



The USAID Media Activity

Training Manual for Liberia Community Radio Broadcasters

**Produced by Center for Media Studies and Peacebuilding
(CEMESP)**

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Introduction

The Center for Media Studies and Peace Building (CEMESP) is part of a media consortium implementing USAID Media Activity in Liberia managed by Internews. CEMESP is the lead implementer of the journalism component of Media Activity which seeks to improve quality of media reporting through training and mentoring support for different level of journalists.

To meet the needs of journalists, CEMESP will design tailored materials to suit entry level, intermediate and specialized journalism training efforts on need basis during the implementation of the project.

As part of series of journalism training materials to be produced for the project, CEMESP has designed this entry level journalism manual for community radio broadcasters at Internews partner radio stations across Liberia. The manual will be used to facilitate in-station training and mentoring reporters with limited skills in broadcast journalism.

The manual was produced as an outcome of training needs assessment conducted at Internews 30 partner radio stations. The assessment helped inform the design and development of this manual incorporating largely suggestions from the management of the radio stations assessed. The pieces of gleaned information represent a baseline of sort in the identification of diverse topics and modules contained in this manual.

The issue of capacity deficit continues to be a challenge confronting the community radio sector of Liberia. Many volunteers at various community radio stations in Liberia lack the requisite skills and knowledge to effectively perform in meeting the information needs of their audiences.

This handbook for community radio journalists in Liberia was developed to provide basic journalistic knowledge and promote excellence in the of field community radio broadcasting throughout Liberia by enhancing the professional skills of broadcasters that are making impact in their communities despite their professional limitations.

Contents for this manual came from thorough research done by CEMESP media training team to develop this customized handbook for community radio journalists.

Overview of the training manual

The manual is divided into nine chapters that reflect the needs of the targeted entry-level Journalists at the various radio stations assessed. Each of the chapters is broad in content, integrating related themes and issues that can be delivered in different sessions in a measured way, using varied methods and tools.

The manual provides instruction for trainers. Each Module has set objectives and predetermined expectation of the training recipients and outcomes. Desk research has been done to gather relevant literature and best practice that will serve as useful resource materials to aid the process of imparting knowledge to the community radio journalists. At the end of the training practical work is done to test the ability of the participants and guide them, as well as produce programs/reports generated from the training for airing and storage in the Sound Cloud archive.

Goal of the training manual

- Ensuring that targeted entry-level radio station journalists as beneficiaries of the USAID Liberia Media Activity project understand and are able to apply key topics and modules to enhance their professional output in better serving their communities
- Giving them a deep insight about the community radio concept and how this medium can be used as a tool for development, thus inspiring their audiences to participate in transformative decision making, finding solution to local problems

Objectives of the manual

- Provide targeted community radio journalists with the fundamental knowledge and skills in broadcast Journalism, enhancing their ability to report news and produce programs that would better connect with their audiences
- Fill gaps in the production content of targeted radio stations
- Initiate innovative means of integrating online tools to radio broadcasting to harness useful resources for sustainable growth of targeted community radio stations

Training Methodology

As a standard rule-of-thumb, trainers have to be guided with the instructions provided for each module. It is not supposed to be a teacher-student scenario when delivering the training contents, but with tact and principles of andragogy, where the trainer is leading adults to explore knowledge and grasp the ideas that have been packaged from well researched authoritative sources, can be customized to needs of the training recipients. The fact is that most of the training recipients have been exposed to some of the issues of newsgathering and production that is intended under the scheme of the LMA to be honed for better result. There are materials somewhat outlandish and theoretical to the participants that must be diluted in appreciable context. Simplicity therefore

makes the difference in breaking down technical materials for participants to grasp. To this end the following approaches must be employed:

Story telling-this is an important way of engaging the radio station journalists to understand complex issues under the various these to be covered. This approach makes for flexibility because the journalists coming from different backgrounds have experience to share on the issue flagged for discussion. This unstructured way of generating interactive dialogue can bring out useful information, so that the trainer can fine-tune such information to have a generally accepted working tool.

The Peer Assist- this is the extension of the experiential learning process among the participants so that an opportunity is granted to all to ask questions and contribute to the process of gaining idea. It leads to confidence building when consultation and information sharing continues even after the training.

