CROSSING BORDERS
Creating Space for Dialogue

COMMUNITY RADIO, YOUTH AND ADVOCACY PROJECT

GCRN
Ghana Community Radio Network

GCRN TRAINING HANDBOOK

on

COMMUNITY RADIO CONTINUITY ANNOUNCING

For use at station-level workshops organized by GCRN-member on-air stations

October 2015

FOREWORD AND ACKNOWLEDGMENTS

The Ghana Community Radio Network (GCRN) is the association of Community Radio stations and initiatives in Ghana – non-profit, non-partisan, non-sectarian community-driven organizations that are dedicated to community empowerment towards their and larger sustainable development.

GCRN has a saying that is at the same time an operative principle: "Community Radio is a different kind of radio." It follows that continuity announcing at a Community Radio station is a different kind of continuity announcing.

GCRN continually tries to ensure that its living practice is consistent with its principles. This *Training Handbook on Community Radio Continuity Announcing* is part of that ongoing process.

The Handbook covers the various elements and requirements of continuity announcing at a Community Radio station. It shows how Community Radio continuity announcing differs from conventional continuity announcing. It spells out what Community Radio continuity announcers need to know and do.

The Handbook shows that far beyond connecting the different items and programmes across a broadcast day, Community Radio continuity announcing connects the three different strands that are central to its mission: community, culture and development. It shows how it does this by connecting the community at four different levels that are themselves interconnected: with itself, across the different groups in the community, between community members and duty-bearers, and between the community and its outside world. Community Radio continuity announcing is thus itself a dynamic cultural and development resource of its community.

The Handbook is mainly derived from materials, guidelines and processes developed by GCRN over the years. It was initially compiled and developed for the second set of Trainer of Trainers workshop organized under the GCRN-CB Community Radio, Youth and Advocacy Project for Focal Youths of GCRN-member stations in the southern sector of the country (host and venue: *Radio Ada*, Ada, March 2015) and in the northern sector (host: *Radio* Progress, Wa, April 2015). In its present form it is intended for use at station-level workshops with the Focal Youths among the facilitators and with the entire range of the station's continuity announcers as participants. Thus, the Handbook was also tested further at an in-station workshop (*Radio Simli*, Dalun, May 2015).

It is now ready for use at the 19 GCRN member on-air Community Radio stations in 8 out of the 10 Regions of the country. While the development and test workshops were conducted intensively over 5 days, the station workshops may be spread out to a

Thus, this final version of the Handbook is in modules. It is the expectation that the Handbook will be refined further after feedback from the station workshops.

GCRN Member On-air Stations

The *GCRN Training Handbook on Community Radio Continuity Announcing* is expected to be used by all GCRN members once they are on-air. It will be initially implemented by all 19 GCRN member stations currently on-air. Their Focal Youths participated in the one or the other of the aforementioned workshops. The stations are:

Radio Ada	*Radio Afram Plains*	*Radio Arise*
Radio Asuogyaman	*Radio Breezy*	*Radio Builsa*
Radio Dayi	*Radio Emashie*	*Radio FAWE*
Radio FREED	*Radio Gurune*	*Radio LaTeNu*
Radio Lom	*Radio PAD*	*Radio Peace*
Radio Progress	*Radio Radford*	*Radio Royals*
Radio Simli		

All 19 on-air stations are part of Community Radio, Youth and Advocacy (CRYA) project.

Project Partners

The Handbook is an output of the partnership between GCRN and Crossing Borders on the CRYA project. Crossing Borders is a Danish NGO committed to democratic and sustainable development through strengthening civil society, particularly through giving voice to and empowering the youth.

Overall, the CRYA project is aimed at growing a strong and free Community Radio in Ghana as the premier medium for the inclusion and active participation of the marginalized. In particular, the project builds the capacity of the youths to contribute more fully to their Community Radio stations. The project also supports the advocacy for greater transparency of the management of the airwaves in Ghana, in particular the expeditious allocation of frequencies to more Community Radio stations in recognition of their central role in participatory and equitable development. The project is funded by the Danish Civil Society Fund, which is an umbrella facility of Danish NGOs.

Handbook Development Team

Ultimately, the Handbook is the product of the continuing efforts of all who are involved with the work of GCRN.

Those immediately responsible for the completion of the Handbook are: Development and compilation – Wilna Quarmyne, Administrator/Co-ordinator, GCRN; Training of Trainers facilitation and training and testing of Handbook – Kofi Larweh, CRYA

Project Co-ordinator and GCRN Lead Trainer, and Amos Katsekpor, CRYA Youth Production Officer; Format Design – Divine Puplampu, GCRN ICT Associate.

Supporting with their usual dedication were other members of the GCRN Secretariat team: Programme Support Manager – Eric Otabil; Programme Support Officer – Harrison Matti; Programme Support Assistant – Anita Adimazoya.

As always, overseeing and encouraging the work were members of the GCRN Executive Council – Grace Achisah, Pinsang Adu-Agyarko, Richard Alandu, Isaac Djagbletey - and its Chairperson, Kwesi Ghartey-Tagoe.

Ayekoo (Congratulations) and Thanks to All!

MODULE 1

BASIC CONCEPTS OF COMMUNITY RADIO CONTINUITY ANNOUNCING

Outcome of Module 1: Participants should have:
a good basic understanding of why Community Radio Continuity Announcing is "a different kind of Continuity Announcing".

1.1 10 mins	**Welcome:** Invocation & Brief statement welcoming Participants. **Workshop overview:** Brief introduction to work sessions, breaks, (daily) routine and reminder that the training is part of the GCRN-CB Project. Make sure all elements of the CB Project are mentioned with regard to youth empowerment and advocacy through the use of the *VOY Manifesto*, social media, CRIs and continuity announcing.	
1.2	**Preparing for the introduction of key concepts**	
	Activity (10mins)	♦ Welcome & Introductions using same-day-born groups. ♦ Lead question: What is significant and cherished about the day (of the week) on which you were born?
	Note to Facilitators	This exercise should be undertaken in an open area to allow for movement among the participants. Participants search for and stand in groups according to the days they were born. Even if one is alone, a person represents a group. The groups discuss among themselves what makes their day of birth unique and special, using facts from their social, cultural and historical background.
	Instructions (5 mins)	Working in day-born groups. - Find who shares your day of birth. - Form a group among your day-born mates. - Share your first name, community where you come from and what you do at your station. - In the group talk about what is significant and unique about your day (socially, culturally, historically). - Share how you came by that knowledge. - And since when this knowledge has been in existence.
	Plenary Sharing (20 mins)	- Each group shares their first names and findings. They are appreciated at the end with a clap of their choice. If each day group can come up with a special clap named after their day that would be better.
1.3	**Introducing the concept of Continuity Announcing**	
	Activity **(10 mins)**	BUZZ GROUP- "What is Continuity / Continuity Announcing?"
	Note to Facilitators	Re Buzz. (Share this explanation in plenary.) A "buzz" is a discussion involving two people; where the numbers are odd, a 3rd person may be added. It is designed to generate quick impressions and responses around a simple question. It takes its name from the sound of "busy bees": when

		the discussion starts, there's a lot of talk and an active buzz; when the buzz begins to fade out, it's time for the facilitator to call everyone together.
	Instructions	Discuss the following: When was the first time you heard this word "continuity"? • How you heard it and what it means to you. • What other word(s) mean or come close to the word "continuity"? • How did you come by the knowledge; has it been always there? • How is the knowledge shared on "day-borns" passed on? • Is it the same way you heard about "continuity announcing"?
	Notes **Discussion** (quick ideas) (5 mins)	Pointers to guide participants: continuity announcing is also called presenting by some. • Normally presenting just links the broadcast items for the day, and the presenter is expected to inform and especially entertain listeners. Presenting which means lay bare in this case focuses on the presenter; and this is one-sided. • What is presenting like at the Community Radio level? • How would you define Continuity Announcing? *Continuity Announcing and Presenting are often taken as one and the same thing but this is not so. We have content and method to consider, so we want to see what distinguishes the Community Radio type of CA from the rest.*
	Inputs **(5 mins)**	❖ Input ▪ For us, what determines what is good and what is bad CA is that CR is "a diff'rent kind of radio." To a large extent, because CA runs throughout the broadcast day, it is CA that determines whether the CRS is indeed "a diff'rent kind of radio." So, let's pursue this some more. First, let's look very briefly at Radio. "Isn't Radio just Radio?" ▪ Present the definition of the 3 broadcasting sectors, preferably on flip chart. (**Refer to the definitions on page xx)** As CR Continuity Announcers, the definition of Community Radio is one that we need to live, breathe, recite in our sleep, etc etc. etc. We will therefore come back to it.
	Activity (5 mins)	**Voting Exercise ("Show of Hands")**
	Instructions	Participants are going to vote using the following hand signals. ▪ YES - Raise your hands above your head. ▪ NO - Hands down, at your side.

