, and oral rehydration therapy. Working with people with disabilities is also covered. 30 minutes in length.

RURAL ETHIOPIA: A STRUGGLE TO SURVIVE. Side Two: A feature documentary on the issue of clean water and sanitation and its effect on rural women. 30 minutes in length.

2. EGYPT RADIO DRAMA. This drama was produced as part of a campaign to educate people about dehydration and oral rehydration therapy. The radio program is discussed in the 1983 State of the World's Children report. Note: A well-known Egyptian comedian was used for this campaign.
3. THE CHIMERANGA SONGS OF ZIMBABWE. This is an example of how to use music and songs and the meaning of the words in a program format. A similar kind of thing might be done with social songs that relate to family planning.

JHU/PCS already has a copy of my program Family Planning in Kenya. I am now searching for a tape on Women of Nepal, which also addresses family planning. I will send that along with the two programs from the 1984 Population Conference in Mexico City that have not yet been copied. One of these programs is on the JHU/PCS Cassette One (1), but it is interrupted at the end of the side and continued.

V. CHECKLISTS

A. CHECKLIST FOR DOCUMENTARY AND FEATURE PRODUCTION

1. You should begin with a "sense" of how the program might sound. Just sit and try to feel and imagine all the sounds that might relate to your particular story idea. What kind of narrator could you use? What kind of voices? What kind of music?
2. Remember: radio is radio--not newspaper; the medium has both strong and weak points. Recognize its weaknesses and emphasize its strengths. Look for the best way to tell your story in the language of sound. Try to think of ways to tell the story that can be done only in radio, where sound only gives you an insight you might not have otherwise. A good exercise for this is to practice listening--to television, radio, to people concentrating on just how the voice sounds, closing your eyes or listening from another room where you can't see what is going on.
3. Gather more tape material than you'll need. This gives you more options when you start to do your story.
4. Always watch for opportunities to record sounds. Sounds can "set" a scene. They evoke imagery and keep an audience involved. They evoke emotions and memories and responses that words alone could never evoke. They give your story more authenticity, more authority because you "take the listener there."
5. Allow yourself to discover the story. Don't have preconceived ideas for how to tell the story. The more discovery that is involved in the process, the more creative and spontaneous your final program will be.
6. After preliminary editing and cataloguing of your tape, stop for a moment and just try to understand what the story is that you want to tell. Get it very clear in your mind. You should be able to state it to yourself in just a few sentences. If you can't, then

you probably haven't thought it through enough yet or done enough research.

7. While field recording, keep very good records of all the tape you are recording. Keep checklists of every single person you interview and his title. Label every tape. This will save you a lot of time later. It will also allow you to keep track of tape for future use.
8. Listen to all your tape. Pick out the most interesting cut. Let these be your "semi-final" tape cuts. Then make some rough notes for a script that will connect each script--what's the most important information you need to understand each tape cut. Then make a "road map," that is, play around with the cuts until you see what is the most logical and entertaining way to present them. Choose the order and then start writing the script.
9. Remember--a strong, entertaining, clear opening is extremely important. The rule of thumb is try to use your best tape at the opening. That's when a listener decides to stay with your story or use this chance to get up and begin preparing dinner. It can be a chance to grab a listener's attention and make him care about what follows.
10. A good feature is like a piece of music. It should have a rhythm and movement; it should have aesthetic integrity. No matter how good the content, no one will hear it if the program isn't listenable.
11. Keep the length of your script to a minimum. Let the tape sounds and voice tell the story as much as possible. It is harder work to edit down a script to a shorter length. The tendency is to use it the way you prepared it the first time. But editing it down will make a big difference in making your listeners care about the story.

12. Avoid "dead" spots in the sound. Use voice-over wherever possible.
13. When working with an engineer in mixing, remember you are responsible for how the program will sound; don't be satisfied with a poor fade or mix. Take it again until it is right.
14. Listen to the program on speakers, then polish.
15. Even if it takes a lot of extra work and redoing of the material, stay with it until you get it right. You learn a lot more in the process and you'll really enjoy the final product a lot more.

