

# EUROPEAN PILOT MODEL FOR PRACTICAL TRAINING FOR AN ALL-ROUND BROADCASTER

(The model was developed between December 2003 and December 2005)



The project was supported by The Leonardo da Vinci Programme



Education and Culture

## Leonardo da Vinci

Partnership:



Radio Student Public Institute,  
Slovenia,



Radio Agora, Austria,



Ecole Supérieure de Journalisme de Lille  
(ESJ), France,



Radio Corax and medien ost e.V.,  
Germany,



Faculty of Social Sciences, Chair of  
Journalism, Slovenia,



Employment Service of the Republic of  
Slovenia

## **CONTENTS**

<b>GUIDELINES</b>	2
Aims	2
Target groups	2
Guidelines	2
Tools and equipment	4
<b>GLOSSARY OF TERMS</b>	5
In education	5
In radio	7
<b>THE MODEL</b>	11
Structure and suggested time table of the model	11
1. Introduction of and to the participants	12
2. Overview and aims of the course	12
3. Radio and media landscape (comparison)	13
4. Inside radio and radio forms	14
5. Ethics and rights & duties	15
6. Finding and covering issues	16
7. The basics of journalism	18
8. Interviews & recording devices and cut & edit I.	18
9. Writing for listening	21
10. News I.	22
11. Speaking on the microphone I.	23
12. News II. and speaking on the microphone II.	23
13. Report	25
14. Cut & edit II.	27
15. Report with original tunes and cut & edit III.	27
16. News bulletin	28
17. Reviews and commentaries	30
18. Musical image, playlists, DJ programme	30
19. Package & jingles	31
20. Planning the programme	32
21. Presenting and planning the programme	33
22. Broadcasting studio	34
23. Final broadcast (old material)	35
24. Archives	36
25. Prospective developments in radio technology	37
26. Final broadcasts (new material)	37
27. Internship (recommended)	38
28. Feedback and evaluation	39
Appendix	41

## **GUIDELINES**

### **Aim**

By the time this model has been completed, the participants should have acquired the basic skills and competences needed in all the major fields of radio broadcasting. They should be capable of entering any radio station and cooperating in a professional manner without needing any instant training.

### **Target groups**

- Small and medium sized local radio stations and networks
- Radio extensions of NGOs
- Non-commercial international media networks (e.g. Eurocast, Interaudio etc.)
- Training centres
- Faculties or departments of journalism that would like to give their students practical training experience
- Groups of people planning to establish a radio station
- Other institutions, organisations and groups of people interested in practical radio training (e.g. broadcast regulation offices, employment services etc.)

### **Guidelines**

The model has been designed to provide an optimal training. It should be adapted by users in accordance with their specific conditions, especially with regards to: human resources, equipment, premises, facilities, time, media landscape, job market trends etc.

**Time** We recommend roughly 220 hours to implement this model.

Other possibilities:

- The training could be carried out on weekends only (e.g. 14 weekends which will amount to more than 3 months).
- The training could be carried out in the evenings. It should still include at least 6 or 7 full days of training.

Additional time may be allotted for the more practical exercises (e.g. voice, reporting, news, interview, live broadcast etc.).

**No. of Participants** An optimum of 8, maximum of 14.

**Selection of the participants**

Basic criteria for selection:

- Language skills
- Ability to communicate
- Writing skills
- A strong interest in working in the media sector

The final selection of the candidates will be determined by a test where they will write a short text, prepare it and present it. The topic for the short text should be provided by the instructor. A few options should be given. The topic title should only consist of one or two sentences. For example:

- Sunday Bloody Sunday
- Once upon a time in a little village the people had a problem
- Wolves have come back
- All you need is love
- In the year of 2525
- My grandpa was a Nazi
- Born in the USA
- No future

The guidelines for choosing the participants:

The test should indicate the candidates':

- Interests
- Creativity
- Communication skills

The candidates should also have:

- Basic computer skills

It is preferable if the candidate is:

- Fluent in one of the major European languages

**Structure and usability**

This model is designed as a structured way of educating all-round broadcasters. It is as flexible as possible meaning you may use individual parts/modules according to your specific needs. Feel free to adapt the model to your own needs.

**Authorship**

Please note that this model is published under the Creative Common License (CCL). Conditions for use:

- This model should not be published for sale not by parts nor as a whole.
- The authorship has to be stated and the users must notify Radio Študent

([eva.stare@radiostudent.si](mailto:eva.stare@radiostudent.si)) about their use of this model.

## **Tools and equipment**

**Location** The location where the training takes place should be in a city or near one. The studios used should be in a close proximity to those premises.

**Studio** It is advised that the studio exercises be planned beforehand. More than one studio is recommended as several modules include individual work.

Minimum requirements:

- a mixing console with fade-controlled players
- microphones (at least two): e-voice, Neumann
- AKG
- a telephone hybrid
- a computer (PC or Mac)

**Audio workspaces**

3-4 different desks recommended.

Software:

Mac:

- Pro tools/Audacity recommended

PC:

- Wavlab 5.0 recommended
- Samplitude producer 8.0 recommended
- Cool Edit Pro/Magix music/Cutmaster

Working with broadcasting software editing tools (e.g. Sony BMS, DIRA, Radiomax, DIGAS) is not sufficient experience in cutting and editing.

**Recording devices**

One cassette recording device for each participant is recommended (Sony, Marantz). MD recorders and MP3 recorders are may also be used.

Microphones:

- Sennheiser MD 421U0 ideally
- Other Sennheiser, Sony stereo microphones
- Do not use Sony SM 57/58 or T-bone
- For outside use: microphone with a windscreen

**Telephone hybrid**

2-3 recommended for interviewing.

- Additional**
- whiteboard/blackboard
  - mobile phones for basic reports

## **GLOSSARY OF TERMS**

### **In education**

**Organisers** See "Target Groups".

**Educational coordinator** A radio professional as well as someone with expertise in education who will be in charge of the following:

- ( ) Adapting the course in accordance with the primary objective.
- (i) Selecting the participants and the instructors.
- (ii) Providing the instructors with information on the objectives, tools and methodology before, during and after the training.
- (iii) Making the necessary adaptations to the contents and methods used during the course.
- (iv) Making tools and equipment available so that the participants can use technical equipment when required.
- (v) Performing the intermediate and final evaluations of the course.
- (vi) Reporting to the organisers.

**Instructor** A radio professional in charge of one (or more) practical sessions of the course. In conjunction with the educational coordinator, the instructor will adapt the content of the modules in relation to:

- (i) The primary objective
- (ii) The specific aims
- (iii) The tools available
- (iv) The time available
- (v) The space available

**Co-instructor** Either a **deputy-instructor** with the same expertise as the instructor (reporter, presenter, technician etc.) or a **complementary-instructor** with another skill set.

**Participants**

- 1) Students
- 2) People outside of radio
- 3) People working in radio or the media.