		Instructions to Participants (one step at a time): 1. Close your eyes. 2. When you hear the question, don't talk; just show the hand signal that represents your answer. Keep your eyes closed until you're asked to open them. 3. And now the question: IS ALL CONTINUITY ANNOUNCING THE SAME? 4. Wait, don't answer yet, think about it. Keep your eyes closed. 5. With eyes still closed, make the hand signal that shows your answer. 6. Wait for the count of 3 before opening your eyes. 7. 1…2…3 … Now, open your eyes and look around while openly displaying your answer.
	Group Work (5mins)	Participants fall into groups of YES/NO/SO-SO. Group members discuss their reasons for choosing their answer.
	Plenary (20 mins)	1. The SO-SO Group shares first – why they think it is not Yes or No. 2. The YES Group shares next. 3. The NO Group shares last.
		From your knowledge of your community, how would your listeners answer the same question – IS ALL CONTINUITY ANNOUNCING THE SAME? Discuss the results drawing attention to those who have changed their groups and hear why they did so. *The fact that NOT ALL our listeners may think or feel the same way as we do about Continuity Announcing should be discussed. Help participants understand that community members need to understand, identify and relate to Community Radio and Continuity Announcing in the same way that CRWs do. It is one of the core tasks of CR Continuity Announcing to facilitate and grow this understanding.*

1.4	**Beginning to link Continuity Announcing with Community and Development**	
	Plenary **Input** (5 mins)	❖ Input ▪ So, we see that CA both, or simultaneously, is and isn't just CA. ▪ At the most basic level, CA at a CRS is just like any other CA in that it connects, or provides continuity between, broadcast items or the various elements of programming throughout the broadcast day. ▪ In addition, however, CR-CA connects the community. ▪ Further, CR-CA connects the community for a specific purpose – for development. ▪ So, let's examine these words more closely: "continuity" "community" and "development". Let's do this by using one of our great strengths as a people; that is, that we still think and express ourselves in Proverbs.
1.4	**Group Work** (10 mins) **Note/Instruction:** **Plenary** (30 mins)	❖ Identify and share local Proverbs on continuity, community and development. ▪ If your station uses more than one language, let each language group treat all 3 issues together. If the station uses only one language, put participants in 3 groups and assign one item to each group. ▪ For each group, give two (2) proverbs EACH in your language about: 1. Continuity 2. Community 3. Development. Report back – Each local language proverb is quoted in the local language, transliterated and analyzed.
	Input (15mins)	❖ Community and Development ▪ Compare/contrast the elements brought out in the proverbs with these three definitions, one on Community and two on Development. ▪ **Definition 1 – Community.** "*A Community is that group of people sharing a common understanding - who reveal themselves by using the same language, manners, customs and law, which is their identity and tradition. This is the result of creativity of thousands of generations; ……. communal understanding exists, as it is expressed, in the unique language of the citizens, who mould it by their* ***conversation*** (emphasis added)." (Philip Atkinson) ▪ *That conversation is what continuity announcing seeks to fuel, enhance, enlarge and support.*

		▪ **Definition 2 – Development.** But for a community to thrive, this commonality has to be directed to keeping the community growing, to the development of the community. As the Ghanaian poet Professor Kofi Anyidoho puts it: *"Development is the collaborative fruit of a people's creative endeavour."* ▪ *Development also needs to be purposeful. Development involves deliberate choice and trade-offs.* In the words of the Ghanaian development specialist and analyst, Dr Yao Graham: "*Development is the process of people's interaction with each other and with their material world to bring about change, based on their ideas and experiences of what is good and what is bad*." ❖ **Community Radio Continuity Announcing (CR-CA)** ▪ Community Radio Continuity Announcing, like Community Radio, is a different kind of Continuity Announcing. ▪ Community Radio Continuity Announcing *is the process of providing information in an attractive and accessible way to connect the various broadcast items and, additionally and more importantly, to connect the community and facilitate interaction towards its development.* ▪ CR-CA connects the community at four different levels: o with itself o across the different groups in the community o between community members and duty-bearers o between the community and its outside world. ▪ These four levels can be distinguished from each other, but are also interconnected. ▪ Thus, we see that CR-CA is also a special kind of conversation. ▪ To be attractive, to be accessible, to be useful, to fulfil its function, it requires certain qualities. It is also mediated by radio broadcast technology. The technology is the simplest to master, so let us take care of that in our next session. But to conclude the introductory activities let us sing this song. **Concluding Activity** Introduce the words of the *Ghana Community Radio Anthem*. Teach the song in English**.** **See lyrics – Appendix A, Page 35.**
1.5	**Concluding Activity**	
	Closing (5 mins)	Introduce the words of the *Ghana Community Radio Anthem*. Teach the song in English

		See lyrics – Appendix A, Page 35.
END OF MODULE 1		

MODULE 2

INTRODUCTION TO THE TECHNICAL ASPECTS OF CONTINUITY ANNOUNCING

Outcome of Module 2: Participants should have:
Acquired basic skills and gained sufficient confidence in the practice of conventional Continuity Announcing to be ready to understand and put into practice Community Radio Continuity Announcing.

2.1	**Input Instructions** (20mins)	**SOUND** It is vibrations that travel through a medium; it can be heard and processed. Illustrate: How SOUND is produced and goes out to the listening community and back (as a continuous activity). ❖ Speech/ mouth → microphone → console → sound compressor → exciter → transmitter → antennae → airwaves → radio receiver/ speaker → the Listener/ ear → reaction to what is heard (Speech) →. • Discussion will be centered on how to produce quality sound for broadcasting. What affects sound and its quality at the studio? o The factors include: the environment, wind, noise from paper, door hinges, fluorescent choke etc., echo, cable and microphone handling, type of microphone, distortion, feedback from studio speakers etc. **<u>Basic tips for producing good sound from the CA studio</u>** o Be comfortable, cheerful and confident before you sit behind the microphone. o Sit so that your lips are about one foot away from the centre of the microphone as it faces you directly. o Be sure that the headphone jack is plugged in fully and your left and right channel hearing devices are worn aligned to your left and right ears at ease. o Speak out in a friendly tone without shouting to enable anybody within 3 meters from you hear you clearly. You

		are a 'presenter', after all, so make sure you can be heard and understood. o Don't use slang, which the listener may not understand. o Practise reading things out loud…this helps you to develop the ability to read a few words ahead of yourself to avoid too many mistakes (this really does work!) o When reading, practise varying the tone and pitch of your voice. It is amazing how dull a fairly short passage can sound if you don't emphasize key words and phrases. o Do not rub your hands on the table or along the microphone when you are on air. o Do no swing your swivel chair (because of chair noise and voice capture pattern of your mic which is normally a cardioid mic) o Write your announcement or script on one side of the sheet only (to avoid paper noise when turning the page over to read.)
2.2	**Activity (30 mins)**	**Station tour and introduction to the Console** (channels/faders/readings)
	Notes	The mixer is also called the console. It is made up of faders, channels and level indicators. Each channel and fader serves a particular function. The channels are used for connecting inputs. These inputs include: microphone, computer play-out, CD player, audio cassette player and telephone. The faders are used to control, open or close a channel and also serve as a regulator. There are knobs on the console that perform other functions. Some of these knobs serve as equalizing controls, equalizing the range of frequencies of the sound to produce a good, balanced sound. Other knobs monitor various sound levels, including voice and music. Still others serve as volume control for the studio speakers. Depending on the type of mixer, there are other knobs that perform additional functions. One of the most important is the pre-fade function. The pre-fade allows for the sound to be sampled before it is fed into the mixing system for broadcast.
	Activity (30 mins)	Introduction to the Console (channels/faders/readings) – practicum 1. Participants during the studio tour also observe a CA at work (on-air studio) to understand his/her duties while operating the console. **2.** If the station has a spare mixer, participants can try their hands on operating the console to have a feel of the experience. Care should be taken learning fast/slow fade-in, then slow fade-out especially when playing music.
2.3 Conventional Continuity Announcing (Basic Concepts)		
	Instructions (15 mins)	**C**reate 2 groups: - New members group and Old members group. Each group should discuss this question and share the results in plenary.

		❖ Who is a Continuity Announcer? ❖ What do Conventional Community Announcers do? ❖ What are Do's and Don'ts of good Conventional Community Announcing?
	Plenary (45mins)	**It is important to list the emerging role and responsibilities of the CA at the station. Also, participants need to understand that there is a basic expectation from listeners. So CAs are expected to:…** (complete by stating answers from the group work)
	Notes	Dos: <u>Attitudes & Procedures</u> 1. Arrive at least one hour ahead to prepare. 2. Willingly ask for briefing before taking over. 3. Respect self and others, whilst creating a friendly atmosphere On-Air and Off-Air 4. Speak in a clear dignified voice and language that gives clear picture of what you are talking about. 5. Address the listener at all times in the local language ethically. 6. Observe cultural norms. 7. Be ready to hold the fort after your session in case your reliever is delayed. 8. Never fail to appreciate colleagues and thank listeners for their time. 9. Always work as member of a team. 10. Give at least 2 promos to a scheduled program. 11. Present all programmes according to schedule. 12. Announce the program topic, producer, community, etc. 13. Mention Station ID at least once every 10 minutes. 14. Call out time accurately at least once every 10 minutes. 15. Remind people what the program is all about and why this one is so special. 16. Read only authorized announcements (scheduled & impromptu) 17. Adlib fluently. 18. Play jingles in a manner that does not compromise neutrality of the station. 19. Turn available gaps on air into purposeful entertainment to provide useful alternatives in the absence of a regular programme. 20. Constantly remind listeners of the vision and mission of the station as well as how different community radio is. 21. Draw attention to your community's traditional values and appreciate other people and staff (not self). Don'ts: 22. Do not tamper with equipment and gadgets or take any away from the station without permission. 23. Do not entertain anybody including friends at the on-air studio. 24. Do not take food and drinks into the on-air studio.

		25. Do not personalize programs. 26. Do not create jingles for yourself. 27. Do not discredit your colleagues. 28. Do not make anonymous comments or music dedications. 29. Do not talk over music when lyric is playing. 30. Do not sing aloud into the mic while playing music on air etc.