Power Point- This is often considered the 'elitist' approach but is useful in certain situations where points have to be systematical beamed out for participants to closely follow. Simplified explanations and open dialogue must accompany the slides for power point to be effective.

Case Studies- critical thinking is spurred here; allowing role plays for participants to bring out their ideas within a defined frame in grasping complex issues.

Flip chart- helps training recipients to connect with content when they are afforded the space and tool to write their ideas on the chart at some point of the training such as in group presentation and even make them focus in taking jottings of key points written by the facilitator. It also creates space for summary of the course content.

Break-out sessions- various types of workshops and seminars accommodate this learning strategy when participants are divided into smaller groups and provided with specific tasks to work on and report back to the plenary. It takes away the boredom of listening to lengthy explanations of trainers and makes room for interactive problem solving on issues at stake.

Recap- for all training sessions and modules presented the day before, there will be revision the next day to tease out what participants understood from what was imparted. This is a good refresher moment, stimulating the engaging trend for participants to approach what is to follow.

Ice Breakers- there must be moment for relaxation of tension and easing of the boredom. Create moment for participants to crack clean jokes in between the presentation.

Day One, Session One: Concept of Community Radio

Session objective	Session expectation	Logistics	Time	Outcome
Ensuring that participants get understanding of the essence of community radio, its mission and responsibility	Empowering them to develop the mindset of effectively using community radio as a development tool	Flip chart, markers, note books	2 hours	At the end, participants are better equipped with the knowledge of the community radio concept to efficiently perform their role

Concept of Community Radio;

- A community radio is owned, managed, and programmed by the people it serves.
- Community radio is also non-profit radio station responding to the community's expressed needs and priorities.
- Community radio is also a radio accountable to the community structures.

There are two key words in community radio management.

- A. Participation
- B. Involvement

Aims of Community Radio

The aim of community radio is to serve particular communities, informing, educating and entertaining them, as well as allowing active participation of the listeners in the broadcast range of the station.

Guidelines for Community Radio

In order to manage a successful community radio, the Five "A's" in community radio management should at all times serve as a guide. They are:

1. Available
2. Accessible
3. Acceptable
4. Accountable
5. Affordable

By this we mean community radio should be:

- **Available** to the community residents so that they can participate in the programs, express their needs or discuss issues of interest relating to their own community.

- **Accessible** so that community members can reach the station and benefit from it. It should be based within the community it is serving. Community members should have equal access to the station.
- **Acceptable** -the station should cater for everybody in the community it serves. It should be sensitive, and respect the languages, tradition, belief, and cultures of the community.
- **Accountable** the station should be answerable to the community that it serves.
- **Affordable** to community -people should be allowed to contribute what they can afford to sustain the station.

Community Radio, a tool for local development

Community Radio stations educate, sensitize, and inform these local audiences about issues that affect their lives: health, agriculture education, water, human rights, etc. This way, Community Radio is a genuine tool for local development.

Filling the Gap

Community Radio provides a counterbalance to the increasing globalization and commercialization of media. Most TV and radio stations, including public stations, are concentrated in urban area. In the more remote, rural areas, Community Radio stations are often the only media available, where they are listened to by large parts of the population.

Community Radio stations fill the gap left by national and commercial media, and reach local audiences the national media ignore. They fulfill the role of public broadcaster, informing the public at a local level, and representing their views. In this way, they give a voice to the voiceless, enabling people to speak and make their opinions, grievances and ideas known to those who have the power to make decisions.

Roles and Functions of Community Radio

According to the UNESCO Handbook for Community Radio, the roles and functions can be summarized in the following ten points:

- Facilitate open dialogue and democratization.
- Promote development and social change.
- Create a diversity of voices and opinions on air.
- Reflect and promote local identity and culture.
- Provide a diversity of programs and content.
- Promote civil society.
- Promote good governance.
- Encourage participation, information sharing and innovation.
- Give a voice to the voiceless.

- Contribute to peace building and reconstruct

Preparing program for Community radio

There are many steps to follow in preparing a very good radio program. Producing a radio program is like cooking a soup with all the necessary ingredients.

If the soup is cooked well, you will have more people wanting to have a taste, but the soup is not prepared well you will have no-one asking you for a taste because nobody will love eating tasteless soup.

Radio program production is time consuming you have to be patient because is a report about a person, event or place with a special focus and emphasis intended to inform, educate and entertain the audience. There are few tips to know when preparing a radio program.