B. STUDIO PREPARATION CHECKLIST

1. Is the studio properly equipped for your specific production session? Is all the equipment in the studio today that you saw there last week? Is everything in working order?
2. Are all the tape elements that you are going to use selected, isolated, in order, labelled and ready to go?
3. Are all the elements you are going to use of the best quality possible?
4. Do you have alternative pieces ready in case something doesn't work when you get into the studio?
5. Have you completed a production plan? Have you considered alternative approaches to the production in case the original outline doesn't work or turns out weak?
6. Is the script fully written, typed, with copies for everyone involved in the recording, including the engineer?
7. Try to sit down and just think through things quietly for about thirty minutes before you walk into the studio. Everyone has a much better time in the session when you do.

C. REMOTE RECORDING CHECKLIST

1. Do you have the proper microphones, including spares if it's possible?
2. Do you have the proper recorder for the job?
3. Are the record heads, tape guide and transports clean?
4. Is the battery level good? Do you have new spare batteries with you?
5. Do you have more than enough tape?
6. Do you have a take-up reel for reel-to-reel recorders?
7. Do you have headphones or monitors with you?
8. Do you have all necessary interconnecting gear, including long cables, adapters, pads, labels, ink pen, notebook?
9. Do you have a windscreen? A microphone stand?
10. Have you worked out a system so that you can assemble it all and be ready for action quickly? It's good to get one particular way for packing all your equipment and use it every time. That way you can spot more easily if you're missing anything.

Appendix A

RADIO PRODUCTION BIBLIOGRAPHY

1. AUDIOCRAFT by Randy Thom. National Federation of Community Broadcasters, 1982. A step-by-step audio production guide for the non-technical person.
2. TELLING THE STORY: NPR'S GUIDE TO RADIO JOURNALISM a collection of entries by various authors with different skills. Kendall/Hunt Publishers, Dubuque, Iowa. An Anthology of essays on radio production by radio writers, producers, editors, reporters and engineers, covering the entire process, from remote recording and interviewing to final editing and production. Profusely diagrammed and illustrated. A cassette learning guide (three ninety minute cassettes) is also available.
3. THE MICROPHONE HANDBOOK by John Eargle. Elar Publishing Company, Ind., Plainview, New York, 1982. Covers microphone design and technique from a technical and operational viewpoint. Includes patterns, sensitivity, powering, proximity effect, stereo and multi-mike pickups, and microphone accessories for both studio and live (recording or reinforcement) applications.
4. TECHNIQUES OF THE SOUND STUDIO by Alec Nisbett. Hastings House Publishers, New York, Third Edition, 1974. A strictly operational ("producers") approach to sound recording, and its relationship to broadcasting. Written in the British idiom, it is at times difficult for the American reader, but quite comprehensive. Available in hard or soft cover.
5. THE RECORDING STUDIO HANDBOOK by John M. Woram. Sagamore Publishing Company, Plainview, New York, 1976. A well-written easy to understand book on the technical elements of sound recording; describes theory, hardware and practice.
6. MODERN RECORDING TECHNIQUES by Robert E. Runstein. Howard W. Sams and Company, Inc. Indianapolis, Indiana. A good "crash-course" technical approach to sound recording. A budget-priced alternative to other introductory texts mentioned.
7. AUDIO CONTROL HANDBOOK for RADIO AND TELEVISION BROADCASTING. by Robert S. Oringel, Voice of America. Communications Arts Books, Hastings House Publishers. 10 East 40th St. New York, 10016.
8. RADIO BROADCASTING: AN INTRODUCTION TO THE SOUND MEDIUM. Edited by Robert L. Hilliard. Communication Arts Books.
9. EVERY NIGHT AT FIVE. by Susan Stamberg. How All Things Considered is produced with examples of scripts.

APPENDIX B

Production Studio Survey

Date: _____ Day: _____

Studio Name: _____

Address: _____

Phone: _____

Telex: _____

Contact: _____

English: _____ : _____ : _____

Neighborhood: _____

Rates: _____

Describe what is adjacent to the studio on either side, the floor above, and the floor below: _____

CONTROL ROOM

Appearance: _____

Console lighting _____ Tape recorder lighting _____

Temperature hot _____ warm _____ cool _____ pleasant _____

Quiet _____ Noisy _____ Description of noise: _____

Location or source of noise: _____

Floor-Concrete _____ Wood _____ Tile _____ Carpet _____

Stamp your foot. Listen for boominess _____ or rattles _____.