Conventional Continuity Announcing (Practicum)		
	Activity (30 mins)	Participants practise simulated continuity announcing in turns and get peer reviews. The exercises can be conducted in pairs and later individually using the local language. They include: • Playing music from different players and mixing it with the faders. • Calling DATE and TIME. o Traditionally dates are measured and expressed in years, months and days – whether past or present. E.g. 2010 will be expressed as "5 years ago" not "in the year two thousand and ten". o Time is called by mentioning minutes first before the hour. (E.g. 9:15 is "15 minutes past the hour 9"; and 9:45 is 15 minutes to the hour 10). • Adlibbing – Short and later longer announcements written in English are studied and presented in the local language fluently and competently.
2.4	**Activity** 5 minutes	**Suggestion Box** Pieces of paper are given to participants so they can ask any question or make suggestions on the lessons learned so far. This is an opportunity for participants to comment on facilitation and clarify questions relating to modules 1 & 2 and for facilitators to better understand how to improve subsequent modules.
2.5	**DAY'S WRAP-UP (10 mins)**	Singing the Community Radio Anthem in English. • If the lyrics are not available in the local language, give this out as an assignment against the next module. Sing through the English version again. • Participants are asked to find time to do more practice at their own spare time. They are to do 30-minute continuity practice in pairs for pair review and feedback before the next module.
END OF MODULE 2		

MODULE 3

DEEPENING OUR UNDERSTANDING OF COMMUNITY RADIO CONTINUITY ANNOUNCING (LANGUAGE)

Outcome of Module 3: Participants should have;
understood Community Radio Continuity Announcing standards in relation to:

(i) their Station's Vision and Mission and
(ii) the GCRN Programming Code in relation to Language

3.1	**Item**	**RECAP**
	Activity	**RECAP - WHAT I WILL NOT FORGET ABOUT MODULES 1 & 2.**
	Instructions (15 mins)	1. Use a paper ball; throw it to anyone at random. The person with the ball should share what s/he will not forget about the previous session. After s/he has done that, s/he throws the ball to another participant who speaks. And so it goes on until all have shared their insights on knowledge and skills acquired from Modules 1 & 2. 2. If there are any issues to clarify from the pieces of paper posted earlier, these are treated here as necessary. (Ref to Suggestion Box exercise in Module 2)
3.2	**Activity Topic Note (20mins)**	**Discussion - Station Vision & Mission Statements** Copies of the station's vision and mission statements are printed and shared. *(If not available, copies should be printed boldly and displayed in all rooms at the station through resources provided for this workshop.)* Recall discussions on the community, development and the need for 'continuity'. Analyse the station's vision and mission statements to identify: (i) What the community cherishes (ii) What it wishes to do; and (iii) How it wants to sustain it.
3.3	**Activity Input (10mins)**	**Introduction to the GCRN Programming Code** ❖ The Reference Points for Community Radio Continuity Announcing. ▪ Every community radio is unique but linked to other community radio stations because we are guided by the same principles and share a common vision. In Ghana, we have come together as a community of practice to produce codes to affirm what we believe and do. CR-CA therefore does not happen in a vacuum. It is set against the GCRN definition of CR, which we reviewed in Module 1, and the GCRN Programming Code. As we deepen our understanding of CR-CA, we will go back and forth to the GCRN

		learning what it implies for CR-CA and then putting that into practice. ▪ We can see that the Code itself begins with the GCRN definition of CR and seeks to embody or operationalize it in the different elements of programming. To refresh our memory and, indeed, embed the definition in it, let's begin by reading (or for those who can, reciting from memory) the **GCRN definition of CR**.
	Facilitator's Remarks	Excerpt from GCRN Programming Code "Though different Community Radio stations may, and should, depending on their specific contexts, use different phraseology, programming at a Community Radio station shall strive to achieve the following objectives with respect to its specific community: • support equitable development • provide a forum for informed dialogue among community members and stakeholders • give voice to marginalized groups and concerns • affirm and strengthen cultural expression • draw out and promote indigenous knowledge • promote transparent and accountable governance at all levels • encourage a just peace, promote tolerance and facilitate conflict-prevention • enhance responsible community, national and global citizenship." The above are the premises on which Community Radio exists and for which it strives
3.4	**Activity (5mins)**	INPUT **GCRN Programming Code and Continuity Announcing**
	Notes	Again, these objectives are all interrelated. There can also be different ways of analysing these objectives, but here is one way of linking them to the four different ways or levels in which we said CR CA connects the community: ➢ the community to itself ➢ the different groups in the community ➢ community members with duty-bearers ➢ the community with the outside world.

	Activity (20 mins)	**Group exercise and Presentation – Analyzing the GCRN Programming Code vis-à-vis the Role of CA**

Let's now link the objectives to specific sections of the GCRN Programming Code by marking with an X. Working in 3 Groups, share answers in Plenary. [**Plenary 15 mins]**

Objectives of Programming (from the GCRN Programming Code)	the community to itself	the different groups in the community	community members with duty-bearers	the community with the outside world
support equitable development				
provide a forum for informed dialogue among community members and stakeholders				
give voice to marginalized groups and concerns				
affirm and strengthen cultural expression				
draw out and promote indigenous knowledge				
promote transparent and accountable governance at all levels				
encourage a just peace, promote tolerance and facilitate conflict-prevention				

THE GROUPS SHARE THEIR ANSWERS AS THEY DEEPEN THEIR UNDERSTANDING BY COMPARING RESPONSES TO ANSWERS PROVIDED IN **APPENDIX B, FIG 1, PAGE 31.**

	Notes	The above activity is to help participants align the duties of continuity that that best correspond to the objectives of the GCRN Programming Codes. By so doing participants will be able to understand what we mean when we say CA does not happen in a vacuum.

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<tr><td></td><td></td><td colspan="12"></td></tr>
<tr><td></td><td>Activity/
Instruction:
10 mins</td><td colspan="12">Language Scorecard:
Group Work. Put participants in 3 groups ensuring a mix of sexes and length of time with the station – On a scale of 0–5, 5 being 100%, how would you score the performance of your station?</td></tr>
<tr><td colspan="2">Clauses on Language
from GCRN Programming Code</td><td colspan="6">Continuity Announcing</td><td colspan="6">Other Programmes</td></tr>
<tr><td colspan="2">Programming at a Community Radio station shall be predominantly in the language/s of its listening community.</td><td>0</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>0</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td></tr>
<tr><td colspan="2">Programming shall be used as a platform to further develop the usage & the richness of the language/s of its listening community.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td colspan="2">Courtesy, simplicity and authenticity shall be hallmarks of the usage of all languages used for broadcast.</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td colspan="2">Plenary: 15 mins</td><td colspan="12">The groups share their scores and WHY they think that is the score the station deserves.</td></tr>
<tr><td></td><td>Input/Discus
-sion
10 mins</td><td colspan="12">Community Radio Continuity Announcing and Language

❖ Input – Community Radio Continuity Announcing and Language
▪ Let’s start with the section in the GCRN Programming Code on Language. As we can appreciate, Language links everything. It is also the CA’s main tool. When we review the Programming Code, we see further that Language is central to connecting the community to itself.
▪ Language (Extracts from GCRN Programming Code)
“Language at a Community Radio station shall be regarded as an expression of the life and culture of its listening community as well as a vehicle for its effective participation in shaping the development agenda.”
5.1 Programming at a Community Radio station shall be predominantly in the language/s of its listening community.
5.2 Programming shall be used as a platform to further develop the usage and the richness of the language/s of its listening community.
5.3 Courtesy, simplicity and authenticity shall be hallmarks of the usage of all languages used for broadcast.</td></tr>
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	Activity **(15 mins)**	Group Work In relation to Continuity Announcing: ➢ What is helping your station to do as well as it is doing? ➢ What is hindering your station from doing better?
	Plenary **(15 mins)**	Groups recall their reasons for the scores as well; and list what is helping, and what is hindering them from achieving the highest marks.
	Closing **15 mins**	**Relate the findings above to the lyrics of the Community Radio Anthem. Translate the Community Radio Anthem into the local language and sing it to end the session**
END OF MODULE 3		

MODULE 4

DEEPENING OUR UNDERSTANDING OF COMMUNITY RADIO CONTINUITY ANNOUNCING AND MUSIC

Objective: **By the end Module 4, participants should have;**
understood Community Radio Continuity Announcing standards in the GCRN Programming Code for Music and learned how to script a music programme.

4.1		**Welcome:** Invocation & Brief statement welcoming Participants. **Workshop overview:** Brief introduction to work sessions, breaks, (daily) routine and reminder that the training is part of the GCRN-CB Project. Make sure all elements of the CB Project are mentioned with regard to youth empowerment and advocacy through the use of the *VOY Manifesto*, social media, CRIs and continuity announcing.
	Activity (10mins)	1. Singing: Sing the Community Radio Anthem in the local language as a starter. Remind participants of the communal values in the lyrics. 2. Plenary Discussion- Community Radio Continuity Announcing and Music ➢ The guidelines for language in the Code are given as: courtesy, simplicity, and authenticity as the values.
	Notes	❖ Let's first look at the Clauses on **Music** in the GCRN Programming Code. Extracts from GCRN Programming Code: **"6. Music** Music at a Community Radio station shall perform the same function as language. 6.1 Traditional music of the listening community shall be given prominence. 6.2 On-going composition and performance of music in indigenous forms and languages shall be encouraged. 6.3 Lyrics of all music shall adhere to the same guidelines as spoken language." Thus, we see also that a primary function of Music at a Community Radio station is connecting the community to itself.
4.2	**Activity (25mins)**	**Music Pie Charts** Working in pairs – Level 1/Plenary and Gallery Walk o Draw a circle and divide it into 12 parts. o Shade the pie to show what proportion of the circle each of these take: (i) Traditional music of our community (ii) Traditional music of migrant communities within our community (iii) Traditional music of the neighbouring communities (iv) Traditional music from other communities in Ghana

		(vi) Non-traditional music from outside Ghana. (Note to Facilitators: In the event coloured markers are not available, you need to devise a way of shading/coding that does not necessarily rely on different colours; e.g., horizontal lines, vertical lines, dots, etc.) o Rate the performance of your station. Specifically, taking 6.3 ("Lyrics of all music shall adhere to the same guidelines as spoken language."), and using a scale of 0-5, 5 being the best, write the appropriate number in the relevant pie segment. o Finally, list the different sources of music at your station, create a different box for each source, and show by connecting lines where each category of music comes from.
	Activity (15 mins) **Plenary (30 mins)**	Group Work – Level 2 - Put participants in 2 Groups – (i) Males and (ii) Females. **New station level Guidelines on MUSIC** for Community Radio Continuity Announcing in relation to Music. (Buzz and Plenary) o Based on the different pie charts and related information just presented, what would you recommend to bring the standard of Music at your station closer to what should pertain at a Community Radio station? Each group presents one point at a time alternating till all the points are exhausted.
4.3: Improving Community Radio Continuity Announcing in relation to Language and Music		
	Activity (25 mins)	**Discussion: Definition and application of terminologies.** **Instruction:** Let participants say what they know about these terms and when/how they are used in music. Cross check with the definition provided on **Pages 29 & 30)** ➢ Time (duration) ➢ Pitch ➢ Tempo ➢ Lyrics ➢ Instrumental ➢ Chorus ➢ Title ➢ Genre ➢ A cappella ➢ Volume ➢ hook ➢ silence ➢ dead-air ➢ rhythm ➢ solo ➢ interlude ➢ cross fading ➢ selecting ➢ pre fading ➢ album ➢ artist