1.Elements that make good radio program include.

- a. Actuality (Voice or Voices)
- b. Sound effect
- c. Script
- c. Music

All of these are blended to have a good radio program.

- 2. Mapping out program –this is the process of identifying materials or contents you need to make your radio program very good. Research your program items and identify all sources you need for the program.
- 3. In gathering content make sure your recording is of quality avoid distortion.
- 4. Audition or listen to your actuality to identify the meat as it is sometimes call or most important part of the it to be used for your program.
- 5. To be a good producer you need to have creative writing skills. Your words should be appealing this can be done when you write, you later edit and rewrite your script. You also need to rehearse your script to avoid storming over the words.
- 6. Select appropriate music to be used as theme and bridges
- 7. Record your program and be very relaxed.

Utilizing Appropriate Radio Formats

A multi-format radio program is interesting to listeners. There are dozens of formats for presenting content on-air. Some are simple, economical, and effective. Some are effective but costly to produce. Here are few formats to adopt for your radio program.

Interview

The interview is a great format because:

- It allows listeners to listen to someone else's conversation (we are all curious).

- The back-and-forth of the interview breaks up long sections of talk.
- The back-and-forth of the interview breaks up long sections of talk.
- Studio interviews are easy to produce and are good at getting:

Vox pop (or people voice

A vox pop involves a broadcaster going to where the people (the “pop”) are and gathering brief opinions (“vox” means “voice) on a prearranged topic or question. These short opinions are then edited together. Vox pops are a good way to set up an interview.

They show the person being interviewed that there is a range of public opinion that she needs to address. A vox pop will likely stimulate the interviewee to provide deeper and more revealing responses.

By airing voices from the street, a vox pop also grants listeners a sense of “ownership.” of the radio program. It validates peoples’ opinions, and yes, most people like to hear their voice on the radio.

The subject of the vox pop should be something that people have a definite opinion about – often an item that’s in the news. Ask a simple, open-ended question that will be quickly understood and will not result in a series of yes/no responses.

QUIZZES AND OTHER COMPETITIONS

These can help listeners remember specific information. And they can be fun too! Listeners remember information when they participate. Another way to help listeners remember information is to encourage them to call in and recite the key points covered in an interview

TOWN HALL

A town hall discussion is just a great big panel that includes an on-location audience as participants. The host is the moderator, often with some expert panellists to get the discussion going.

It is up to the host to keep the discussion lively by encouraging interesting and productive questions and comments. Town hall discussions are a highly visible way to provide ownership to the listening audience. They are usually recorded and edited for playback

MINI-DOCUMENTARY

- A radio documentary or “feature” is a program devoted to covering a particular topic in some depth, usually through a mixture of interviews with people involved with the topic, scripted transitions, commentary, and debates, accompanied by appropriate sound.
- This format requires a good story sense, writing and performance expertise, and good recording and interviewing skills. It is time-consuming to produce.
- But a short five-to-seven-minute documentary can engage the audience, take them on a journey, introduce them to interesting people, and provide useful information

- It is usually a good idea to get some experience with the tape-talk format before trying a documentary. Remember that a documentary is also a story, even if it has a policy or other point to make. Good characters drive a good documentary.

Day One, Session Two: Continuity Announcing

Session objective	Session expectation	Logistics	Time	Outcome
Providing insight to participants about the functions and qualities of the Continuity Announcer in the radio station	Participants are able to acquire full understanding of how strategic the Announcer's role is in driving the daily broadcast	Flip chart, markers, audio recording, note books	45 mins	There will be evidence of improvement in the performance of Continuity Announcers beyond just spinning music and giving time check

Methodology

Open discussion on the community radio handbook, Case study, viewing of short video

Note to trainer: First, there will be a sampling of view of participants on what they know community radio to be, enlisting their contributions. Then, the Trainer will introduce to the participants the community radio handbook and highlight some of the key information.

Relevant Literature:

Program log will be used to demonstrate how Continuity Announcer can effectively use it. Play audio tapes or good and bad Continuity Announcing.