**Selection** The organisers select the educational coordinator.

<b>process</b>	The educational coordinator will then select the instructors and co-instructors. The educational coordinator will also select the participants or choose the criteria for selecting the participants to be used by an external person or group (e.g. a mediator, an employment agency).
<b>Team building</b>	The majority of the participants (as many as possible) should be drawn from one of the previous categories given. For example a group of 12 students and 2 young people outside radio is okay however it is very hard to do a course with 5 students and 6 young people outside radio and 3 people already in radio almost 50 years old.
<b>Information</b>	As a number of areas in the field or radio require more extensive and specialised study and are not that important to the development of an all-round broadcaster, the participants should be merely informed of these areas.
<b>Knowledge</b>	As a number of areas in the field of radio require long training based on the accumulation of experience, the participants for an all-round broadcaster should only learn the basics of radio theory and practice.
<b>Skills</b>	The participants of this model should learn to be able to practise independently most of the basic activities performed at a radio station.
<b>Primary objective</b>	To enable the participants to work in a specific type of radio station and be able to perform different tasks in real life situations. (The tasks must be defined precisely at the start of the project or redefined during its implementation).
<b>Specific goals</b>	To enable participants to perform specific tasks under varying conditions (e.g. with regards to equipment, space, time etc.).
<b>Methods</b>	To be used when conveying knowledge between the participants and the instructor: didactic, interrogative, explicative, interrogative-explicative, active, interactive, Socratic etc.
<b>Tools</b>	<ul style="list-style-type: none"><li>• Specific radio equipment required for the use of training participants (microphones, mini-discs, studios, software for editing etc.).</li><li>• Other equipment necessary for lecturing (e.g. blackboard/whiteboard, computers with LCD projectors)</li></ul>

and PowerPoint etc.).

<b>Content</b>	The knowledge and skills required to become an all-round broadcaster.
<b>Practical exercises</b>	It must be ensured that the participants perform the exercises themselves as opposed to the instructor simply demonstrating.
<b>Scenario exercises</b>	Practical exercises with specific constraints to replicate real life radio situations (e.g. time, deadlines, space, specific equipment, limited duration of broadcasting).
<b>Evaluation</b>	<p>The evaluation is a process for assessing tasks not individuals:</p> <ol style="list-style-type: none"><li>1. During the training (intermediate evaluations for possible readjustments of the model).</li><li>2. At the end of the course (final evaluation). NB: Tasks and activities of participants, instructors and organisers have to be evaluated.</li></ol>

## **In radio**

<b>Radio</b>	electronic mass medium
<b>Radio broadcasting</b>	broadcasting of radio contents
<b>Music</b>	a segment of radio programme (songs or music mixes)
<b>Sounds</b>	abstract sounds for simulation of any matter or element of reality
<b>Sound effects</b>	abstract sounds, auditory effects without any specific meaning
<b>Jingles</b>	short and simple signature tunes or tunes combined with sound effects which often include catchy wording intended to introduce a programme or its special features
<b>Atmosphere</b>	a set of sounds denoting a specific environment
<b>Radio genres</b>	various programme ingredients defined by their content

<b>News item</b>	a news item has the following features: it is of immediate and general interest, it is comprehensible, non-biased and unambiguous. A news item lasts 30 seconds at the most (5-6 lines) and opens with the gist itself, i.e. the event. A news item first answers the question what has happened, and may continue with who, when, where information. A news item has no dramatic suspense, it does not interpret the event, does not attempt to teach the audience and does not examine the consequences of the event.
<b>News bulletin</b>	is a news block which may include music, newscasts, commentaries, interviews and other programme ingredients.
<b>Report</b>	besides presenting the basic information about the event, a report may explain the event and underpin it with statements, a survey and other radiophonic elements so that the listener gets a more vivid picture of what is happening. A report is descriptive, explanatory and interpretative in nature. It is a multi-faceted radio genre that may contain a journalist's report, a statement, a survey, an authentic sound from the scene etc.
<b>Live report</b>	live report from a news scene; presenters report live from the field as they try to give an authentic account of the event and the atmosphere at the scene. It may involve competent interlocutors as well.
<b>Interview</b>	An interview is a meeting at which a specific topic is discussed with one or more guest speakers. It can take place over the telephone, in the studio or out of studio. It may serve as a research tool or it may be pre-recorded or conducted live. An interview may be informative, personal, entertaining or controversial in nature. It may either be a classical or improvised interview, or a combination of the two. A special feature of a radio interview is the real presence of the guest speaker's voice.
<b>Poll</b>	is a set of different statements made by representatives of the public commenting a particular topic. It is often edited, but it may be live as well. Nevertheless, the survey does not reflect public opinion, but rather presents a common decision made by the interviewee and the reporter whilst the final selection depends on the journalist and the purpose of the message he/she tries to convey. A special feature of a radio survey is that we hear the voice of the interviewee and the sounds in the

background of the scene where his/her statement has been recorded. Questions must be clear and unambiguous – up to three may be asked, but usually only one is posed.

**Commentary** is one of the most demanding genres in journalism. A commentary is a direct response to or analysis of a current (news) event or phenomenon. By revealing the background (often with the commentator's personal touch), a commentary communicates a new perspective on and comprehension of a known news item. This method elucidates, explains and estimates an event or social development set in a specific time and space. This is a distinctly interpretational genre determined by the character of the author who may wish to support it by adding audio pieces, radiophonic elements, music etc.

**Review** an expert appraisal of a cultural event or production presented as a part of radio programme

**Special report** is reality seen through the subjective eye of the author. The topic is presented in detail by radiophonic means. The two important components are dramaturgy and editing. A special report may be edited, pre-recorded or improvised (in which case it is broadcast live from the spot – see report). A standard special report includes voice pieces and sound effects and combines the reporter's text with sound clips (speech, statements, conversations, surveys, sound effects, music...). Its effect depends on the journalist's ability to observe the reality, the potential of guest speakers he/she has been able to invite, the quality of on-the-scene footage and his/her ability to select and edit the recorded material well and present it in an attractive way.

**Feature** is a journalistic story about the reality of the present-day world and also possesses some literary characteristics. A feature attempts to touch the listener in an interesting and unsophisticated way. It covers current events, analyses, and interprets what is going on and may present the consequences. In addition to the dramatic outline, a radio feature includes natural sounds and effects which make the story even more appealing.

**Radio drama/  
play** artistic form performed on the radio

**Playlist** sequence of songs broadcast on the radio

**Persons:**

**All-round broadcaster** has the required know-how and skills to independently perform diverse radio activities: text production, announcing, choosing musical outfit, adding sound effects, editing, postproduction, planning and preparation of the programme schedule, etc.

**Reporter** reports from the scene of an event or uses in his report the information and additional material from different places and sources.

**Presenter** performs three basic functions on the radio:

- speaking to the audience,
- leading through the programme,
- combining different elements.

**Technician** deals with the complex technical aspects of the transmission and production of the radio programme.

**DJ** presents the music of his/her choice.

## **THE MODEL**

### **STRUCTURE AND SUGGESTED TIME TABLE OF THE MODEL**

1. INTRODUCTION of and to the participants	1,5 HR
2. OVERVIEW AND AIMS OF THE COURSE	1,5 HRS
3. RADIO AND MEDIA LANDSCAPE (comparison)	1,5 HRS
4. INSIDE RADIO and RADIO FORMS	1,5 HRS 1,5 HRS
5. ETHICS and RIGHTS & DUTIES	1,5 HRS 1,5 HRS
6. FINDING AND COVERING ISSUES	3 HRS
7. THE BASICS OF JOURNALISM	3 HRS
8. INTERVIEWS & RECORDING DEVICES and CUT & EDIT I.	20 HRS
9. WRITING FOR LISTENING	3 HRS
10. NEWS I.	6 HRS
11. SPEAKING ON THE MICROPHONE I.	3 HRS
12. NEWS II. and SPEAKING ON THE MICROPHONE II.	9 HRS
13. REPORT	17 HRS
14. CUT & EDIT II.	10 HRS
15. REPORT WITH ORIGINAL TUNES and CUT & EDIT III.	20 HRS
16. NEWS BULLETIN	14 HRS
17. REVIEWS and COMMENTARIES	6 HRS 3 HRS
18. MUSICAL IMAGE, PLAYLISTS, DJ PROGRAMME	6 HRS
19. PACKAGE AND JINGLES	6 HRS
20. PLANNING THE PROGRAMME	3 HRS
21. PRESENTING and PLANNING THE PROGRAMME	20 HRS 10 HRS
22. BROADCASTING STUDIO	9 HRS
23. FINAL BROADCAST (old material)	9 HRS
24. ARCHIVES	2-3 HRS
25. PROSPECTIVE DEVELOPMENTS IN RADIO TECHNOLOGY	3 HRS
26. FINAL BROADCAST (new material)	15-20 HRS
27. INTERNSHIP (recommended)	
28. FEEDBACK AND EVALUATION (recommended)	3 HRS