Clap your hands several times. Listen to the decay of the sound.

Acoustics-very live _____ very dead _____ very dull _____

very bright _____ ok _____

Turn monitor volume control up to a slightly above normal level.
Listen closely to monitor speakers while seated at console.

Quiet _____ Hum _____ Excessive Hiss _____ Buzz _____ CB radio _____

Radio station _____

In the space below, sketch the floor plan of the control room.
Include locations of tape recorders, console, patch bay, other
equipment, windows, doors, air ducts, easily accessible electric
outlets, light switches or dimmers.

Tape recorder(1) Make _____

model _____ number of heads _____

Equalization:NAB _____ CCIR _____

Hubs:NAB _____ CCIR _____ Other _____

Reels:5 inch _____ 7 inch _____ 10.5 inch _____ 14 inch _____

two track ERP _____ full track ERP _____ quarter track stereo ERP _____

quarter track quad ERP _____ two track P _____ quarter track P _____

full track P _____

3.75ips/9.5cms _____ 7.5ips/19cms _____ 15ips/38cms _____

30ips/76cms _____ vary speed _____

"A" wind _____ "B" wind _____ Pinch roller above _____ or below _____ capstan.

Mechanical digital counter _____ Mechanical digital timer _____

Electronic digital counter _____ Electronic digital timer _____

Solid state _____ Tube _____

Editing block _____ Console remote control _____

Tape recorder(2) Make _____

model _____ number of heads _____

Equalization:NAB _____ CCIR _____

Hubs:NAB _____ CCIR _____ Other _____

Reels:5 inch _____ 7 inch _____ 10.5 inch _____ 14 inch _____

two track ERP _____ full track ERP _____ quarter track stereo ERP _____

quarter track quad ERP _____ two track P _____ quarter track P _____

full track P _____

3.75ips/9.5cms _____ 7.5ips/19cms _____ 15ips/38cms _____

30ips/76cms _____ vary speed _____

"A" wind _____ "B" wind _____ Pinch roller above _____ or below _____ capstan.

Mechanical digital counter _____ Mechanical digital timer _____

Electronic digital counter _____ Electronic digital timer _____

Solid state _____ Tube _____

Editing block _____ Console remote control _____

Tape recorder(3) Make _____

model _____ number of heads _____

Equalization:NAB _____ CCIR _____

Hubs:NAB _____ CCIR _____ Other _____

Reels:5 inch _____ 7 inch _____ 10.5 inch _____ 14 inch _____

two track ERP _____ full track ERP _____ quarter track stereo ERP _____

quarter track quad ERP _____ two track P _____ quarter track P _____

full track P _____

3.75ips/9.5cms _____ 7.5ips/19cms _____ 15ips/38cms _____

30ips/76cms _____ vary speed _____

"A" wind _____ "B" wind _____ Pinch roller above _____ or below _____ capstan.

Mechanical digital counter _____ Mechanical digital timer _____

Electronic digital counter _____ Electronic digital timer _____

Solid state _____ Tube _____

Editing block _____ Console remote control _____

Tape recorder(4) Make _____

model _____ number of heads _____

Equalization:NAB _____ CCIR _____

Hubs:NAB _____ CCIR _____ Other _____

Reels:5 inch _____ 7 inch _____ 10.5 inch _____ 14 inch _____

two track ERP _____ full track ERP _____ quarter track stereo ERP _____

quarter track quad ERP _____ two track P _____ quarter track P _____

full track P _____

3.75ips/9.5cms _____ 7.5ips/19cms _____ 15ips/38cms _____

30ips/76cms _____ vary speed _____

"A" wind _____ "B" wind _____ Pinch roller above _____ or below _____ capstan.