Role of Continuity Announcer:

Who is a continuity announcer? A continuity announcer is a **broadcaster whose voice (and, in some cases, face) appears between radio or television programmes to give programme information.**

Continuity announcers tell viewers and listeners which channel they are watching or listening to at the moment (or which station they are tuned to), what they are about to see (or hear), and what they could be watching (or listening to) if they changed to a different channel operated by the broadcaster. [radio continuity announcer - Search \(bing.com\)](#)

Day One, Session Three, Writing Radio Scripts

Session objective	Session expectation	Logistics	Time	Outcome
Ensuring that participants grasp the idea that radio script is crucial and should create a mental picture—writing for the ear, making them appreciate its value	Participants will know what it takes to write a good radio script—the format and style	Flip chart, markers, note books	2 hours	Participants know the basic approaches to writing radio script and start applying them going forward

Methodology

Gauge the level of understanding regarding the importance of script writing in radio programming. Training will introduce them to the professionally composed radio scripts, with references to appropriate literature that can be adapted for format and style.

Note to trainer: Trainer will go through a practical script writing drills, with group work presentations that will be evaluated.

Relevant Literature:

Basic broadcast script writing literature as well as sample professionally crafted radio scripts for demonstration purpose.

Writing Radio scripts

Telling a story- The radio script is the medium used to tell the story. “Good writing is all about choosing the right words to say precisely what you mean. Simplicity is the key to understanding. Short words in short sentences present the listener or reader with the fewest obstacles to comprehension. Regardless of style, clarity and simplicity are at the heart of a successful radio dispatch,” Allen Little was a BBC Special Correspondent

Source:www.bbc.co.uk/academy/journalism

Writing for radio is different than writing for print. You’re writing for the ear, not the eye.

Listeners have to get it the first time around- they can't go back and hear it again.

A reader may get up and come back to an article, a radio listener who gets up may not come back.

So you want to grab their attention and hold onto it for as long as possible as radio journalist or producer.

Every script you have to write brings its own challenge and it is a new ball game, even if you have written hundreds/thousands of stories in the past. Read widely to help improve your writing. Read other newspapers/magazines (both local and international) and listen to other colleagues' radio stations to know how the script was written and to learn new words—if they're too big--to learn and use their synonyms.

“Writing for television, radio or video requires a different set of skills than writing text. **Clear and condensed writing is key.** After all, a radio listener or TV viewer can't go back and re-read a sentence.” *International Journalists Network (IJNet)*

Tips on writing broadcast script:

- > Write like you speak—be conversational
- > Keep it simple—breakdown big/technical words/jargon
- > Provide specificity—be specific in facts and figures
- > Tell stories in a logical order—let your thoughts flow
- > For TV-Write to the pictures
- > Use imagery—paint a mental picture by giving vivid description
- > Let the speaker speak—utilize some direct quotes and infuse catchy and relevant sound bytes for those in broadcasting

Strong Introduction:

Always start with a strong opening, which catches the listeners' attention, arouses their interest and makes them want to hear more about this topic.

A slow, boring introduction will make listeners switch off and turn their attention to other things

Scripts are done for news stories, features, editorials, captions and intros/cues. The approaches in writing them vary. For us radio people in Liberia cue/intro writing is a troublesome thing.

Cue/intro is different from the news story, which must kick off with the lead. It is written and embedded/full with all of the key facts, trying to answer the 5 Ws and H and not bothering itself with colorful words and a range of anecdotes.

“The cue is the introduction to a radio correspondent's piece. The cue might introduce a clip of actuality, a sound bite, or other audio, such as a piece of music. Writing cues is a core skill in a radio newsroom and there's a lot to think about: accuracy, clarity, grabbing your audience's attention just by the power of your words. So ditch those sub-clauses; use short sentences to maximum effect. If you bore or confuse, the cue could have the opposite effect and turn the listener off, warns Neil Churchman.

Remember, neither you nor your cue work in isolation. Talk to colleagues about what will immediately follow what you're writing. Listeners hear the cue and the piece as part of a whole, so they'll be annoyed by repetition.”

USING NUMBERS APPROPRIATELY FOR RADIO

Radio is not the medium for detailed figures and numbers. Printed texts or online articles are much better for conveying this kind of information.

Therefore, it is better to concentrate on just two or three key figures in a radio script – those that are necessary. If you must mention numbers or figures in your script, it's usually better to round the numbers off if this is possible without changing the information content of your message.