		➢ talent ➢ Playlist ➢ Cue-ing ➢ Open Source ➢ Copyrights ➢ Payola
4.4	**Notes** **Activity (15mins)**	**MUSIC SELECTION – PRACTICUM (Preparatory work)** Note to Facilitators: This session is intended to extend the practicum to include: criteria for music selection, creating a playlist, cue-ing music, etc thereby applying the terms above as much as possible. Critical to the activity will be sourcing and selecting music. As part of the activity, Copyright should be discussed, as well as Payola. Keeping this in mind, one can if connectivity will allow, use Internet open-source or public domain sites. Central to this activity also will be sourcing information for the CA to provide more background to music selected especially, traditional music. For Example: ▪ Music Type (genre) (E.g., adowa, kpalogo, kenka, gome etc) ▪ Composed/sung by (Group and Leader) ▪ History about the Group – other compositions, achievements etc. ▪ What this music is used for and why ▪ What is special/unique about the music ▪ Town/ communities that produce this type of music (since when) ▪ Musical instruments used ▪ What is noteworthy about the lyrics ▪ Proverbs, legends and myths portrayed ▪ Overall cultural significance of the music **The Music Cue Sheet (Script)** Note: With information gathered on music as shown above, we are ready to add value to the music we play on-air. Developing a simple Music Continuity Script would then follow this. (See sample below.) This simple script is more like a cue sheet and does not take the place of a Magazine Script (to be developed later in Module 6).

SAMPLE MUSIC CONTINUITY SCRIPT

Intro	Station/Programme Identity Jingle (10 seconds)
Cue to CA	[Talk: Hello and welcome. Etc.] (x seconds)
Cue track	[Insert artist details.] (mins & seconds)
Notes	[At x mins lower volume to background noise level. When track ends start ambient background while CA talks.]
Cue to CA	[Talk: xxx.] (mins & seconds)
End of segment	
Cue Radio Identity Jingle	(10 seconds)
Cue CA	[Talk: xxx.] (mins & seconds)
Cue track	[Insert artist details.] (mins & seconds)
Mix into next track	[Insert artist details.] (mins & seconds)
Notes	[At x mins lower volume to background noise level. When track ends start ambient background while CA talks.]
	ETC

		Improving Community Radio Continuity Announcing in relation to Language and Music (Practicum)
	Activity (30mins)	**Practicum on Music Continuity Script** ➢ Build a 5-minute Music Continuity Script using 2 pieces of Traditional Music **NB- this script should be developed taking into consideration the connecting duties of a Continuity Announcer which are connecting: ➢ the community to itself ➢ the different groups in the community ➢ community members with duty-bearers ➢ the community with the outside world
4.5	**Activity (10mins)**	**DAY'S WRAP-UP – Plenary Question/Contributions** Go over the main topics of this module and associated activity (method). Check to see whether concerns and observations raised through the "Suggestion Box" have been adequately addressed. New issues can also be raised. Pedagogically, what could have been clearer? **Sing COMMUNITY RADIO ANTHEM in the local language to end.**
END OF MODULE 4		

MODULE 5

DEEPENING COMMUNITY RADIO CONTINUITY ANNOUNCING (CULTURE – CONNECTING THE COMMUNITY WITH ITSELF)

Objective: **By the end Module 5, participants should have;**
understood their critical role in connecting the community to itself through its oral traditions.

5.1	**Activity (10mins)**	**Discussion/Input - The GCRN Programming Code – Culture**
	Activity (10mins)	Today we shall continue to get deeper insights into how CR-CA connects the community. What is at the heart of what makes a community a COMMUNITY? What thread binds its members? … Yes, exactly, culture. Thus, we shall begin by focusing on the clauses of the Community Radio Programming Code that deal directly with CULTURE. **4. Content of Programming** The content of programming at a Community Radio station shall: 4.3 Celebrate the strengths of its listening community, particularly their: o Experiences and aspirations o Community-oriented values o Cultural heritage and traditions o Indigenous talents, knowledge and capacities o Initiatives and activities. **7. Formats and Presentation** Format and presentation at a Community Radio station shall be vehicles for promoting its cultural and development objectives. 7.1 **Formats** 7.1.1 Special importance shall be attached to formats that draw from the oral traditions of its listening community. All these are part of what are referred to by UNESCO as ICH or Intangible Cultural Heritage. Every Community Radio station should have a variety of especially produced programmes on its community's ICH. The CR-CA is expected to promo, introduce and back-announce these programmes attractively and knowledgeably in the same way that s/he does other materials – in fact, even more so because they are so critical to the identity and mission of the CRS. In addition, the CR-CA can be expected to contribute to the sustenance and promotion of h/er community's ICH in the course of continuity announcing.
	INPUT	**ICH Oral Tradition Map - Preparatory Input for Activity**

		Ghana is particularly blessed in continuing to have a rich trove of oral traditions. Often, however, we take it for granted and overlook what we have. To make sure we don't do that and to set the basis for some of the things we might do as CR-CAs to connect our community to itself, to its culture, let's do an Oral Tradition Map. A guide to drawing the MAP To give as an idea of what we might include in this map, let's consider what UNESCO has written on this: *"Oral traditions and expressions domain encompasses an enormous variety of spoken forms including proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values and collective memory. They play a crucial part in keeping cultures alive.* *"Some types of oral expression are common and can be used by entire communities while others are limited to particular social groups, only men or women, perhaps, or only the elderly. In many societies, performing oral traditions is a highly specialized occupation and the community holds professional performers in the highest regard as guardians of collective memory. Such performers can be found in communities all over the world* *"Because they are passed on by word of mouth, oral traditions and expressions often vary significantly in their telling. Stories are a combination – differing from genre to genre, from context to context and from performer to performer – of reproduction, improvisation and creation. This combination makes them a vibrant and colourful form of expression, but also fragile, as their viability depends on an uninterrupted chain passing traditions from one generation of performers to the next.* *"Different languages shape how stories, poems and songs are told, as well as affecting their content. The death of a language inevitably leads to the permanent loss of oral traditions and expressions. However, it is these oral expressions themselves and their performance in public that best help to safeguard a language rather than dictionaries, grammars and databases. Languages live in songs and stories, riddles and rhymes and so the protection of languages and the transmission of oral traditions and expressions are very closely linked.* *"The most important part of safeguarding oral traditions and expressions is maintaining their every day role in society. It is also essential that opportunities for knowledge to be passed from person-to-person survive; chances for elders to interact with young people and pass on stories in homes and schools, for example. Oral tradition often forms an important part of festive and cultural celebrations and these events may need to be promoted and new contexts, such as storytelling festivals, encouraged to allow traditional creativity to find new means of expression. In the spirit of the 2003 Convention, safeguarding measures should focus on oral traditions and expressions as processes, where communities are free to explore their cultural heritage, rather than as products."*

		(Source: http://www.unesco.org/culture/ich/?pg=53) Oral traditions form part of what UNESCO calls our Intangible Cultural Heritage or ICH. We can see that even as we are focussing on the role of CR CA in connecting the community to itself, promoting and sustaining oral traditions or, more widely, ICH also involves the role of connecting different groups in the community. To continue our mental exploration of the landscape that these particular clauses in the GCRN Programming Code open up to us, let us also consider these further words by UNESCO on ICH. "Intangible cultural heritage is: "**Traditional, contemporary and living at the same time**: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part; "**Inclusive**: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large. "**Representative**: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities. "**Community-based**: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.
5.3	**Inputs (30mins)**	**Deepening the Level Community Radio Continuity Announcing (Culture – connecting the community with itself):**
		Programme Formats Discuss the following Programme Formats; how they are used at the station and in the community to connect the community to itself. Help them to see the basic differences.

		1. **Interview** – Questioning to discover opinion, experience, etc. The number of participants is not necessary; there are 2 sides, one side is asking questions and the other providing answers. 2. **Discussion** – A conversation - the process of sharing ideas, experience, etc in order to reach a decision, build consensus or otherwise. It involves 2 or more people with one person as the moderator. 3. **Demonstration** – Giving instruction and explaining step by step how something works or how something is done from beginning to end. All measurements are provided in simple terms as well as the reasons for doing what must be done in the process to achieve the desired result. 4. **Storytelling** – A narration in an interesting way; dramatizing emotions, through carefully chosen words/vocabs and traditionally interspersed with music. For radio it involves painting a picture with words. 5. **Vox-pop** – (meaning voice of the people) A number of people (mixed or focus group) are asked to give their opinion on an issue. It is a collection of informal comments to show 'popular opinion'. 6. **Testimony** - A narration of true life experience by the one who went through it. 7. **Drama** – Acting out using words and sound effect to present a scenario, circumstance or tell a compelling story. It is about drawing attention to issues that are hidden intentionally or otherwise. 8. **Debate** – A formal discussion by 2 opposing sides with a neutral moderator on issues of public concern to bring out diversity in opinion. 9. **News** – The broadcast report/ story and account of recent relevant new information that has been packaged. 10. **Magazine** – A format or combination of formats to treat different subjects often enhanced with music. 11. **Documentary** – A combination of formats to treat the same topic making the formats draw out different perspectives of the issue. All together it is using the strengths of each format to bring greater attention and effect to the same issue. Even music when used must be about the issue. Revision: Discuss the ICH identified earlier and how they link with the formats above. List the formats commonly used in the community. Are they the same as those commonly used at the station? What can we do to be more representative of the community and as expressed in the **Community Radio Anthem**?
END OF MODULE 5		

MODULE 6

THE MAGAZINE PROGRAMME

By the end of MODULE 6 participants should have:
learned the basics of developing and "airing" (mock broadcast) a Radio Magazine programme