Mechanical digital counter _____ Mechanical digital timer _____

Electronic digital counter _____ Electronic digital timer _____

Solid state _____ Tube _____

Editing block _____ Console remote control _____

Tape recorder(5) Make _____

model _____ number of heads _____

Equalization:NAB _____ CCIR _____

Hubs:NAB _____ CCIR _____ Other _____

Reels:5 inch _____ 7 inch _____ 10.5 inch _____ 14 inch _____

two track ERP _____ full track ERP _____ quarter track stereo ERP _____

quarter track quad ERP _____ two track P _____ quarter track P _____

full track P _____

3.75ips/9.5cms _____ 7.5ips/19cms _____ 15ips/38cms _____

30ips/76cms _____ vary speed _____

"A" wind _____ "B" wind _____ Pinch roller above _____ or below _____ capstan.

Mechanical digital counter _____ Mechanical digital timer _____

Electronic digital counter _____ Electronic digital timer _____

Solid state _____ Tube _____

Editing block _____ Console remote control _____

Cassette machine (1) Make _____

Model _____ Stereo _____ Mono _____ Dolby B _____

Tape type selector _____ Vary speed _____ Output level control _____

Counter _____ Pause control _____

Cassette machine (2) Make _____

Model _____ Stereo _____ Mono _____ Dolby B _____

Tape type selector _____ Vary speed _____ Output level control _____

Counter _____ Pause control _____

Turntable Make _____ Model _____

Arm make _____ Model _____ Auto _____

33 1/3 rpm _____ 45 rpm _____ 78 rpm _____ Remote start _____

Cartridge Make _____ Model _____

Accessible at console _____ Felt slip cue mat _____

Mixing console Make _____

Model _____ Solid state _____ Tube _____

Number of mic input positions _____ Line _____

Switchable Mic/Line input positions _____

Input positions stereo _____ or mono _____ Pan-pot _____ LCR switch _____

Cue in fader overpull _____
Solo buttons pre _____ or post _____ fader

Equalizers at which input positions _____

Switchable monitor sources _____ List them _____

Monitor volume control _____ Monitor stereo/mono button _____

Slide faders _____ Rotary faders _____ Master fader _____

Number of program or main output busses _____

Number of auxiliary, echo, or send busses _____

Aux, echo, or send bus faders pre _____ or post _____ fader

Master Aux, echo, or send fader _____

Number and functions of meters _____

Mechanical _____ Electronic _____ Peak _____ VU _____

Inputs balanced _____ or unbalanced _____ Transformer _____ or active _____

Line input impedance _____

Outputs balanced _____ or unbalanced _____ Transformer _____ or active _____

Patch bay _____ Are all console inputs and outputs accessible in patch bay? _____ If not, which are _____

Are all tape recorder inputs and outputs, and turntable available in patch bay? _____ If not, which are _____

Are there mults _____ How many _____ How many jacks per mult _____

How many patch cords? _____

What kind of jacks in patch bay? _____

_____ Standard tip, ring, sleeve (also called Post Office)

_____ Quarter inch diameter, tip, sleeve, or two conductor phone

_____ Quarter inch diameter, tip, ring, sleeve, or three conductor phone

_____ Mini tip, ring, sleeve (also called Tiny TRS)

_____ Phono or RCA

_____ Other: describe _____

Are there break points in the patch bay?

_____ Mic pre-amp out/fader in

_____ EQ in/out

_____ Line in

Do the main or program outputs appear in the patch bay _____

What are they normalled to _____

Do the aux, echo, or send bus outputs appear in the patch bay _____

What are they normalled to _____

Monitor loudspeakers: Make _____

Model _____ Coaxial _____ Number of drivers _____

Monitor amplifier: Make _____

Model _____ Single amp _____ Bi-amp _____ Tri-amp _____

Amplifier RMS output power: _____ watts.

Secondary monitor loudspeakers _____ Make _____

Model _____ Switchable at console _____

List other audio processing gear (outboard equalizers, compressors, limiters, reverb, effects, etc.)

Comments or questions

Studio or Announce Booth

Appearance:

Quiet___ Noisy___ Describe noise

Number and make of headphones

Musical instruments

Music stand

Clap hands and listen to reverb decay. very dead___ very live___

very bright___ very dull___ ok___

Speak aloud and listen to your own voice. Describe how it sounds

Listen to music and voice recordings on both the control room monitors and the studio headphones. Listen normally, very soft, and very loud. If you hear any peculiar distortion, rattles, buzzes, etc., describe them below.