Bad Example: Ministry of Health plans to invest 78.89 million United States Dollars for COVID-19 vaccine

Better Example: Ministry of Health plans to invest almost 80 million United States Dollars for COVID-19 vaccine tree crops production

Bad Example: 7,123 health have signed a petition against the new Health Minister on corruption charges

Better Example: Well over 7,000 health have signed a petition against the new Health Minister on corruption charges.

Day One, Session Four: News and its categories

Session objective	Session expectation	Logistics	Time	Outcome
Introducing participants to the fundamentals of especially radio news	They are expected to grasp the sharp sense of what news entails and its elements	Flip chart, markers, note books	2 hours	By the end, participants will be able to identify the elements of news and how to professional compose news stories

Methodology

Mini lecture blended with display of sample news scripts and audio recording of news stories, followed by demonstration by the trainer via flip chat and open discussion.

Note to trainer: First, there will be teasing out of the participants' understanding of news followed by the drawing up of a working definition of news and its embodiments. Trainer will assist participants in developing a good news lead that will follow a full news story.

Relevant Literature:

Basic and appropriate materials on news gathering and reporting.

News and its Categories

What is news?

Straight news/hard news

Stories that report only the most essential information in a concise and impartial manner are referred to as straight or hard news stories. This type of story typically follows the inverted pyramid style, which organizes information by descending order of importance or places the most newsworthy information at the beginning of the article.

Soft news/human interest

In Journalism, soft news refers to **human-interest pieces**. They are stories that basically entail, but are not limited to, entertainment, the arts and culture, sport and celebrity

Feature often falls under soft news, because feature stories do not just focus on the basic facts. The primary difference between a feature story and a straight news story is the style. A feature article is more in-depth than a traditional hard news article and uses the types of storytelling devices and details that you might find in novels.

Criteria of news quality:

There are several criteria used to test the quality of news stories. They include:

- Believability
- Accuracy
- Balance and fairness
- Impact

- Facts

Qualities of a good reporter:

- **Integrity.** Without integrity, it doesn't matter how good of a writer the journalist is or how wonderful his sources. ...morals, honesty, truth telling, principles, good comportment, respect for ethics, etc
- **Industrious.** Commitment to hard work; Before a reporter interviews any sources, he needs to do the background work. ...
- **Observant.** A good journalist is observant, be conscious about your environment, open your ears and eyes widely, curious to know, etc
- **Accurate.** Pay attention to facts and details, good sense of measurement and verification of quality and quantity-- Accuracy is vital.
- **Empathetic.** Don't always be 100% sure of what people tell you, be curious and always give the benefit of the doubt
- **Thick-Skinned-** Don't be easily offended or hypersensitive, easily hurt or defensive...Be prepared to face criticism when you go wrong and stand firm for the truth

Day Two, Session One: Interviewing Techniques

Session objective	Session expectation	Logistics	Time	Outcome
Enhancing participants' knowledge and skills in the art of interviewing	Participants will effectively conduct radio interview	Flip chart, markers, note books	2 hours	By the end, participants will have acquired the tips on how to conduct a good interview

Methodology

Mini lecture interspersed with sample audio of radio interviews broadcast followed by role play demonstrated by participants. This is in addition a flip chat illustrations and open discussion.

Note to trainer: First, there will be probing of the level of understand of participants about the key of the interview in the news gathering process on a day-to-day basis. Trainer will assist participants in developing possible topics and sources for news interviews

Relevant Literature:

Basic and appropriate materials on Interviewing techniques and best practices.

Interviewing Techniques:

What is interview? According to Journalism scholars, “Although good interviews may sound like a conversation, an interview is not a conversation.”

To the contrary, **interviews follow a structure; a plan; have a beginning, middle and an end; and are meant to "arrive" somewhere.**

Types of interviews

- * There are interviews beyond the news and current affairs one such as personality interview for profile. But the focus is on the news interview.
- * They are done either face-to-face or by telephone or video chat
- * The purely factual, essentially the first hand report -- what can you see/what has happened -- answering the questions **who, what, when, where.** These are the easiest questions to answer and in the right circumstances these may be all that is necessary.
- * Then there are interviews in which you talk to the players/those involved: ministers or opposition; demonstrators or police; NGO workers or civil servants

Various styles of interviews

- * *Brisk, perhaps challenging, interrogative style—straight news/news feature a more rambling, discursive, gentler approach*
- * *Both of these are equally difficult, though for different reasons, but both require detailed preparation.*

But Journalism scholars say one thing that must be remembered is that:

“An interview is essentially designed to obtain information of some kind: to test the truth or validity of some proposition or argument, to discover facts, or to provide an explanation.