---

**216,5 HRS**

## **1. INTRODUCTION**

### **Goals**

- (i) For participants to become acquainted with one another as well as the instructor
- (ii) To assess the interests, concerns and expectations of the participants with regards to the course

### **Contents**

- (i) Introduction
- (ii) First impressions of the course
- (iii) The participants' opinions of radio, previous experience with radio, motivating factors for participating in the course, and the expression of their interests, concerns and expectations regarding the course

### **Activities**

- (i) The participants will be divided into pairs. The members of each pair should not know each other. Each member of the pair will have 5 minutes to interview his/her partner. Notes will be taken, keywords only (no sentences). After 5 minutes the instructor will give a signal and they will change roles (the interviewer will become the interviewee). The goal of the questioning session is to find out the interests of the other person and his/her experience with radio, his/her expectations and concerns regarding the course, and what he/she considers to be the motivating factors for his/her participation. After two 5 minute periods the instructor should give the pairs 2 minutes to structure their information and find an interesting approach to presenting it. Both members of the pair should introduce their partners. Following each presentation the instructor should encourage the group to ask questions about the person introduced. The instructor should take notes concerning the structure of the presentations and the oral communication skills of the participants and provide feedback.

### **Tools and equipment**

- (i) Writing implement and paper

### **Instructor**

An educational coordinator

## **2. OVERVIEW AND AIMS OF THE COURSE**

### **Goals**

- (i) To become acquainted with the content of the course
- (ii) To motivate the participants to engage with the course

### **Contents**

- (i) An outline of the course
- (ii) The profile of an all-round broadcaster and the objective of creating one

### **Activities**

- (i) There will be a lecture outlining the content of the course.
- (ii) There will be a lecture on the programme structure (see diagram in the appendix).
- (iii) An experienced radio professional will be introduced. This will give the participants an opportunity to ask him/her questions about radio work.

### **Tools and equipment**

- (i) Radio programme production room/studio
- (ii) Whiteboard/blackboard
- (iii) A computer

### **Instructor**

An educational coordinator

### **Comments**

The lecture should be located in a radio production room/studio

## **3. RADIO AND MEDIA LANDSCAPE**

### **Goals**

- (i) To develop a deeper understanding of the complexity of the information society
- (ii) To highlight the place, role and function of radio as an electronic medium

### **Contents**

- (i) An explanation of the concept of the media
- (ii) An outline of the complexities of the information society
- (iii) The interrelationship between the mass media and society
- (iv) A description of the local, regional and international media landscape
- (v) A brief history of radio
- (vi) The specifics of radio as an electronic medium
- (vii) Vision and pragmatic use of radio
- (viii) A comparison between public, commercial and non-commercial radio stations
- (ix) The unique situation of non-commercial community radio stations

### **Activities**

- (i) There will be a group session on the differences between various types of radio stations (public, commercial, non-commercial) and deciding which category a radio station belongs to using the following criteria:
  - Its proprietor
  - Its organisational structure

- Its vision
  - Its target audience
  - Its programme content
  - The professional status of programme contributors
  - Sources of funding
  - Its governing body
  - The autonomy of its authors
- (ii) There will be a lecture on how the world as we know it is a matrix generated by the mass media and how the interrelationship between the mass media and society defines our culture and religion.
- (iii) There will be a group session where the participants are divided into groups. Each team will use a computer and a radio and pick one radio station and will describe its different aspects on the basis of the criteria laid out previously. Each group should make a presentation of their findings to the entire class. Following the presentations there will be a feedback session and the instructor's input on the local and regional media landscape.
- (iv) There will be a comparison between television, internet and radio centred around the criterion of the journalist's ability to produce a more or less complete programme which is in touch with the audience.

### **Tools and equipment**

- (i) Whiteboard/blackboard
- (ii) An appropriate number of computers with internet access
- (iii) Radios

### **Instructor**

One

## **4. INSIDE RADIO**

### **Goals**

- (i) To gain an understanding of the organisational structure of a radio station

### **Contents**

- (i) Fields of work within a radio station (programme production, programme presentation, technical work, fundraising and budgeting etc.)
- (ii) Job profiles (the necessary know how, skills and abilities to perform the above tasks)
- (iii) A chart of the organisational structure of a radio station
- (iv) The decision making process
- (v) The importance of teamwork
- (vi) Programme philosophy
- (vii) The structure of a radio programme
- (viii) Target audience

- (ix) Genres of radio programmes

### **Time**

1.5 hours for (i) to (viii); another 1.5 hours for (ix) of the contents section

### **Activities**

#### Structure

- (i) There will be an explanation of the organisational structure of a radio station.
- (ii) A visit to the radio station will take place.

#### Bridge from structure to genres

- (iii) There will be an explanation of the programme scheme using handouts with different specific examples. Different forms of broadcasting (public, community, commercial radio) will be described and defined by listening to examples of broadcasts.

#### Radio genres

- (iv) The main parameters (time, rhythm, frequency, programme frame) of radio broadcasting will be defined. Materials (voice, sound, silence, noise) will be introduced. Contents and various forms of presentation will be defined in a discussion focusing on different radio elements (musical mix, single songs, news, report, report with original tunes, interview [telephone, studio interview, poll], call in, talk, anchor work, radio column, comedy, review, feature, radio play, packages [jingles, teasers, pumpers, stingers etc.]).
- (v) Part 1: There will be a brainstorming session based on the experiences of the participants listening to different examples of broadcasts. They will be written down on the board and the content and the form of each one will be discussed.
- (vi) Part 2: The participants will listen to different audio examples, analyse the specifics of each form of broadcasting and classify the examples according to the forms defined in Part 1.

### **Tools and equipment**

- (i) Blackboard/whiteboard
- (ii) CD player or cassette recorder
- (iii) Handouts with examples of programme schemes

### **Instructor**

One

## **5. ETHICS AND THE RIGHTS & DUTIES OF A BROADCASTER**

### **Goals**

- (i) To raise awareness of the great responsibility that journalists/broadcasters/people working in the mass media have towards society

- (ii) To increase awareness of the legal framework of an all-round broadcaster's work

### **Contents**

- (i) Definitions of ethics
- (ii) The difference between ethics, morals and public opinion
- (iii) The issue of the relativity of values and a discussion on the value vacuum (e-quality)
- (iv) Educative/objective/investigative journalism
- (v) Code of professional values
- (vi) Freedom of speech
- (vii) The values of free media
- (viii) The legal definition of mass media focused on radio
- (ix) The legal definition of a journalist

### **Activities**

- (i) The instructor will give a lecture on the typical conflict of values and interests and their influence on radio production within the all-round broadcaster model; methods and techniques for overcoming these conflicts in the context of Western European culture.
- (ii) There will be a case study on the conflict between the public's interest to be informed and the fundamental human right of protection of one's dignity. Examples of good practice will be given.
- (iii) The participants will be asked to find a publication where this conflict of interest is evident. This can be done as homework and then discussed with the instructor in the classroom.