Microphones

List make, model, and quantity of mics normally available. Note if any are visibly in bad condition.

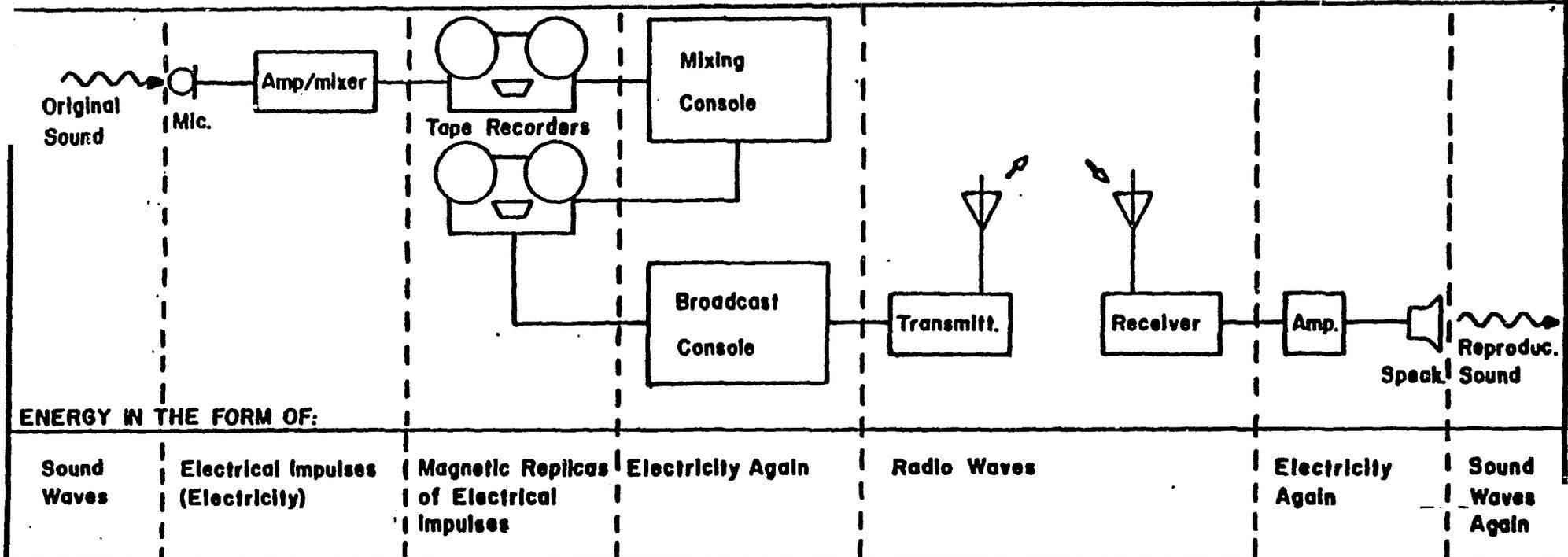
Tape

What make and model of tape is normally used in the studio _____

In what reel sizes or lengths is it normally available and at what price _____

May we provide our own tape, and if so will the studio adjust the recorders' bias and equalization for our tape _____