6.1	**Activity (5mins)**	**Introduction to the Radio Magazine programme**. Do a quick revision of the formats discussed in Module 5. Today we are going to combine some of these formats in a **CREATIVE WAY** to make our programme richer and more appealing to the listener as a way of connecting the community to itself.
6.2	**Activity**	**Developing a Radio Magazine Programme around Community Oral Traditions**
	Instructions (20mins)	▪ Step 1: Based on the ICH Oral Tradition Map, pick out those oral traditions and knowledge that have attracted your attention that you want to share. These are the elements to be featured or included in the magazine programme. ▪ Step 2: Have a specific objective that can be achieved within the time. ▪ Step 3: Gather the material accordingly, including music etc. ▪ Step 4: Develop an outline that expresses your CREATIVITY using the tabular plan. ▪ Step 5: Set up the segments in sequence. ▪ Step 6: Write/script the links. ▪ Step 7: Put all the elements and links together logically. ▪ Step 8: Go over from beginning to the end and see if you can improve on what you have; otherwise, ▪ Step 9: Go "on-air".
	Notes/Input (15mins)	EXPLAIN TO PARTICIPANTS THAT, THE TABULAR FORMAT IS EASY TO USE AND COMPREHEND. IT PROVIDES A COLUMN FOR A SHORT DESCRIPTION ON DETAILS OF THE VARIOUS TIMELINES. Time is expressed in minutes and seconds. That is, 00:00, or zero minutes and zero seconds. The tabular plan always begins with 00:00. This is entered in the 1st column. The 2nd column indicates the duration of the segment. This is expressed in minutes and seconds; e.g. 10 secs, or 1 min, 10 secs. Thus, if the 1st segment, which is normally the Sig Tune, is 10 seconds long, the 1st entry in the column for Duration should read: 10 secs. This is added to the time in the 1st column. Thus, the 2nd entry in the column for Time should now read: 00:10.

<table>
<tr><td></td><td></td><td colspan="4">And so on. The last entry in the 1st column indicates the length, or the end of the programme.
THE SAMPLE PRESENTED EARLIER CAN BE USED TO DEVELOP A 10-MINUTE MAGAZINE PROGRAMME.

❖ Tabular Plan for a Magazine Programme:
Use the tabular format to develop a 10-minute magazine programme showing how you want to project specific ICH from your community. Participants work in pairs. Care should be taken to make the pairs gender sensitive while ensuring that newer volunteers work with longer serving colleagues.</td></tr>
<tr><td colspan="2" rowspan="16">Assignment
PRACTICE
(40mins)</td><td>Time</td><td>Duration (minutes & seconds</td><td>Segment</td><td>Content</td></tr>
<tr><td>00:00</td><td>10 secs</td><td>Sig Tune</td><td></td></tr>
<tr><td>00:10</td><td>15 secs</td><td>Introduction</td><td>Welcome & Title of Programme</td></tr>
<tr><td>00:25</td><td></td><td>Menu</td><td>The various programme items or what listeners should expect from the programme (People/Place/Purpose)</td></tr>
<tr><td></td><td></td><td>Link</td><td></td></tr>
<tr><td></td><td></td><td>Segment 1</td><td></td></tr>
<tr><td></td><td></td><td>Link or Bridge</td><td></td></tr>
<tr><td></td><td></td><td>Segment 2</td><td></td></tr>
<tr><td></td><td></td><td>Link</td><td></td></tr>
<tr><td></td><td></td><td>Segment 3</td><td></td></tr>
<tr><td></td><td></td><td>Link</td><td></td></tr>
<tr><td></td><td></td><td>Summary/Wrap-up</td><td></td></tr>
<tr><td></td><td></td><td>Closing</td><td></td></tr>
<tr><td></td><td></td><td>Sig Tune</td><td></td></tr>
<tr><td>10:00</td><td></td><td>END</td><td></td></tr>
<tr><td colspan="4">Each pair practices the programme as drawn and records for review.</td></tr>
<tr><td colspan="2">Plenary
(45mins)</td><td colspan="4">Review of productions
IN PLENARY, 3 PRODUCTIONS ARE “AIRED” (played back) and REVIEWED. FEEDBACK IS GIVEN FOR IMPROVEMENT.</td></tr>
<tr><td>6.3</td><td>Closing Activity (15mins)</td><td colspan="4">❖ Plenary Question/Contributions
▪ Ask for any pressing questions and contributions.
▪ Assignment – What are some of the things people do for which they are considered culturally incompetent in your community? Which ones relate directly to CA?</td></tr>
<tr><td colspan="6">END OF MODULE 6</td></tr>
</table>

MODULE 7

CONTINUITY ANNOUNCING & COMMUNITY MORES

By the end of Modules 7, participants should have:

I. Deepened their understanding of the GCRN Programming Code in relation to presentation.

II. Understood the Do's and Don'ts particularly in relation to cultural mores vis-à-vis defamation.

III. Deepened their understanding on connecting different groups in the community and connecting community members with duty-bearers.

7.1	**Activity (15mins)**	(i) Quick recap of Modules 5 & 6. (ii) Participants share their responses at the end of Module 6. Assignment – What are some of the things people do for which they are considered culturally incompetent in your community? Which ones relate directly to CA?
7.2	**Activity (20mins)**	**The Do's and Don'ts of your community in relation to language /music use.**
	Instruction Plenary (15mins)	**Group Work** Break up into 2 groups (by language or rural/urban dwellers) and identify what you are not allowed to say aloud in public in your language and in the music. (Eg. The death of a paramount chief is not announced until the ceremony of consultations is completed; even then traditionally, there is an authority that is quoted as the source of the information whether it is used in programme or news.) Share the outcome of your group's work in plenary. Compare and contrast the living experiences of urban and rural dwellers with regard to 'continuity' in the practice of cultural norms and identity. List the vocabs used by the community against those found to be culturally incompetent in language use.
	Input (20mins)	**Language, Formats & Presentation** We have looked at the CR Continuity Announcer in relation to Language at a CRS, in relation to Music at a CRS and in relation to h/er special role in connecting the community to itself, focussing on ICH and especially Oral Tradition. Let us now look at two of the other critical roles of a CR-CA: connecting different groups in the community and connecting community members with duty-bearers. We have already looked at the latter quite extensively in relation to the continuing work on the VOY Manifesto. The two roles can be independent but are, of course, also interconnected. We will focus our work on the interconnection.

		This is an area where the CR-CA can cover quite a bit of ground and therefore has to be especially mindful of how s/he presents, lest, to follow the analogy, s/he trips. So before we go into the "what" that is involved in these two roles, let us first look at the "how". Let us examine what the GCRN Programming Code has to say on this: **Extracts from the GCRN Programming Code** **7. Formats and Presentation** Format and presentation at a Community Radio station shall be vehicles for promoting its cultural and development objectives. 7.2 **Presentation** 7.2.1 Presentation shall project the character of the community. 7.2.2 Presentation shall promote informed reasoning and dialogue. 7.2.3 While exercising neither fear nor favour, presentation shall demonstrate and encourage a spirit of tolerance, sensitivity to privacy and respect for human dignity as well as positions of authority. 7.2.4 Presentation shall be a model of positive community values and mores. 7.2.5 Issues that are likely to generate conflict shall be handled with particular sensitivity, balance and tact, with the objective of bringing opposing stances to a point of dialogue. **10. Specific negative practices** Programming operations and processes at a Community Radio station shall be informed by the same reasoned judgment and critical analysis that it seeks to enhance among its listening community. Nevertheless, the following are included as reminders of negative practices that Community Radio stations shall shun: a) Offending good taste or decency b) Personalizing criticism instead of focusing on issues c) Using words contemptuous of, casting aspersions on, or otherwise denigrating any individual, group or institution d) Making defamatory remarks or and/or suggestive innuendos and half-truths e) Inciting violence or anti-national attitudes f) Encouraging superstition or blind belief.
7.3	**Activity (20mins)**	❖ Proverbs on Negative Practices ▪ Buzz: Proverbs that frown upon the negative practices. ▪ Quick Report back.

	Notes/Input (40mins)	Laws of the state /media institution: What are some of the rules and regulations that operate at the sectors? For the public & commercial sector - GJA ethics of journalism practice - Code of conduct by GIBA - Constitution of Ghana - International laws, conventions, rules, regulations For the community radio sector - Community mores - GCRN codes - GJA ethics of journalism practice - Constitution of Ghana - International laws, conventions, rules, regulations
		▪ Input – Defamation. ▪ As broadcasting organizations, indulging in any of the negative practices and especially the first four can lead us open to charges of defamation. Let us bring this home by two news article – one on a report that is already closed and one that is still ongoing. The first involves a negative judgment against the Daily Graphic in a case brought by an MP. The other is a case filed for damages of USD 10 million by the GFA CEO against Asempa FM. o [See/read articles below.] ▪ These articles underscore that it is important for us to understand what defamation is. **"Defamation (**http://dictionary.law.com/Default.aspx?/Selected=458**)** " the act of making untrue statements about another, which damages his/her reputation. If the defamatory statement is printed or broadcast over the media it is libel and, if only oral, it is slander. Public figures, including officeholders and candidates, have to show that the defamation was made with malicious intent and was not just fair comment. Damages for slander may be limited to actual (special) damages unless there is malice. Some statements such as an accusation of having committed a crime, having a feared disease or being unable to perform one's occupation are called libel per se or slander per se and can more easily lead to large money awards in court and even punitive damage recovery by the person harmed. Most states provide for a demand for a printed retraction of defamation and only allow a lawsuit if there is no such "**Defamation** (Source: http://www.lawyers-media.com/a-guide-to-media-law/defamation/) "A defamatory statement is one that has caused or is likely to cause serious harm to the claimant's reputation by making right-thinking people think substantially the worse of him/her. Most defamatory statements impute morally blameworthy conduct to the claimant. But this is not a necessary requirement. **"Overview**

"The outcome of a defamation case is determined by what each side has to prove. The claimant is required to prove certain things to establish a claim. If these are proved, the claimant will win the claim unless the defendant can establish a defence. Some defences can be lost if the claimant is able to prove that the defendant acted in bad faith, commonly described as malice.