### **Tools and equipment**

- (i) Handouts
- (ii) Audio materials

### **Comments**

This topic is to be followed up in the later stages of the model

### **Instructor**

One

## **6. FINDING AND COVERING ISSUES**

### **Goals**

- (i) To be able to select topics
- (ii) To be able to accumulate and research information

### **Contents**

- (i) Editorial work means forming and shaping an unclear topic (covering information)

- (ii) Editorial work is based on two fundamentals: programme philosophy and scheme
- (iii) The cycle of editorial work
- (iv) Ways of internal decision making
- (v) The basics of and the criteria for choosing topics/issues in the public's centre of attention (current affairs)

### **Activities**

- (i) An improvised editorial conference: The instructor will assume the role of an editor and the participants the role of journalists. A discussion on which topics will be covered shall follow. The participants will be divided into groups and will choose some of the topics discussed. Then they will be given 60 minutes to find as much information about their topic as possible. They are advised to pay attention to finding out all the aspects of the topic. During the next 60 minutes the participants will present their choices and argue in favour of them. This lesson will teach the participants how journalists find material for their articles. The participants will cover the chosen event in depth, find the causes for it and think of its possible consequences.
- (ii) The instructor will aim to find issues for a special radio broadcast (e.g. a daily information magazine). A brainstorming session on the participants' suggestions for topics based on their interests will follow. The instructor will collect as many suggestions as possible without choosing any one of them for roughly 20 minutes. Afterwards they will discuss every topic/issue with regards to their relevance, motivation and potential public interest. Every participant will then be instructed to rank five topics of his/her own choosing on a scale of 1 to 5. Depending on the points given the top three or four topics will be selected. The instructor will divide the participants into groups of interest. The participants will then discuss in groups the main issues concerning the chosen topic and afterwards present their findings. The group session will last 20 minutes. The instructor will recommend the sources for research into the prior mentioned topics. The participants will return to their groups again for additional research. A part of this research is also to find partners for an interview.

### **Tools and equipment**

- (i) Whiteboard/blackboard
- (ii) Computers with internet access
- (iii) Various newspapers
- (iv) Telephone (more than one recommended)
- (v) A room is recommended for each group

### **Instructor**

One

### **Participants**

Will be divided into groups for the purpose of the activity

## **7. THE BASICS OF JOURNALISM**

### **Goals**

- (i) To acquire a fundamental understanding of the function, significance and consequences of journalists' work
- (ii) To be informed of the principles of journalists' work (objectivity, reliability and urgency)

### **Contents**

- (i) The journalist as an expert in information management (the gatekeeper)
- (ii) The influence of journalism on society
- (iii) Networking in the professional environment
- (iv) The journalist as a part of the communication system and society
- (v) The factors of interpersonal communication and their influence on the practice of broadcasting

### **Activities**

- (i) There will be a group session attempting to define the factors on which the journalist depends (e.g. an encounter of arguments). A presentation of and a discussion on the findings will follow.
- (ii) The instructor will give his/her theoretical input on investigative/educative/critical journalism.
- (iii) The participants will be taught how to develop a radio programme scheme (a scheme is enclosed in the appendix).

### **Tools and equipment**

- (i) Blackboard/whiteboard
- (ii) Individual rooms recommended for each group

### **Instructor**

One

### **Participants**

Divided into groups for the purpose of the activity

## **8. INTERVIEW, RECORDING DEVICES, CUT & EDIT (I)**

### **Goals**

- (i) To learn how to carry out different types of interviews
- (ii) To learn the basics of recording, cutting and editing

### **Contents**

- (i) Forming journalistic questions
- (ii) Types of interviews
- (iii) An introduction on recording devices
- (iv) The parameters of an interview (introduction, microphone, questions,

- atmosphere, ending)  
(v) Practising interview  
(vi) The basics of cutting and editing

## **Activities**

### Introduction

- (i) There will be a lecture on the arrangement and preparation of an interview (see the material enclosed in the appendix).

### Questions

- (ii) There will be an introduction on open and closed questions and their functions. Every participant will be given a single word topic (e.g. alcohol, shark) in order to formulate open or different kinds of closed questions. Following this all relevant topics for a particular interviewee will be selected. Open questions will be formulated out of the collected material and placed in an appropriate order for the upcoming interview (according to different types of interviews).

### Types of interviews

- (iii) A lecture on an interview without reconstruction (see appendix).

### Recording devices

- (iv) The students will be divided into several groups (depending on the number of recording devices available) so that they work with MD, MP3 and cassette recorders at the same time.

#### Stages of work:

- An explanation on the devices themselves and how to use them.
- The individual pairs of participants will record one another by asking each other one question each.
- The participants will review what they have recorded.

Note: at least one recording device should be available for each pair of participants and the division into groups should make it possible for them to get acquainted with all the latest recording devices.

### Basic interview

- (v) The participants will be divided into pairs. One participant will interview the other. Each interview should be 5–10 minutes long. Each participant will have 30 minutes to prepare and record it. The aim of this activity is to practise a brief, simple interview, and more importantly, to practise working with a recording device. The participants should ask each other about their hobbies, music taste, place of birth etc. Afterwards they will listen to the interview. A feedback round regarding the questions of the interview and its structure will follow.

### Interview by phone

- (vi) First the participants will have the practical problems involved in recording an interview by phone explained to them (e.g. how to achieve a balance between the interviewer and the interviewee). Then the technical equipment available to them will be explained thoroughly. Following this several examples will be played to them and commented upon. Each participant should be told the day before to arrange an interview on the phone with someone. The interview should be 10 minutes long at most (compact and clearly structured). Small groups

are preferred for this workshop as the participants will have to do this activity individually while other members of the group listen and provide feedback. The following are the criteria for feedback: atmosphere, structure, questions, the overall end product and its technical quality.

#### Poll

- (vii) An introduction on the specific communicational situation of performing a street poll and its specific technical needs.
- (viii) The participants will have an hour to perform a street poll in pairs. Upon their return they will review their work, discussing the problems they have encountered. A feedback round will follow.

#### Studio interview

- (ix) The participants will be taught how to plan an interview with regards to its time and place. They will also have highlighted to them the need to obtain extensive information about the interviewee prior to the interview. Before the interview itself they will have a brief chat with their interviewee explaining how the interview will go, showing him/her around the studio, creating a good atmosphere for the interview. The practice interview should last 15 minutes at most. A feedback round will follow. The following are the criteria for feedback: atmosphere, structure, questions, the overall end product and its technical quality.

#### Cut and edit

- (x) The instructor will give an explanation on hardware and software involved in the editing process. The participants will then work on their recorded material.

### **Tools and equipment**

- (i) 5 recording devices (MD, MP3, cassette recorders). They should be as user friendly as possible. Professional reporter cassette recorders are recommended (Sony or Marantz standard)
- (ii) At least two telephone hybrids. If not, a speaker phone and a recording device could also be used
- (iii) Whiteboard/backboard
- (iv) An appropriate amount of media (cassettes, MDs)
- (v) Batteries

### **Comments**

It is recommended that all the activities be done more than once by all the participants

### **Time**

The timetable should be arranged in accordance with the technical facilities of the radio station

### **Instructor**

If there are not enough facilities for studio and telephone interviews, groups can work simultaneously (studio, poll, interview etc.). If so, more instructors will be needed (a minimum of two).