Interview tips

Whether you’re doing a face-to-face interview or telephone interview, we (Reporters) must at all times be a good listener. This enables us to ask intelligent follow up questions.

Either way ensure the interviewee knows exactly what the first question is to be -- that's his/her cue.

Do your homework/research -- know what you want

Have an outline in your head and on paper

Discuss the subject with interviewee

Ask open-ended questions

Ask open-ended questions that can't be answered with a simple 'yes' or 'no'. Ask people to explain what happened. For example, "Describe how it happened".

Ask "How?" and "Why? As a journalist, you want to move beyond 'when' or 'where'. Ask "How did that happen? How do you feel about that?" or "Why is this happening?"

Follow up with specific questions eg. What is the main reason for this or that or the yes or no question

Interviewing vulnerable persons

** Interviewing a source who is vulnerable requires special attention*

** Take time and be patient*

**A rape victim may still be suffering from trauma and shock.*

**A child might be scared.*

**Identify yourself as a Journalist and what you are doing*

Ten Questions Radio Journalists Must Ask

1. **Tell Me about Your Yourself/Your Background:** you want to start an interview off with a soft question to get the subject to open up. This creates an inviting atmosphere and makes respondents more likely to answer your questions.
2. **Who:** approach an interview from the mindset of your listeners. They need the basics to understand a story. Asking an interview subject about themselves allows them explain who they are to you, while informing the listeners
3. **What:** This interview question paints a picture in the mind of the listener. Simply asking what happened lays the groundwork for why the interview is occurring and you can then further expand into details.

4. **Why:** This question probes why an event occurred not just what happened. “Why did this happen?” is an open-ended question that allows an interview subject to frame important people, events, and discussions into the story’s narrative.
5. **When:** interviews need not be about current events, so establishing a time frame of events can establish the historical significance of a story, and allow for in depth questions about it.
6. **How:** this questions “how” of an event is always important. Explaining this (i.e. how a county decision on natural resources was passed removes confusion and organizes the events of a story into a logical order.
7. **Open-Ended Questions:** not so much a general question as a way of formatting a response. If possible, avoid asking yes and no questions. An open-ended question requires thought, detail, and a real response. This can be as simple as “What was going through your mind during planning meeting to establish a county development fund
8. **Using Closed-Ended Questions:** closed-ended questions do have their uses. They are especially useful for ending an interview in a concise way and also dealing with time constraints. Closed-ended questions are also good when you want a direct answer to a specific question. Have you decided on the date for the county security meeting.
9. **Hard Questions:** a hard question can cover controversies, bad press, legal concerns, or be categorized as blunt. However, once an interviewer has established good rapport with the interviewee, hard questions can provide very powerful responses. They say you did not account for the funds, is that true?
10. **Know When to Go Off Topic:** an interview composed entirely of pointed, “deep” questions can result in an interview subject shutting themselves off. Lighter more random questions help keep a subject from feeling on guard and keeps the conversation flowing. Know when to pull back.

Day Two, Session Two: Preparing Radio Programs

Session objective	Session expectation	Logistics	Time	Outcome
Introduce participants to basic radio production skills in making programs, a creative way of capturing the attention of radio audience	Participants will know the importance of quality production in programs broadcast on radio	Flip chart, markers, note books	2 hours	Participants will develop the appetite and be inspired to start putting together two to three minutes productions for radio news and programs

Methodology

A brief presentation on radio production will be followed by samples of radio production with a practical exercise in setting up a production team and assigning roles and responsibilities—from pre-production to actual production.

Note to trainer: Trainer will go through a practical drill on how the script is the backbone of any broadcast production, how creativity is very important and conducting practical exercises through demo production.

Relevant Literature:

Samples of radio production and Basic materials on radio production.

Preparing Radio Programs

Elements that make good radio programs:

“Radio programs/packages are a good way of telling a story to listeners through words and sounds.”