…

"What the claimant must prove

"The claimant must prove 3 things:

- The statement is defamatory.
- It refers to the claimant.
- It was "published" by the defendant.

Added Note: Broadcasting is equivalent to "publishing".

"What is a defamatory statement?

"A defamatory statement is one that has caused or is likely to cause serious harm to the claimant's reputation by making right-thinking people think substantially the worse of him/her. Most defamatory statements impute morally blameworthy conduct to the claimant. But this is not a necessary requirement. For example an allegation of insolvency or incompetence in a professional capacity would generally be regarded to be defamatory.

"Reference to the claimant

Generally, the claimant will be named and the issue will not arise, but an unnamed claimant who can be identified by other means as the target of a defamatory statement will be able to sue. So too might a person who shares the same name as the intended target of the publication."

Some important Applicable Terms to note:

Contempt - the feeling that a person or a thing is beneath consideration, worthless, or deserving scorn (also the offense of being disobedient to or disrespectful of a court of law and its officers.)

Malice - the intention or desire to do evil; ill will.

Error - a mistake of fact or of law in a court's opinion.

Devalue - reduce or underestimate the worth or importance of a person.

Violence – behavior/expression involving physical force intended to hurt, damage, or kill someone or something.

Superstition - excessively credulous belief in and reverence for supernatural beings.
A widely held but unjustified belief in supernatural causation leading to certain consequences of an action or event, or a practice based on such a belief.

		Anti-national comment – expression opposed to national interests or nationalism. Note: ***Through it all, and it cannot be emphasized enough, the only real defence of the CR broadcaster is the TRUTH.*** ▪ Thus, the GCRN Programming Code also emphasizes: "The content of programming at a Community Radio station shall: "4.9 Be characterized by relevant, accurate information and clear distinction between information and opinion. "4.10 Ensure editorial independence and eschew partisanship and sectarianism."
7.4	**Activity (10mins)** **Plenary (15mins)**	**Presentation Do's & Don'ts** ▪ Buzz – 3-5 Do's & 3-5 Don'ts correlated to Proverbs ▪ Compile Do's & Don'ts
	Additional Material	GHANA ALERT: STATE NEWSPAPER, ONE OTHER SLAPPED WITH HEFTY FINES FOR DEFAMATORY ARTICLES Graphic Graphic Communications Group A Fast Track High Court in the capital, Accra, on July 31, 2013, fined two newspapers an amount of 180,000 Ghana Cedis (about USD 86,282) as costs of damages for publishing libelous information against Mr. Joe Baidoe-Ansah, a Member of Parliament (MP). The Court presided over by Justice Uuter Paul Dery found the two newspapers, the State-owned Daily Graphic and privately-owned The Democrat, guilty of the offence and fined them accordingly. Reporting the ruling in their August 1, 2013 publication, the Accra-based Daily Guide newspaper, said, Mr. Baidoe-Ansah sued the Daily Graphic over its April 20, 2009 publication headlined "Last minute agreement halts destination inspection duties." In the said story, the Daily Graphic suggested that the former minister had signed a document on December 28, 2008, extending the contract of Destination Inspection Companies (DICs), for another year. The DICs were then working on behalf of the country's Custom's Excise and Preventive Service (CEPS) as the organization in charge of classification and valuation. The Daily Graphic reported that the move by the former minister would have prevented CEPS from raking in profits for the national coffers. In the case of The Democrat, Mr. Baidoe-Ansah accused the newspaper of carrying

the same story under a caption "Joe Baidoe-Ansah Caused This Mess."

Four years ago (May 6, 2009), the MFWA issued an alert reporting that Mr. Baidoe-Ansah, who was then a Minister of Trade, Industry, Private Sector Development and President's Special Initiative under the erstwhile President Kufuor administration, had filed a suit against the two newspapers.

Until the July 31, 2013 ruling by Justice Dery, the case had been heard by three different judges.

In his ruling, Justice Dery said in as much as media houses, had the right and freedom to publish information for public consumption, they should not publish stories that would defame people.

The MFWA regrets this incident and once again takes the opportunity to caution media practitioners about the need to uphold professionalism and be circumspect in their reportage. We urge the Ghana Journalists Associations (GJA) to increase sensitization of its members to abide by the standards and ethics of the profession.

ASEMPA FM & PRESENTERS SONGO, ABATAY IN CRISIS AFTER WITH $3M DEFAMATION LAWSUIT BY GHANA FA BOSS
Posted on November 25, 2014 at 4:17 pm /

One of Ghana's sports leading radio stations Asempa FM has called a crisis meeting for today after the company and two of their presenters were slapped with a defamation and libel lawsuit of $3m by the Ghana Football Association president.

A meeting of the CEO of the company Kwesi Twum, sports director Sammy Yirenkyi, sports presenters Patrick Osei-Agyemang affectionately called 'Songo' and Kofi Asare-Braako aka 'Abatay' and other high ranking officials has been scheduled for this afternoon.

Pressure from the board is mounting on the company to sack sports director Sammy Yirenkyi for overseeing recent broadcasts which has been condemned as one-sided yet he failed to rein in his presenters.

An e-mail circulated by Twum just two weeks ago complaining about the shambolic standards on the radio station was not actioned which might also lead to serious sanctions.

Nyantakyi has filed a defamation and libel lawsuit against Asempa FM and two of its sports presenters on Friday for labelling him as a thief after 'years of consistent lies and negative campaigns' against him.

Multimedia Group Limited, the holding company of Asempa FM, and Songo and Abatay have been served the writs of defamation.

		The lawsuit claims that false reports about him were "broadcasted by Asempa FM throughout the world" via the internet and has severely damaged his reputation good name. Lawyers for Nyantakyi are seeking punitive damages for libellous statements calculated at damaging his reputation in the eyes of the public. Ghana's leading football official says Asempa FM and its reporters damaged his reputation and he is seeking 10 million GhC10m ($3m) in the suit. The lawsuit comes two weeks after the Ghana FA announced a public boycott of Asempa FM for the 'consistent lies calculated to demonize the federation in the eyes of Ghanaians with false and one-sided reports'. **Reflect on this question:** **What have we been doing with regard to language use that must change as a result of these insights?** **Compile on flipchart a list of things participants want to change to improve language use at the station. The list should be presented to management for consideration and implementation.**
END OF MODULE 7		

MODULE 8

CONTINUING TO DEEPEN THE LEVEL OF COMMUNITY RADIO CONTINUITY ANNOUNCING

(Connecting the different groups in the community <> community members with duty-bearers; <> community members with the outside world)

By the end of Module 8 participants should have:

I. Developed continuity material/programmes related to:
- connecting community groups to each other,
- connecting community members to duty-bearers and
- connecting community with the outside world;

II. Learned how to conduct basic interview; and

III. How to moderate phone-in.

8.1	**Activity (10mins)**	**REVISION** DO A QUICK RECAP OF MODULE 7. GET UPDATE ON THE CHANGES PROPOSED IN MODULE 7.
	Input Notes (15mins)	**Phone-in** ▪ We have gone into the "How". Let us now turn to the "What" – the Content. ▪ We have gone over what the GCRN Programming Code says in direct relation to Culture. Let us now look at what else the Code has to say on content and link it to our three other roles – connecting groups in the community, connecting community members with duty-bearers and connecting the community to the outside world. **Extracts from the GCRN Programming Code** **"4. Content of Programming** "The content of programming at a Community Radio station shall: "4.1 Be predominantly local and originated by the station from within its listening community. "4.2 Be driven by the agenda of its listening community in a spirit of mutual harmony and concern for the well-being of all. "4.4 In particular give voice to and support the advancement of the most marginalized groups in its listening community; i.e. those who are disadvantaged due to poverty, gender, age, disability or any other factor. "4.5 Support the development of its listening community by: • Highlighting their development priorities • Facilitating the flow of requisite information and communication

		• Highlighting self-reliance, creativity and community-driven responses • Providing a platform for community-based institutions & implementing agencies • Contributing to the responsiveness and effective performance of local development and educational institutions and agencies, both governmental and non-governmental • Promoting transparency and accountability in the provision of services and resources. "4.6 Link with **other initiatives** to address cross-cutting issues such as equitable access to basic resources, environmental sustainability, and HIV-AIDS." The **other initiatives** can as well be, drawing on the experiences of other people/ communities in Ghana or **outside** Ghana. Here the use of the internet and other researched materials of relevance that can promote understanding and corrective action should be encouraged. ▪ It is, of course, the expectation that our CRSs will have many, many programmes that do all these. The function then of our continuity announcing would be to connect these programmes and to reinforce and enrich them. ▪ One way of doing that would be to use phone-ins – but purposive phone-ins: phone-ins that recognize that the CRS is using a public resource, the air waves, and cannot, as it were, "cause financial loss" to the public. This is what the GCRN Programming Code says on phone-ins: "7.1.6 Phone-ins shall be used judiciously as an instrument of, not a substitute for, programming, and especially when utilized for discussion, shall be hosted with balance, judgment and decorum."
8.2	**Activity (20mins)** **Plenary (15mins)**	**Phone-in** 1. **Read the story *"The inside story of the Radio Phone-in"* – (see Appendix C – page 34)** 2. Go into your 2 groups and analyse the story. 3. Out of the story what are some of the guidelines you can develop to help you manage your station to the desired standards? 4. What will you put in place to have phone-in sessions that meet those standards? 5. Having seen/heard phone-ins used at our station in inappropriate ways, how can we correct the wrongs? ▪ **Quick Plenary Discussion** ▪ What are some of the best practice tips you drew from the story? List them on flipchart.