A

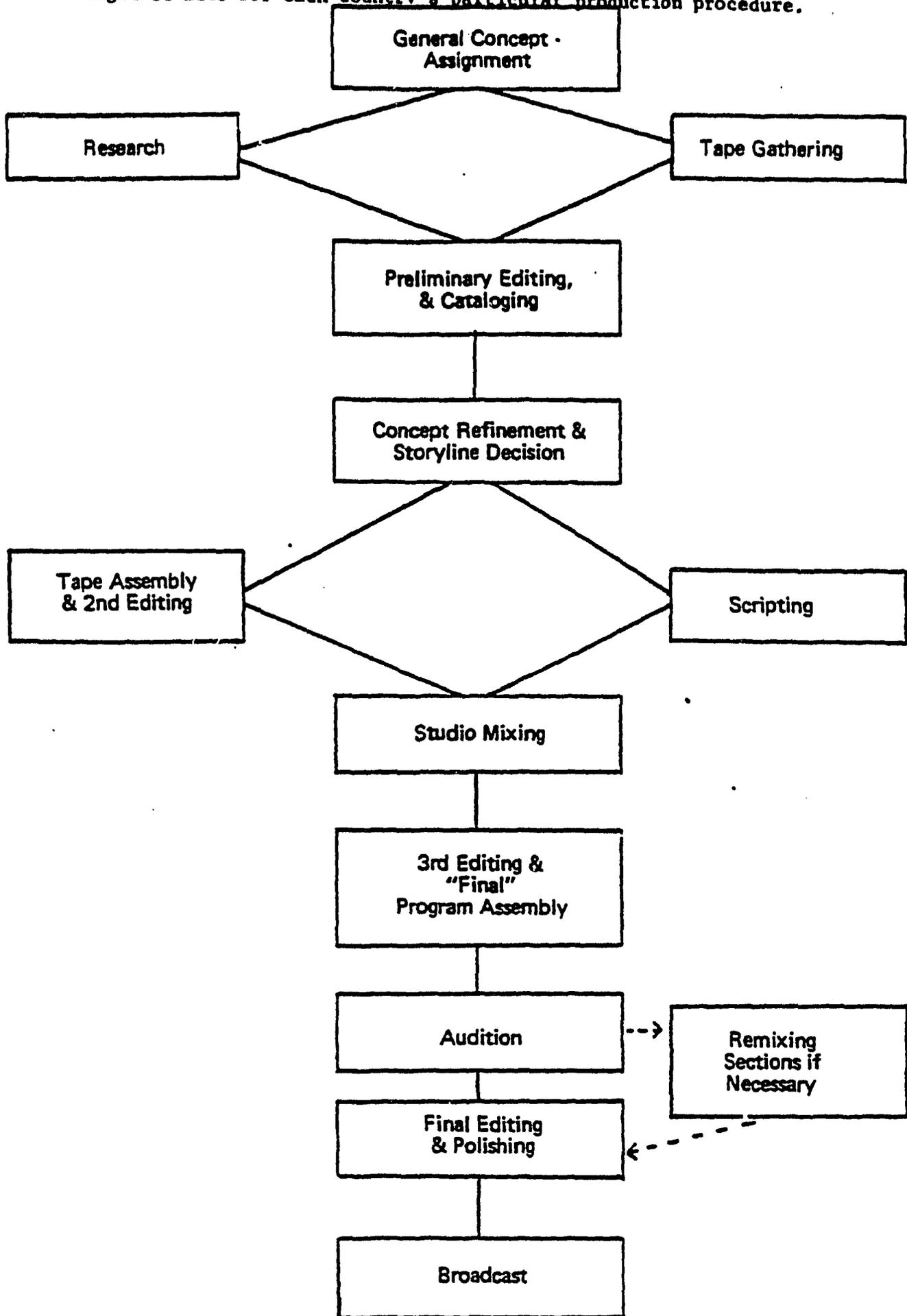


Sound waves are disturbances of the air, created by mechanical vibration. Molecules of air bounce against each other, carrying the disturbances in waves. As the air molecules hit the diaphragm of a microphone, it will move in response to those vibrations (much like the eardrum), and will convert those vibrations into analogous electrical impulses. These impulses can be manipulated (amplified, combined with other signals, altered by electronic means with various processors, etc.), and can then be transformed into magnetic "flux prints" on audio

tape, a form in which they can be stored for later use. These magnetic signals can be reconverted to electricity and remanipulated, re-recorded, or converted into radio waves and broadcast. The radio listener's receiver converts the radio waves back into electrical impulses which are again amplified and applied to a speaker. The speaker vibrates in response to the electrical impulses, causing disturbances in the air (reenactments of the original soundwaves) that travel through the air and impact upon the listener's eardrum. The ear and the brain do the rest.