## **9. WRITING FOR LISTENING**

### **Goals**

- (i) To learn the principles and the specifics of writing for radio
- (ii) To become capable of structuring contents

### **Contents**

- (i) The necessity of becoming aware of different materials an all-round broadcaster works with (voice, original tunes, music, sound) in order to compose a written piece for radio
- (ii) The necessity of determining the focal point for a piece
- (iii) The famous Wh— questions to be answered (Who? Where? When? What? Why?)
- (iv) The factors influencing news value
- (v) The requirements for being understood (being simple, well-structured, short and precise, using elements which stimulate attention)
- (vi) The use of vivid language

### **Activities**

- (i) The participants will be given an excerpt of literature which they should treat as a press release and take as a source for writing news.
- (ii) Analysing already published texts the participants should identify the focal point and rewrite them as radio news.
- (iii) The instructor will offer key words or phrases (e.g. alcohol). The participants will create short radio texts centred around them. First they will identify the focal point and then organise a short piece presenting it to the entire group.
- (iv) The participants will engage in an activity focusing on using descriptive language. All the participants will go out onto the streets, find an interesting topic and write a radiophonic text about it using descriptive language. The aim of this activity is to learn how to create images in the audience's mind.
- (v) The participants will be divided into two groups (A and B). Group A will leave the room. One person from Group A will then enter the room. One person from Group B will be asked to describe his/her favourite room and then leave the room to be replaced by another person from Group A. The person from Group A who was already in the room will then repeat the description to the best of his/her ability to the person who just entered. This procedure will be repeated until all the members of Group A have relayed their version of the original description. Meanwhile the members of Group B will observe the variations in the original description of the room as each different person describes it. Note: the participants may only describe the room orally. The entire group of participants will then analyse the variations.
- (vi) The instructor will create an unusual, provocative situation which should be approximately three minutes long (e.g. changing the language, changing the discourse, doing something unexpected like climbing on the table) without telling the participants the purpose of his/her action. The

participants will then be asked to write a short story describing the event.

**Tools and equipment**

- (i) Paper and writing implements
- (ii) Newspapers, press releases, press agency releases

**Instructor**

One

**10. NEWS (I)**

**Goals**

- (i) To be able to write reliable, interesting, dynamic and informative radio news

**Contents**

- (i) Ways of finding information
- (ii) Sources of information
- (iii) An evaluation of sources and materials
- (iv) The principles for selecting and sorting news in order of importance
- (v) Practising news writing
- (vi) An evaluation of news in terms of its value for the general public

**Activities**

- (i) The participants will have one hour to examine the sources of information and another hour to write five news stories. Afterwards an hour will be required for the presentations and a discussion.
- (ii) Each participant will visit a location in the surrounding area and find three pieces of information. Two hours later all the participants will return and have one hour to write the news and two hours for presentation and feedback.
- (iii) The instructor will choose an event which all the participants must visit. Everyone will find three to five pieces of news related to it (this will be good for comparison).

**Tools and equipment**

- (i) Blackboard/whiteboard

**Comments**

This exercise refers to news in its wider definition

**Instructor**

One

**Participants**

Individual work

## **11. SPEAKING ON THE MICROPHONE**

### **Goals**

- (i) To experience one's own voice
- (ii) To efficiently use one's own voice as a tool
- (iii) To gain confidence with the microphone

### **Contents**

- (i) Addressing with speech
- (ii) Using one's own voice
- (iii) Speaking with a microphone and headphones
- (iv) Elements of voice and speech
- (v) The relationship between radio and its listeners
- (vi) The importance of voice for radio work

### **Activities**

- (i) Each participant will be asked to tell another participant something about his/her favourite musician and the reasons for this preference. The task is to address this one person only. Everybody should do this activity on topics ranging from books, film, sport etc.
- (ii) Each participant will be given the task to share with another participant his/her most notable event of the day using a microphone and headphones. Each participant will carry out this activity in succession. A feedback round and a discussion on the experiences will follow.

### **Tools and equipment**

- (i) One microphone
- (ii) One recording device with headphones

### **Comments**

Handouts with exercises related to the use of voice are enclosed in the appendix

### **Instructor**

One or more depending on the number of participating groups

### **Participants**

If there are more than 8, they should be divided into groups

## **12. NEWS (II), SPEAKING ON THE MICROPHONE (II)**

### **Goals**

- (i) To be able to write reliable, interesting, dynamic and informative radio news
- (ii) To be able to present news

## **Contents**

- (i) How to get information
- (ii) Sources of information
- (iii) Evaluation of sources and materials
- (iv) The principles for selecting and sorting news in order of importance
- (v) Practising news writing
- (vi) An evaluation of news in terms of its value for the general public
- (vii) Reading written news using a microphone
- (viii) The changing importance of individual news items within one day

## **Activities**

- (i) Reading written texts: The instructor will read the first sentence silently. Then he/she will read the sentence aloud to one of the participants. The instructor will then read the next sentence silently, and then again will read it aloud to one of the participants. In the next step the instructor will read aloud another sentence, this time also silently reading the next sentence before he/she has stopped speaking the previous sentence. The aim is to show the participants how to read the following sentence while speaking the previous one. Afterwards the instructor will divide the participants into pairs in order to practise this activity.
- (ii) The following activity is ideal for 12 participants. In one hour they should prepare a newflash lasting one minute. The first participant will take the microphone on the hour. He/she will have one minute to present the news. The instructor will immediately give feedback regarding the choice of news, the order in which the stories were presented and how well they were written and read. The instructor will have 4 minutes to do this, as after 5 minutes the next participant will start the activity again. Each of the 12 participants should repeat the activity 5 times. The entire process will take a minimum of 6 hours. Each participant will repeat the activity an hour after his/her last go. Within this hour in between he/she will refine his/her work. The best location for this activity would be a studio with a technician assisting the instructor so that the participants have the benefit of listening to their products immediately.

## **Tools and equipment**

- (i) Microphone, headphones, recording device
- (ii) Internet access and access to news/press agency services if possible

## **Comments**

Activities concerning different aspects of voice and reading training are enclosed in the appendix. In the case of a participant having a speech impediment, special individual training should be provided

## **Time**

This unit will take one day's work

## **Instructor**

One. He/she should be assisted by a technician if possible. It is also possible

to use two instructors if the sharing of tasks is clear

### **13. REPORT**

#### **Goals**

- (i) To be able to gather, select (in order of importance), structure, restructure and confirm facts related to aspects of life away from the desk
- (ii) To arouse curiosity, motivation and willingness to do field research

#### **Contents**

- (i) Ways and methods of reporting an event
- (ii) Making clear that reporting requires a very high degree of awareness, motivation, professional involvement and energy from the reporter
- (iii) Making clear that reporting requires a lot of preparation and previous knowledge concerning the topic. Special attention should be given to the quickest possible preparation required in the case of unexpected events
- (iv) Defining a report as a specific form of journalistic work which covers an event from various perspectives

#### **Activities**

##### Stage 1: Reporting as a basic task of a journalist

- (i) A presentation and an explanation of different types of reporting will be given and followed by a discussion.
- (ii) The participants will listen to at least two recorded examples of two different radio reports from the local archives. The participants will then analyse them on the basis of the criteria presented and highlight their strengths and weaknesses. The last part of the workshop should be reserved for a discussion on the topics of the reports which will be prepared by the participants during the following day.
- (iii) Within a single day the participants will individually write their reports and explain them. The instructor will be available to help and be consulted all day long as the participants prepare questions and the text, lending them technical advice and giving them feedback as to how to improve the quality of their report. The participants will present their reports. Each person has to read his/her work aloud. The recordings he/she has made will accompany his/her reading. The others will comment on each report using the criteria presented previously.
- (iv) The participants will go out to different nearby crossroads where they will stay for 10-15 minutes. When they return they will tell the others about what they saw. Another option is to write a short report and read it over a microphone. The instructor and the participants will then listen to and evaluate the reports and discuss them.
- (v) The participants will go out to buy a postcard. While doing so they will observe the street. Afterwards they will write a report about what they have seen in the form of a postcard to someone. They will then read their reports to the others or read them over the microphone.