	Input (20mins)	**Tips – Preparing for the Phone-in session** ▪ Here are some other tips: o First and always: Prepare, prepare, prepare. Never go into the studio without a clear idea of what you're going to do. o Pick a topic ▪ Quick Plenary Question – What are some of the criteria you can use for choosing a topic? (Topical, of enduring community interest, hidden issue that needs to be highlighted, etc.) ▪ Also important to recall in the selection of the topic are the extracts from the GCRN Programming Code quoted immediately above. o Learn as much as you can about the topic. o Construct the phone-in question. o Phrase the question in a friendly, inviting way that will (i) encourage community members to talk, (ii) prompt them to be constructive and sober in their contribution and (iii) contribute their knowledge and experience. o Brief Plenary Activity – Practice Questions o Depending on the nature of the phone-in, identify and alert duty-bearers/resource persons/others of interest whom you may call in the course of the phone-in. o At the beginning of the phone-in, after your usual introduction: ▪ State the question clearly. ▪ State the ground rules clearly: • Give your name, *community*, phone number (assuming the latter doesn't show up on the station's system). • Speak to the topic. • Contribute respectfully. • Listen to what others have said. • Be as brief as you can. • Ensure that your contribution builds the community and doesn't tear anyone down. o Repeat the question and the ground rules at various points in the phone-in. o As the callers come in, remember that your role as a CR CA phone-in moderator is managing a large, live conversation to bring the community together and help move it forward: ➢ Listen, Listen, Listen. ➢ Clarify for the benefit of others listening what the caller had to say: Are you saying …? ➢ Rephrase as necessary. ➢ Synthesize the discussion, as appropriate to the topic and highlighting points of agreement and differences in opinion. ➢ Thank callers for their contribution. o When you bring in a duty-bearer/resource person/other person of interest to contribute to the programme, before h/er contribution, paraphrase the question or point to which s/he is expected to contribute/respond

		○ For the benefit of others listening in, also rephrase what s/he said: "So, in response to the question/topic raised, i.e. xxx, our esteemed contributor said xxx." ○ In wrapping up the phone-in, remember to "back-announce" as you would when you are connecting various programme items: sum up who called, what they contributed, what the outcome was. ▪ Finally, bear in mind some other important extracts from the GCRN Programming Code: "4.2 Be driven by the agenda of its listening community in a spirit of mutual harmony and concern for the well-being of all. … "4.4 In particular give voice to and support the advancement of the most marginalized groups in its listening community; i.e. those who are disadvantaged due to poverty, gender, age, disability or any other factor.
	Practice (20mins)	**Simulated Phone-in** Participants in 2 groups are given assigned roles and practise a 5-minute phone-in session on the topic ***"what feedback do you want to give programme producers at your community radio station?"*** Note: The facilitation team may wish to break up participants to do different kinds of phone-ins/topics – e.g. current public affairs, such as the D.A. elections; a community issue, e.g. sanitation/malaria etc; a long-term issue, e.g. how the position has or has not changed; something of community interest, e.g. what made me happy in my community this week. The roles include: Producer, call screener, CA/moderator and the rest as callers. Attention will be focussed on how the CA moderates, coordinates with colleagues and handles callers who act 'civil' or 'rude'. After 5 minutes, group members assess performance and tell the CA and call screener what to improve on. Another set then takes over as CA and call screener. **NOTE: The station can set up a dedicated phone line for women and another for the general public to improve women participation.**
8.3	**Input (10mins)**	**INTERVIEWING** **Interviewing Duty-bearers/Resource Persons for a Phone-in** ▪ As usual, define the objective of the interview. What is the issue at stake and what do you want to achieve? Do some research and be sure to differentiate facts from rumours. ▪ Plan the outline ○ Starting – Welcome and appreciate h/er time ○ Soft/ opening up – We hear you have been able to …. Can you tell us how … / ○ Open/ follow-up questions using how/ why? ▪ Listening attentively – ask questions for understanding (don't assume everybody knows). ○ Can you explain? What about …/ What do you mean by …. ▪ Getting precise answers – How many? Where? Who? When? How much?

		▪ Luring the Duty-bearer through questions towards the most important question for this interview. o Use indirect questions – A lot of people think that …why? What do people in your position do? o Direct questions – What are you allowed to do … / what regulation are you applying? How do you feel about the situation? How will you avoid/address …the next time? Be sure to be satisfied that questions have been answered fully, if not re-frame the question or point out what must be addressed specifically to the benefit of listeners. ▪ At the end of it all, thank the Duty-bearer again. ▪ As interviewer, you are standing in for the whole community to get information the different members of the community need to relate and work with each other. You therefore assume at least equality to the Duty-bearer. You therefore avoid those traditional courtesies one accords leaders especially using "please" (locally translated as "I beg you") in every sentence. ▪ Throughout the interview you are not only seeking answers but also in charge of the interviewee's emotions. Avoid an argument or being questioned. If necessary, remind the Duty-bearer of h/er obligations to listeners especially in situations where s/he refuses to provide answers.
8.4	**Activity (20mins)** **Plenary (10mins)**	**Interviewing a Duty-bearer** Participants in groups of 3 conduct mock interviews, one as interviewer, 2nd as "Duty-bearer" and the 3rd as observer. The observer will will take notes so that the interviewer can be given appropriate feedback. Each interview will take 5 minutes based on the "Duty-bearer's" position. For example, if the Duty-bearer is the District Education Director, the interview is conducted on Education. By the end of the session it should be clear what service/issue is being interrogated (or what education issue is at stake in this example). The observer should help track the quality, sequence and appropriateness of questions asked so that we can close gaps in the flow of questions. After each round the roles are changed so that each has opportunity to practise. The groups share the common mistakes they found in interviewing and how they corrected them.
8.5	**Activity**	**Assignment:** **Practicum – Planning and Airing the 'complete' Magazine Programme (***in the local language***).** This activity will be given as assignment. Now, having practised phone-in and interviewing separately, participants are to put all that has been learned together as follows. The components of the magazine are: 1. Traditional music – of the station's community (not more than 3 pieces, but it can be less) 2. ICH knowledge – some knowledge acquired that can be shared to add value to the cultural identity of the community.

		3. Interview - of a **REAL** Duty-bearer from the community. Resources from the workshop will be given to support this activity whether as fieldwork or studio based production. 4. Phone-in – a mock phone in based on the Duty-bearer's topic. Participants in 2 groups – gender balanced and a mixture of old and new members, find their own time to act out a 10-minute continuity magazine "on-air". They will use the recorded interview to conduct a phone-in and record the whole process as "aired". The productions will be reviewed later by the whole workshop. **A copy of the 2 productions will be sent to the GCRN secretariat as part of the report on the workshop.**
END OF MODULE 8		

MODULE 9

RECAP

By the end of Module 9 participants should have:
Refreshed their minds and deepened their knowledge about:

i. Community radio continuity announcing with regard to language and music.
ii. Station vision and mission, the GCRN codes the Regulatory instruments and Laws,
iii. The technical aspects of CA and
iv. Formats

9.1	**Input (15mins)**	**Coaching and Mentoring** **Coaching is**…*"a process that enables learning and development to occur and thus performance to improve. To be successful a Coach requires knowledge and understanding of process as well as the variety of styles, skills and techniques that are appropriate to the context in which the coaching takes place"* [Eric Parsloe, *The Manager as Coach and Mentor* (1999) page 8.] **Mentoring is**…*"off-line help by one person to another in making significant transitions in knowledge, work or thinking".* [Clutterbuck, D & Megginson, D, *Mentoring Executives and Directors* (1999) page 3.] At the community radio station one of the most important on-going activities is training. One way of sustaining the knowledge and skills we have acquired is to become coaches and mentors for other volunteers. The specialized training we have received can best be improved through practice so we are going to revise the modules through 5-minute presentations using a format of our choice from those we have learned. For example, we can use facts as lyrics of a song, use debate to show how different CR-CA is etc.
9.2	**Activity (45mins)** **Plenary (60mins)**	**Pair presentations as recap of modules** **Instruction:** i. Pair up participants taking into consideration gender and how long one has been with the station. ii. Negotiate with the groups to pick topics of their choice out of the following: a. CR-CA is a different kind of CA b. Station/GCRN codes on language and music. c. The technical aspects of CA d. CA, ethics and the law. e. Interviewing & Conducting the phone-in f. Do's and Don'ts to improve CA at our station. (Collated from what to keep and what to change at the station earlier.) iii. Let the pairs decide the format they think will best help them present a recap of the topic chosen.
9.3	**Wrap Up**	Each pair is given 5 minutes to present their recap lesson. Another 5 minutes is allowed for giving feedback and to fill-in for any gaps detected by the rest

	(10mins)	Call for questions and give clarifications on any emerging challenges. Remind them of the need to complete their CA magazine assignment for the next session.
		END OF MODULE 9

MODULE 10

EVALUATION

By the end of this module participants should have:

i. Learned how to fill the CA Log Form;
ii. Evaluated their productions and the workshop as a whole.

10.1 Input (10mins)

The Station Log Form

Regulatory bodies like the National Media Commission and the Copyrights Administration require that we keep records of items of broadcast. The station log form is a quick reference guide when looking for day and time a particular programme was aired and by whom.

For self protection and to aid investigations against breaches of content standards, each station is required to keep every broadcast material for at least least 6 months before being disposed of. For community radio in particular archiving is a must. By this practice, we are able to build a store of knowledge, station history and evidence of 'work in progress'.

The main gate-keeper of what is aired is the CA. Therefore, it is the duty of every CA to capture what is broadcast in audio, fill the station log form and sign it. The head of CAs as well as any CA taking over should ensure that the predecessor has fulfilled these obligations. It s important that the pages of the form or notebook (ruled to serve this purpose) are numbered and staffs educated on the need to keep these records locked safely when the notebook is full.

10.2 Activity (20mins)

Filling the STATION LOG FORM

Each participant is given a Station Log Form to fill. **(Fig 5, Page 33)**. Care is taken to "walk" participants through the various sections of the form to ensure proper filling.