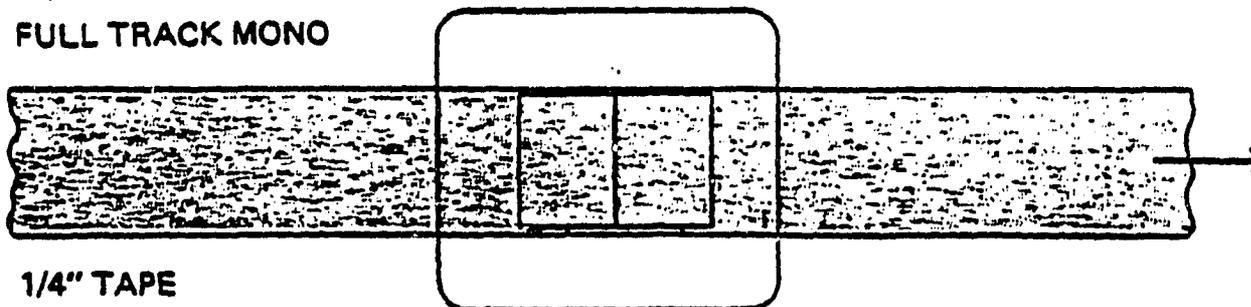
1000

might be made for each country's particular production procedure.