- (vi) The participants will be sent to the same event where they will stay for 10-15 minutes. Upon their return they will report on the event.
- (vii) The participants will be sent out to an event with mobile phones. Options: 1) The instructor tells them the exact time at which they will be called to report; 2) The instructor tells them an approximate time at which they will be called (e.g. from 2 to 3 p.m.); 3) The instructor tells them to call him/her at a precise time and report. The instructor and the participants will then listen to and evaluate the reports and discuss them.
- (viii) The participants will go to a meeting. They will write/record a 3-4-minute report 3 hours after the meeting is over, 5 hours after the meeting is over, and then 1 whole day following the meeting.

#### Stage 2: Reporting as a type of radio journalism

- (ix) The participants will do this activity individually. They will pick a topic and identify suitable people to interview at a live event. The participants will prepare their interviews, questions for a possible poll, research background information on the live event and structure the future live report. They will then have to perform a live report (in real time). They will be allowed to make a pause, but they will have to follow its planned structure and deal with unexpected events. The instructor and the participants will then listen to and evaluate the reports and discuss them.
- (x) The participants will go to a scheduled event and each of them will find three to five perspectives. They will then define and present them to all. During the evaluation the instructor will check the relevancy of each perspective. The aim is that the participants develop an ability to judge the relevancy of an event and its public interest.

#### **Tools and equipment**

- (i) Paper and writing implements
- (ii) Microphones
- (iii) Recording devices
- (iv) Loud speakers
- (v) Mobile phones

#### **Comments**

Weather conditions should have no impact on the activities

#### **Instructor**

Two recommended

## **14. CUT & EDIT (II)**

### **Goals**

- (i) To teach the participants how to edit material

### **Contents**

- (i) To attain knowledge about hardware and software used in the process of cutting and editing

### **Activities**

- (i) The participants will cut and edit any kind of recorded material (i.e. a recorded report).
- (ii) The participants will cut and edit their previously recorded material concentrating on the content and the editing process (i.e. choosing the most important sentences in their recordings).  
Day 1: Every participant/pair is given 90 minutes to cut and edit a 10-minute-long interview (a typical example of a non-radiophonic work with plenty of clutter selected from the archives by the instructors) to a maximum length of 5 minutes.  
Day 2: Every participant/pair is given 90 minutes to cut and edit in a logical sequence a 15-minute-long interview (picked from the archives by the instructors containing an even larger proportion of the material to be eventually discarded) to a maximum length of 4 minutes.  
Day 3: The different results of previous cutting and editing activities of the same material will be discussed in a workshop attended by all the participants.

### **Tools and equipment**

- (i) Depending on the equipment available at a specific radio station, Pro Tools can be used (used during the test training), Wavlab for PC and Audacity (freeware) are also recommended

### **Comments**

Each participant must individually engage in the practical activity

### **Instructor**

Two recommended, depending on availability of hardware

## **15. REPORT WITH ORIGINAL TUNES, CUT & EDIT (III)**

### **Goals**

- (i) To gain the ability to compose and structure different material focusing on one main message

### **Contents**

- (i) The specifics of radio reporting

- (ii) Various materials used in reporting (recorded speech, written and read texts, noises, atmospheres and music) and dimensions of reporting
- (iii) Identifying the focal point of a report
- (iv) Building the structure of a report
- (v) Editing a report and putting it together

### **Activities**

- (i) This activity will start with an editorial conference where the topics will be chosen. The participants will be divided into groups and work on a report (there should be an emphasis on going through all the stages of the preparation process). The report should include different interviews, possibly polls, while using different sources of information. Its structure should be built according to the topic selected. The reports will be listened to, evaluated and discussed by the instructor and the participants.
- (ii) The participants will go to a scheduled event and each of them will find three to five different perspectives of it. Then they will define and record them and present them to all. During the evaluation the instructor has to check the relevancy of each perspective. The aim of this activity is that the participants develop an ability to judge the relevancy of an event and its public interest.

### **Tools and equipment**

- (i) Whiteboard/blackboard
- (ii) Telephones
- (iii) Internet access
- (iv) Recording devices
- (v) Workspaces for cutting and editing for each group

### **Instructor**

Two

### **Participants**

Individual work is recommended

## **16. NEWS BULLETIN**

### **Goals**

- (i) To be able to carry out all the tasks involved in producing a news bulletin including the task of editing.

### **Contents**

- (i) An editorial meeting to select news, choose perspectives and assign tasks
- (ii) Sources of information
- (iii) Composing and structuring material
- (iv) Structuring a bulletin
- (v) Preparation and presentation of a live bulletin

### **Activities**

- (i) The participants will engage in a general discussion on the following topics:
  - What is news?
  - Common and alternative news criteria
  - News and programme formats
  - A revision of different types of journalistic work (e.g. text with or without original sounds, commentary, editorial report etc.)
  - Working with reporters
  - Background coming from the editorial board
- (ii) The instructor will give his/her input on how to prepare a specific news bulletin. This will include the following topics:
  - News in relation to the programme scheme
  - Possible elements of a news bulletin
  - Technical requirements
  - Structuring a news bulletin (including at least one local issue and local references, original sounds if possible)
  - Sound beds
- (iii) The participants will be divided into groups and produce a news bulletin for live broadcast on the basis of the previous discussion and the instructor's input. They will follow these stages of work:
  - Research (finding sources, selecting issues etc.)
  - Creating and structuring material (telephone interviews, headlines, cutting and editing raw material etc.)
  - Writing news
  - Editing news
  - Structuring a bulletin
  - Placing separate news items in order paying particular attention to the first and last items
  - Presenting the live bulletin in the studio
- (iv) A feedback round should follow.

### **Tools and equipment**

- (i) Recording devices
- (ii) Editing devices
- (iii) Telephone hybrids
- (iv) News agencies
- (v) Internet access
- (vi) A studio

### **Instructor**

Two recommended and an assisting technician for the broadcasting. The bulletin should be presented in real time. Its duration should depend on the number of participants

## **17. REVIEWS AND COMMENTARIES**

### **Goals**

- (i) To be able to write reviews of cultural products and events
- (ii) To gain knowledge of the specific characteristics of a commentary

### **Contents**

- (i) The specifics of a review and commentary
- (ii) The process of writing a review
- (iii) The specific characteristics of reviews and commentaries within the context of radio
- (iv) Composing a review

### **Activities**

- (i) The participants will write the first version of their review at home. Every participant will bring his/her draft version of the review to a consultation session with the instructor in groups of three. During this session each participant's piece of work will be inspected thoroughly and commented on by the instructor individually while the other two participants listen and learn from his/her mistakes. His/her mistakes will be clearly pointed out and instructions will be given on how to improve his/her work.
- (ii) The participants will present their reviews prepared during the previous days. Everyone will read his/her work aloud. The other participants and the instructor will provide feedback for each review with regards to the criteria laid down during the previous activities.
- (iii) This activity will give the participants an idea of what a commentary is. It is not the goal of this training to enable the participants to write a commentary as it is one of the most demanding journalistic forms. The goal of this activity is to become conscious of one's subjectivity which has an influence over the work of a radio broadcaster as some believe objectivity is a myth. The instructor will give an example of an event of great interest. The participants will have 40 minutes to write a commentary on it lasting 1-2 minutes. They will then present the result of their work. The criteria for its evaluation should be defined by the group.