10.3 Activity (40mins)

Post-vitem

The 2 groups present their 10-minute CA productions. A loud speaker (like the BULA combo) will be used to air them. After each presentation, the other group shares their views before the producers. A basic question to ask is "will you allow this on your radio?" Participants should be asked to evaluate productions using the following criteria:

CONTENT	TECHNICAL
Sigtune	Duration (Length of production)
Intro (interesting?)	Ambiance (environment)
Menu	Noise
Promo	Wind
Clear objective	Echo
Voice to the voiceless	Pop sound

		Single questions (double-barrelled?) Follow-up questions Links Logical flow Lively flow Simple language Summary Conclusion Reminders	Voice overlaps Sound levels Feedback Natural breathing space Dead air Handling emergencies
10.4	**Activity (20mins)**	**Correction of productions** The groups should be encouraged to critique their productions constructively so that the mistakes can be corrected. Each group takes note of critical corrections to be made. They must find their own time to do the corrections.	
10.5	**Activity (20mins)**	**Workshop evaluation** The evaluation form **(Appendix B - Page 33)** is distributed and filled. At the end opportunity is given to participants and facilitators to share their observations during the closing ceremony.	
10.6	**Closing (30mins)**	**The Station Coordinator and the management team (if possible some Executive Council members) join the facilitators, trainees and other CRWs to close the workshop. The participants and facilitators share their insights. The list of Do's and Don'ts constructed to improve CA at the station is read as part of the outcomes of the workshop.** **END WITH THE COMMUNITY RADIO ANTHEM.**	
END OF MODULE 10			

The Ghana Community Radio Anthem

Community Radio (2X)

A different kind of Radio
We work with our People
(Repeat.)

Together we plan
Together we decide
Together we implement
We work with our People
(Repeat.)
Community Radio!!!

GLOSSARY

Definition of terms

Album: a collection of recordings issued as a single item on CD, record, or another medium.

Artiste: a performer, entertainer, especially a singer or dancer.

Chorus: a part of a song which is repeated after each verse typically by more than one voice.

Community Radio: Community Radio is radio that is about, by, for, by and of a specific marginalized community, whose ownership and management is representative of that community, which pursues a participatory social development agenda, and which is non-profit, non-sectarian and non-partisan.

Continuity: the unbroken and consistent existence or operation of something over time.

Continuity Announcer: a person on radio making announcements and linking programmes to give uninterruptedness to a television or radio broadcast channel.

Community Radio Continuity Announcer: a person providing information in an attractive and accessible way to connect the various broadcast items and, additionally and more importantly, to connect the community and facilitate interaction of individuals and groups towards the development of the community.

Copyright: the exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic, or musical material of creativity.

Cross fading: make sound appear or be heard gradually louder as another disappears or becomes silent.

Cue-ing: set a piece of audio in readiness to play (a particular part of the recorded material).

Dead-air: a brief or prolonged uncomfortable listening period during which the signal of a radio broadcast is interrupted, so that no message is transmitted.

Fader: a slide or turn-able control, as on a console, for adjusting amplitude or loudness of audio input and output.

Genre: a style or category of music.

Hook: a part of music composed to catch people's attention often repeated.

Instrumental: a piece of music performed by instruments, with no vocals.

Interlude: A short piece (often music) inserted between the parts of a longer program.

Lyrics: the words of a song.

Rhythm: a strong, regular repeated pattern of movement or sound.

Selecting: A carefully chosen or representative collection of music.

Silence: complete absence of sound.

Solo: a thing done by one person unaccompanied, in particular, the voice of one person singing.

Talent: someone with a natural aptitude or skill.

Tempo: the speed at which a passage of music is/ or should be played.

Time (duration): the duration or length of an audio piece.

Title: the heading or name of music, composition, or some artistic work.

Open Source: software for which the original source code is made freely available and may be redistributed and modified.

Payola: the practice of bribing someone in return for the unofficial promotion of music or an artistic work in the media.

Pitch: the quality of a sound governed by the rate of vibrations producing it; the degree of highness or lowness of a tone.

Post-vitem – the assessment or evaluation of a (radio etc.) production after it has been produced to determine quality and areas to improve.

Playlist: a list of recorded songs or pieces of music chosen and arranged for play or broadcast on a radio show.

Volume: The amplitude or loudness of a piece of sound.

APPENDIX A

Fig. 1

Objectives of Programming (from the GCRN Programming Code)	the community to itself	the different groups in the community	community members with duty-bearers	the community with the outside world
support equitable development	X	X	X	X
provide a forum for informed dialogue among community members and stakeholders		X		
give voice to marginalized groups and concerns		X		
affirm and strengthen cultural expression	X			
draw out and promote indigenous knowledge	X			
promote transparent and accountable governance at all levels			X	
encourage a just peace, promote tolerance and facilitate conflict-prevention		X		
enhance responsible community, national and global citizenship				X

Fig. 2

SAMPLE MUSIC CONTINUITY SCRIPT

Intro	Radio Identity Jingle (7 seconds)
Cue to CA	[Talk: Hello and welcome. Etc.] (x seconds)
Cue track	[Insert artist details.] (mins & seconds)
Notes	[At x mins lower volume to background noise level. When track ends start ambient background while CA talks.]
Cue to CA	[Talk: xxx.] (mins & seconds)
End of segment	
Cue Radio Identity Jingle	(7 seconds)
Cue CA	[Talk: xxx.] (mins & seconds)
Cue track	[Insert artist details.] (mins & seconds)

Mix into next track	[Insert artist details.] (mins & seconds)
Notes	[At x mins lower volume to background noise level. When track ends start ambient background while CA talks.]
	ETC

Fig.3:

Magazine Programme

Tabular Plan

Time	Duration	Segment	Content
00:10	Secs	Sig Tune	
00:	Secs	Introduction	Welcome & Title of Programme
	Secs	Menu	
	Secs	Link	
		Segment 1	
		Link or Bridge	
		Segment 2	
		Link	
		Segment 3	
		Link	
		Wrap-up	
		Closing	
		Sig Tune	
10:00		END	
Each practices the programme as drawn and records for review.			

Fig 4:

Station Log Form

Name of Continuity Announcer: **PROGRAMMES**						**MUSIC**			
Sign On Time: Sign off Time:							Artist	Song Title	Duration
						1			
Title of Programme	Time Started	Time Ended	Comments Program	Comments Technical		2			
						3			
						4			
						5			
						6			
						7			
						8			
General Observation:						9			
Signature:							*You can add more rows to capture all the music played*,		

APPENDIX B

1. **The GCRN Programming Code** (separate document attached)
2. **The GCRN Revenue Generation Code** (separate document attached)

APPENDIX C

EVALUATION FORM

1. What have you found useful to you about inputs on **community** and **development**?
2. What else will you like to know about the **community and development**?
3. What have you found most valuable to you about the inputs on **continuity announcing**?
4. What else will you like to know about **continuity announcing**?
5. What has been useful to you on the **technical skill** inputs?
6. What else do you need to know to make you competent in **technical skills** necessary for **continuity announcing**?
7. What feedback do you want to give on **facilitation**?
8. What feedback do you want to give on **logistics**?
9. What feedback do you want to give on the **conduct** and **participation** of your **colleagues**?
10. What other **concern(s) or comment(s)** do you have?

APPENDIX D

Input – Phone-in STORY

- Let's compare how we sometimes misuse phone-in and listen to what an award-winning woman broadcaster with 30 years' experience in local radio, including the BBC, has written in what she has entitled,
  The Inside Story Of The Radio Phone-in

  March 18, 2014 Rachel Sloane

  So what are the secrets of creating a good phone-in programme and what happens behind the scenes at the radio station? As someone who has worked in local radio for over thirty years and has probably hosted thousands of phone-ins, I can reveal some of the secrets of what happens in the radio studio.

  If you have ever called a phone-in show you will have an idea of the procedure but, for those who have never been tempted to take part, let me explain the basics. A national radio station usually has a small team of researchers or programme assistants taking calls, making a note of the name, number and the gist of what the caller wishes to say. A producer then makes the decision of which callers to put on air with the aim of giving the discussion a balance of views, whilst making the programme interesting to listen to. On most occasions, some controversy will be welcomed.

  A local commercial or community radio station works with a much smaller staff so it will often be the presenter who takes the calls while music or a pre-recorded item is playing. They will usually have one ear to what the caller wishes to say whilst the other is monitoring the output of the radio station, the programme that listeners are hearing. I know it isn't easy, as I have done it! (Italics added.)
  (What is important is that the) name of every caller and their phone number is noted …. it is the first safeguard against crank or mischief callers. Live radio is fraught with the potential for a libel case and although the phone-in team develop a sixth sense that spots callers who may be out to cause problems, having to give their name and number will deter most. The final responsibility is always with the presenter who is controlling the output of the programme. A sliding fader switches a caller on and off air and a wise presenter keeps her hand on that fader at all times, ready to cut someone off if their comments are libellous or offensive. (Bold italics added.)

  The BBC has strict rules over fairness and accuracy. The producer has to make split second decisions over who to put on air and always hopes to have a selection of calls to choose from so that the programme is more interesting. The more callers there are who want to take part, the easier it is to ensure a balance of views are expressed. On occasions it happens that everyone calling in are expressing a similar view, for example, that all police officers should be armed. The producer will then try to find a

will play “devil’s advocate” and put the alternate view. This happened to me once, after a police officer had been killed on duty, and I smiled secretly to myself when a caller retorted,
“You wouldn’t say that if you had a son or daughter in the police – or were married to one!”
He didn’t know that I was married to a police superintendent and had experienced years of waiting for him to arrive home late from a night shift, wondering if all was well.

At election time the rules over phone-ins are even stricter and anyone who is standing as a candidate for a local or national election is not allowed on air to comment on political matters unless it is part of a planned programme and other parties and candidates are also included. … One presenter I worked with was horrified to hear a caller to a phone-in on a completely innocuous subject suddenly say “and while I am on air may I just tell everyone to vote for my boss xxx today as he is a really good bloke,”. A radio presenter has never cut anyone off as quickly before or since!

Being the host of a radio phone-in show is always guaranteed to keep you on your toes. The best moments are when someone calls in because they have personal experience of the subject under discussion and are willing to share their story.

A mother telling of her sadness when hearing of her daughter’s abortion, a father remembering a murdered daughter or a caller undergoing life saving
treatment speaking about the care they are receiving when you know that thousands of people are holding their breath to hear what happened next, makes the difficult days worthwhile. The caller may have chosen to be anonymous but to hear the emotion in someone’s voice as they tell their story is compelling radio.

(If a caller proves to have a lot that is worthwhile to say on a particular subject), the next time the subject comes up (the station may) use (the caller) as one of their “tame experts” ….

(End of Story).