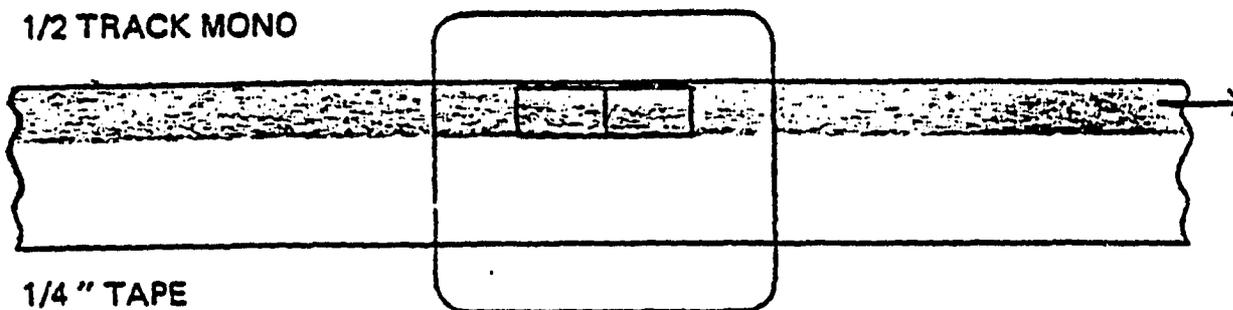
REEL-TO-REEL RECORDING FORMATS

FULL TRACK MONO



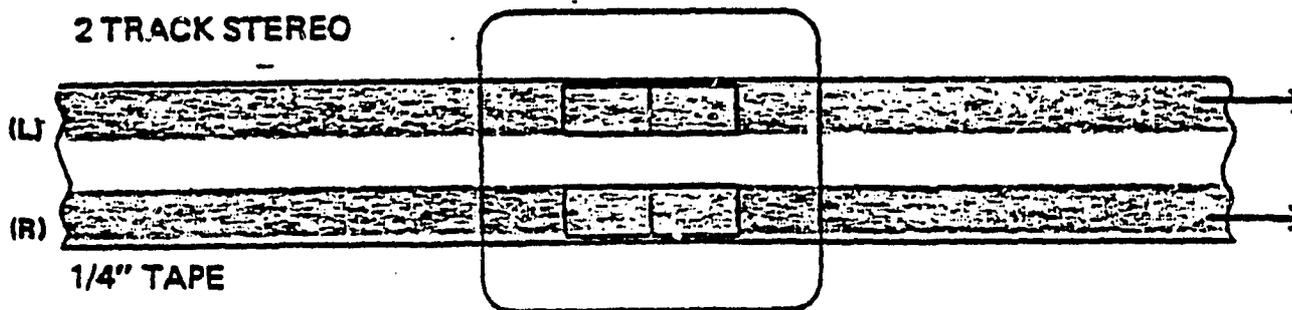
1/4" TAPE

1/2 TRACK MONO



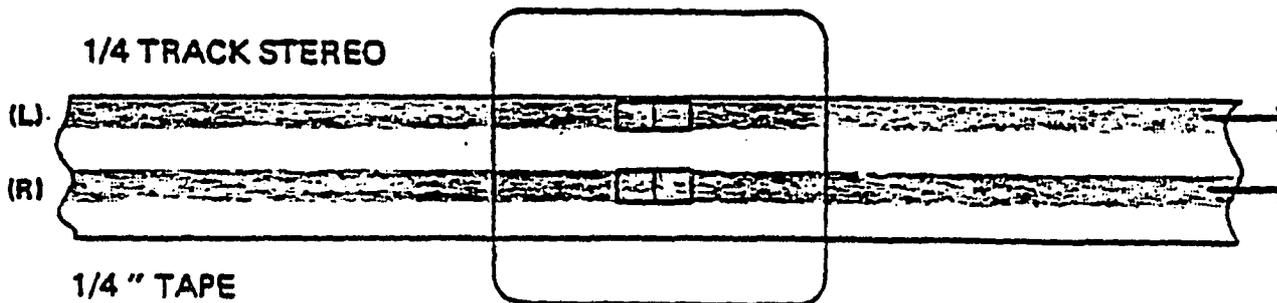
1/4" TAPE

2 TRACK STEREO



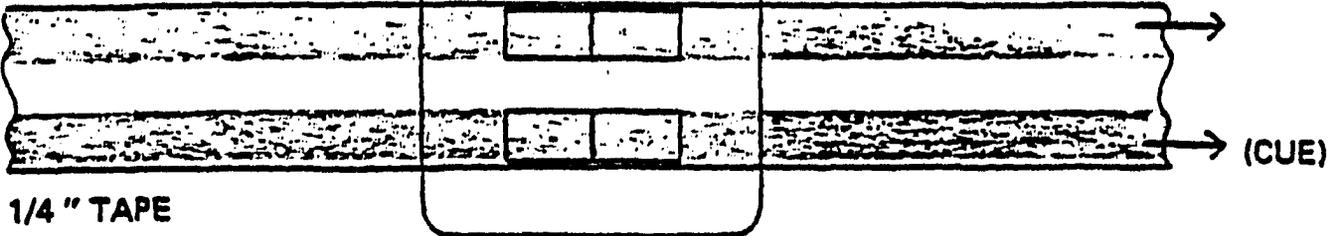
1/4" TAPE

1/4 TRACK STEREO

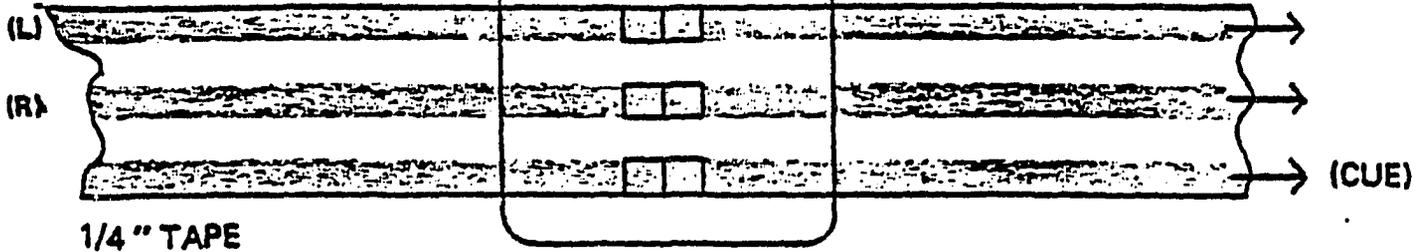


1/4" TAPE

MONO

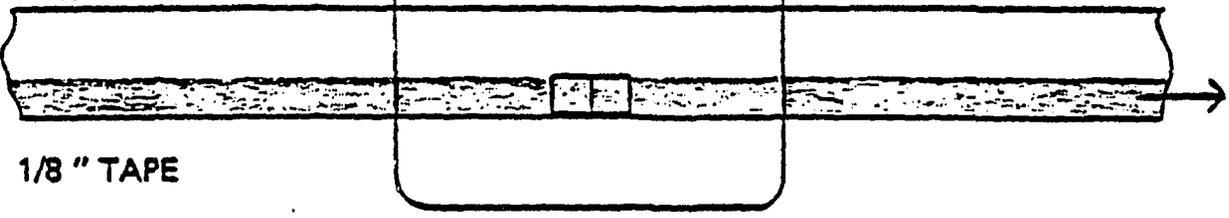


STEREO



CASSETTE RECORDING FORMATS

MONO



STEREO