### **Tools and equipment**

- (i) Blackboard/whiteboard

## **18. MUSICAL IMAGE, PLAYLISTS, DJ PROGRAMME**

### **Goals**

- (i) To be informed of the importance of music to radio
- (ii) To be informed of the influence of commercial interests and how they shape the selection of music on a contemporary radio station's airwaves
- (iii) To become familiar with the principles of preparing radio playlists and learning how to prepare a basic radio playlist

### **Contents**

- (i) A history of music on radio
- (ii) The function of music in contemporary radio
- (iii) An introduction on the importance of a daily playlist
- (iv) The principles for creating a playlist
- (v) The criteria for selection of music
- (vi) Creating a playlist

### **Activities**

- (i) This workshop should last one hour. The participants will be divided into groups. Each participant will choose 5-10 CDs from those that he/she has brought from home or from those in the CD library of the radio station. The CDs are piled according to their music genre. Then each group will produce their own playlist using suggestions from all the participants as to what should be put in, why, what should follow etc. The sequence of songs will be briefly listened to. At the end of the workshop the participants will be given homework. Everyone will have to prepare his/her own playlist at home.
- (ii) The participants will bring their homework (the playlists they have made according to the standards they have learned during the workshop). The playlists will be presented in brief and then listened to. The selection, sequence and other elements (mixes, flow, dynamics etc.) in them will be discussed.
- (iii) A selection of the playlists will also be listened to again and checked in detail and their elements discussed.

### **Tools and equipment**

- (i) CDs and other musical releases
- (ii) Different players
- (iii) A studio

### **Instructor**

One

### **Participants**

Group or individual work depending on the activity

## **19. PACKAGE AND JINGLES**

### **Goals**

- (i) To be informed of the function and significance of a radio package (especially jingles and teasers)
- (ii) To be able to prepare and produce a jingle and/or teaser

### **Contents**

- (i) The legal parameters of a jingle/teaser
- (ii) The difference between commercials and jingles/teasers
- (iii) The basic elements necessary for the production of jingles/teasers
- (iv) The specifics and functions of different elements of a package
- (v) The preparation and production of jingles/teasers

### **Activities**

- (i) Examples of jingles will be given from different fields of jingle production which should demonstrate each of the elements of a jingle. A discussion should follow.
- (ii) The participants will work in groups of 3-5. Each of them should be given 2-3 days' time to prepare a script on an assigned subject (e.g. ecology, self-advertisement, politics, social issues etc.). Each group will meet in a workshop which should take about 60 minutes during which all the scripts will be checked, discussed and corrected. During the workshop the group will decide which of them are good enough to be produced into a jingle/teaser. Every group will have 90 minutes to record 2-3 jingles. Each participant will be assigned a basic production role (e.g. director, presenter etc.). While producing the jingles the participants will gain experience in teamwork (e.g. explaining one's arguments, accepting other people's arguments etc.). The participants performing the role of directors should also learn how to relate to others in the team and especially the necessity of working closely with the presenter. The produced jingles will be played and listened to by the participants. A discussion will follow on each of them on how they could be improved. Finally the participants will select by secret vote the best jingle produced during the workshop.

### **Tools and equipment**

- (i) Different players and samples
- (ii) A studio

### **Instructor**

One assisted by a sound technician

### **Participants**

Divided into groups of 3-5

## **20. PLANING THE PROGRAMME**

### **Goals**

- (i) To be informed of the role and significance of a programme scheme in a radio station
- (ii) To be informed of different kinds of programme schemes and their characteristics

### **Contents**

- (i) The definition of a programme scheme
- (ii) Different kinds of programme schemes (summer scheme, weekend programme, daytime programme, evening programme etc.)
- (iii) Dramaturgy on radio
- (iv) The principles of creating a programme scheme and the factors influencing it
- (v) The significance of a programme's specific tone (image shaping elements, atmosphere, prevailing tune etc.)
- (vi) Different kinds of radio stations (public, commercial, community radios) and their different concepts of a programme scheme

### **Activities**

- (i) Examples of different kinds of radio stations will be given to the participants. They will be given 15 minutes to find differences between them. A discussion about the differences will follow.

### **Tools and equipment**

- (i) Blackboard/whiteboard
- (ii) Photocopies of different programme schemes

### **Instructor**

One

### **Participants**

Individual work

## **21. PRESENTING**

### **Goals**

- (i) To be able to present a simple live programme

### **Contents**

- (i) Preparing and presenting a live programme with guests (either in the studio or on the telephone), jingles and recorded materials
- (ii) Learning how to handle unexpected situations (musical "blackout", technical difficulties)

### **Activities**

- (i) One by one the participants will enter the studio and take a place at the microphone. They will encounter music or some other pre-recorded material and have to find a way of drawing the audience's attention to the content of the broadcast. They will in effect be "cast into the deep end" with this activity. Their performance will be listened to, evaluated and discussed by the instructor and the participants.
- (ii) There will be an exercise practising combining two different pieces of radio content. The participants will have to try to combine two separate

pieces of radio content while maintaining the rhythm of the programme in a way that is presentable to the audience. The instructors should give the participants separate pieces of radio content to work with for the purpose of this activity (music, speech, two songs differing in tempo and/or genre). The presentations and a feedback round will follow.

- (iii) There will be an activity in which the participants practise combining music with a live interview in a studio or by phone according to the parameters defined in (ii).
- (iv) The participants will present a short piece of news followed by an interview either with a studio guest or over the telephone.
- (v) The participants will be asked to prepare and present content. During their presentation the instructor will create an unexpected disturbance, e.g. unplug his/her headphones, turn off his/her microphone, create a technical fault during music play, have people enter the studio with breaking news etc. The purpose of this activity is to gain experience in dealing with unexpected events while presenting. Following this there will be a discussion session working out the methods in dealing with such situations.
- (vi) This activity will focus on the programme scheme. The participants will be divided into two groups. Each group will be asked to come up with a morning or afternoon programme scheme for the duration of 2 hours. Alternatively the participants can form one group to create a 3-hour programme scheme. They will use the material already recorded, but should also follow the selected topic. The purpose of this activity is for the participants to become aware that as all-round broadcasters they will become a part of a programme's production process.

### **Tools and equipment**

- (i) A studio or two players with a microphone
- (ii) The archive of the material previously produced during the course

### **Instructor**

One assisted by a technician. For the programme structure exercise an additional instructor is recommended

## **22. BROADCASTING STUDIO**

### **Goals**

- (i) To be able to perform the basic tasks of a technician in a broadcasting studio

### **Contents**

- (i) Practising the basic skills of a technician
- (ii) Practising the basic technical work involved in broadcasting

### **Activities**

- (i) The participants will describe something (e.g. an early morning situation) without words using audio material (e.g. soundscapes, other material sources like CDs, internet pools etc.) and the advanced tools for cutting and editing. The goal is to become familiar with the technical tools of editing hardware and software and the acoustic parameters of dynamics. The results will be listened to, evaluated and discussed by the instructor and the participants. During the feedback round the parameters of sound work should also be profiled.
- (ii) The participants will practise using a mixing console, different players and microphones. This will involve becoming familiar with level meters, various controls and regulators on a mixing console, fades, mixing tones, and finding the right ratio between them.
- (iii) The participants will practise for half an hour without a break the basic technical skills required for working in a broadcasting studio (e.g. radio-mixing songs, learning the correct order of a technician's priorities etc.). A feedback round and an evaluation will follow.