A good package - essentially pre-recorded reports featuring interviews and sound effects - will grab the listener's attention and tell the story in an entertaining and creative way. [How to make a great radio package - BBC News](#)

Always start with a strong opening, which catches the listeners’ attention, arouses their interest and makes them want to hear more about this topic.

A slow, boring introduction will make listeners switch off and turn their attention to other things

“Radio magazine production starts with thinking and planning. The task of producing a good program takes a lot of time and involves research.” J. PAMELA BARBOUR *Caribbean Quarterly* Vol. 47, No. 1 (March 2001), pp. 69-79

Mapping out programs:

- ▶ *Radio news magazine is a mixture of newsworthy items such as interviews, reports, clips, sound effects, music, contributors, formats and techniques.*
- ▶ *“While it implies mixture, but it does not necessarily implies variety of topics,” broadcast experts say.*
- ▶ *The magazine has plenty of variety in content*
- ▶ *The radio news magazine should have an attractive signature tone (theme music); a standard opening, bridge and closing done by presenter(s)/anchors who link the whole program*

Ask ourselves the following questions:

- ▶ *Is the story relevant to the public/my audience?*

- ▶ *Is it development-oriented—i.e. what impact will it have on the people’s development/lives?*
- ▶ *What angle will be played up?*
- ▶ *What the various sources we can reach?*
- ▶ *Are we set to use narrative storytelling techniques?*
- ▶ *Story idea formulation has its base on the news- worthiness of the story and whether it’s in the public interest*
- ▶ **“Newsworthiness is a highly subjective matter, but people in the news business must decide every day which stories are the most deserving of coverage...”—Ref: BROADCAST NEWS HANDBOOK c 2001**

Assemble materials gathered, listen to it to identify news angle(s), what’s the summary and what angle needs to be developed

Check all facts to find out whether the material is accurate and has good sound quality; do you need any more information? Establish whether the sentences are simple, remember KISS

Writing of the script, editing and timing of the clips

Preparation of a program format

Day Two, Session Three, Digital Audio Editing

Session objective	Session expectation	Logistics	Time	Outcome
Introduce participants to basic skills in digital audio editing using Adobe software	Participants be exposed to the techniques in sound editing using single track and multi track	Lap top computer with Adobe edition installed, sound recorders, Flip chart, markers	2 hours	Participants have basic understanding of the Adobe editing software and are able to apply it

Methodology

The Adobe editing software will be unveiled to participants and the Trainer will introduce them to the basic components and functions, followed by inputting sounds into the software for practical demonstration of editing skills.

Note to trainer: Trainer will do trial runs with participants in various editing exercises of sounds/actualities they will individually generate.

Relevant Literature:

Digital editing manuals and other relevant materials.

Digital Audio Editing

What is digital audio editing?

This is to Mix, edit, and create audio content in Adobe Audition audio recording software with a comprehensive toolset that includes multitrack, waveform, and spectral display. Adobe Audition. A professional audio workstation. Create, mix, and design sound effects with the industry's best digital audio editing software.

Adobe Audition lets you use advanced post-production techniques to create and edit audio. If you have installed Adobe Audition, you can apply the **Edit In Adobe Audition** command to an audio clip or a sequence.: [Audio recording and editing software | Adobe Audition](#)

Day Three, Session One, PRACTICUM

Session objective	Session expectation	Logistics	Time	Outcome
Participants will engage in hands-on activities, ranging from actual script writing and newsgathering to sample production and digital editing	Participants will acquire the basic skills required of a radio Journalist through learning by doing	Lap top computer with Adobe edition installed, sound recorders, Flip chart, markers	Day-long	At the end, each participant be able to produce radio news scripts and do basic radio production

Methodology

The entire day will be characterized by practical activities in studio and in the field, with coaching and mentoring by the Trainer.

Note to trainer: Trainer will assign participants to various beats and generally supervise the field and in studio productions up to packaging and airing.

Relevant Materials:

Digital editing software, tape recorders, microphones, etc.

Training Recap, The Takeaway

Note to the trainer: Close the training with announcement for practical work, whereby the participants will return the next the day to produce pre-recorded programs as an application of what has been learnt in three days.

Methodology: Participants develop story ideas and programs. They identify source and develop interview questions. They share roles and decide on tools to use for the story. They are guided in packaging the materials using ADOBE edit.

References:

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[Audio recording and editing software | Adobe Audition](#)