#### **Tools and equipment**

- (i) A studio
- (ii) Facilities for cutting and editing

#### **Instructor**

One

#### **Participants**

They should be divided into small groups (a maximum of 3 participants). They should train individually within those groups

### **23. FINAL BROADCAST (old material)**

#### **Goals**

- (i) To be able to prepare and produce a 30-minute long radio programme
- (ii) To be capable of team work

#### **Contents**

- (i) Preparing a 30-minute live programme using previously prepared material (on-air if possible)
- (ii) Team building (coordination of tasks and the ability to find one's position in a team)
- (iii) Practising the skills taught during the training

#### **Activities**

- (i) The instructor will give a very brief instruction to make a programme 30 minutes in length and a deadline to complete it. The participants will use previously prepared material but will have to produce a fresh piece of news and presentation. One group will present their work to the other

participants who will serve as an audience. The presenters should manage all the technical work by themselves. The instructor will then give his/her opinion regarding the first presentation. The groups will then change over for a second presentation. Again the instructor will give his/her opinion on the production. After both presentations there will be a feedback session while listening to both products.

### **Tools and equipment**

- (i) A studio
- (ii) Facilities for cutting and editing

### **Instructor**

Two recommended

## **24. ARCHIVES**

### **Goals**

- (i) To learn the value of an archiving system in a radio station
- (ii) To learn about the different systems and the latest technologies involved in archiving

### **Contents**

- (i) Different systems of archiving in a radio station
- (ii) Personal archives
- (iii) Different data formats for audio archiving (wav, mp3, ief, real audio)
- (iv) Online editing systems
- (v) Resources of documentation (video documents, photographs, books etc.)
- (vi) The legal aspects of documentation

### **Activities**

- (i) There will be a visit to the radio station's archives.
- (ii) The participants will change one format into another in order to make it ready for publishing or archiving (e.g. to be broadcast later or published on the internet).
- (iii) The participants will find a broadcast related to a specific topic given to them by the instructor in one of the online archives (e.g. [www.radio4all.net](http://www.radio4all.net)).
- (iv) The participants will select any audio material from any type of archive and state its potential use in a radio programme. They will then write an introduction for an on-air broadcast. The aim of this activity is for the participants to get an idea of how to use archives in a programme.

### **Tools and equipment**

- (i) Internet access
- (ii) A computer with necessary audio hardware and software

### **Comments**

If there is no radio archive in the radio station, the audio material to be worked with should be picked from one of the online archives or any other audio archive available. Private ones are also welcome

### **Instructor**

One

## **25. PROSPECTIVE DEVELOPMENTS IN RADIO TECHNOLOGY**

### **Goals**

- (i) To be informed of trends in radio technology and its future developments

### **Contents**

- (i) Modes of transmission as they are now and will be in the future and their impact on broadcasting (particularly with regards to the job of an all-round broadcaster)
- (ii) The specifics of radio streaming
- (iii) Media convergence and its possible impact on an all-round broadcaster

### **Activities**

- (i) The participants will have to find an example on the internet of convergence of radio, newspaper and television.

### **Tools and equipment**

- (i) Whiteboard/blackboard
- (ii) Handouts
- (iii) Internet access

### **Comments**

Special attention should be paid to the quickly expanding digital radio field (Digital Audio Broadcasting – DAB)

### **Instructor**

One

## **26. FINAL BROADCAST (new material)**

### **Goals**

- (i) To be able to prepare and produce a 60-minute long programme
- (ii) To be capable of team work

### **Contents**

- (i) Preparing a 60-minute live programme with new material (on-air if

- possible) including all the steps of producing a radio programme  
(ii) Practising the skills taught during the training

### **Activities**

- (i) The instructor will give a very brief instruction to produce a programme 60 minutes in length and a deadline to complete it. The participants will have to produce new material. One group will present their work to the other participants who will serve as an audience. The presenters should manage all the technical work by themselves. The instructor will then give his/her opinion regarding the first presentation. The groups will then change over for a second presentation. Again the instructor will give his/her opinion on the production. After both presentations there will be a feedback session while listening to both products.

### **Tools and equipment**

- (i) A studio  
(ii) Facilities for cutting and editing

### **Comments**

The participants should take part in the entire broadcasting process including the editorial conference, news, reporting, playlist making and presentation

### **Instructors**

Two instructors recommended

### **Participants**

Another possible activity is to assign to all the participants a longer (2-hour) programme

## **27. INTERNSHIP**

This is an additional but highly recommended part of the training.

### **Goals**

- (i) To increase the participants' ability to work in a team as all-round broadcasters under work conditions

### **Contents**

- (i) A minimum of two weeks' internship at a partner radio station  
(ii) Defining the tasks for each participant individually  
(iii) Coaching

## **28. FEEDBACK AND EVALUATION**

### **28.1. An evaluation of the results**

#### **Goals**

- (i) To ascertain whether the overall objective of the training to create all-round broadcasters was achieved in the end
- (ii) To know whether every participant is able to perform the tasks of an all-round broadcaster

#### **Contents**

- (i) The evaluator (educational coordinator or an external evaluator if possible) tests the level of information obtained, knowledge attained and the skills acquired

#### **Methods**

- (i) The evaluator collects and synthesises intermediate reports from the instructors
- (ii) The evaluator analyses the participants' contributions in the final broadcasts
- (iii) The evaluator designs a questionnaire (recommended) or guidelines for interviewing the participants and analyses their feedback on the training
- (iv) The evaluator designs and conducts individual tests on the participants with the help of the instructors
- (v) The evaluator writes a final report based on the goals set for:
  - The overall objective
  - Each participant

#### **Comments**

A clear distinction between "feedback" (which is a tool for the evaluator) and "evaluation" should be made

### **28. 2. An evaluation of the educational process**

#### **Goals**

- (i) To verify the viability of the practical adaptation of the model and its methods and content

#### **Contents**

- (i) The evaluator analyses and interprets the feedback provided by the participants and the instructors
- (ii) The evaluator obtains information on the experiences of the participants and the instructors during the learning process (self-assessment, impressions, meeting expectations)
- (iii) The evaluator obtains information on the participants concerning:
  - The quality of the training (goals, contents, facilities, schedule, duration, methodology)
  - The quality of each instructor (performance, methods/didactics,

preparation, capacity to adapt the contents and methods)

**Methods**

- (i) The evaluator designs a questionnaire which has to be answered by the participants (recommended approach)
- (ii) The evaluator designs guidelines for an interview with the participants and interviews them
- (iii) Collecting and qualifying the intermediate and the final reports from the instructors
- (iv) The evaluator writes a final report based on the goals of the educational process

**28. 3. An inquiry into the impact of the course on the participants' careers**

It is highly recommended that a few months succeeding the course an inquiry be conducted on how many participants have actually succeeded in either getting or keeping a job in a radio station.



This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 2.5 Slovenia License](https://creativecommons.org/licenses/by-nc-sa/2.5/si/).

**APPENDIX**

