How to produce your own media:
Youth Media Toolkit
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WELCOME

The Children’s Radio Foundation (CRF) gives you the skills and tools to make your voice heard and creates spaces for you to ask questions, reflect, listen, and learn. Through this media training, you will grow in confidence, develop valuable communication skills and start thinking critically about the world around you.

You can speak about your concerns and reach out to your peers and the wider community about the issues that matter to you. This is your opportunity to shine and create powerful, uplifting, and informative media for young people in your community.

Your youth produced media can reflect the concerns, aspirations, and experiences of young people in your community. It gives you and them a chance to share what’s on your minds. It’s a positive and powerful space, which should be used productively and wisely. We want to help you do just that.

Being a youth reporter means having permission to ask questions, be curious, and explore new worlds!
WHY IT’S YOUR RIGHT TO BE HEARD

Have you ever really wanted to speak about something or ask questions and learn, but weren’t given the chance to express yourself? Well, youth journalism gives you that space and allows you to voice your opinions and thoughts. The Convention on the Rights of the Child clearly states that children have the right to freedom of expression. You are allowed to get and share information, in any way you choose, including by talking, drawing, writing or producing your own radio show.

You often experience adults talking about youth on the radio or television, or read statistics, figures and news articles about young people. But how often do you hear from a young person about the issues or concerns that you have?

Producing your own media allows you to ask questions and speak about things going on in your community. You get to voice your opinion and express yourself. This will show other young people listening that they too can voice the issues they are facing.

Producing youth media allows you to not only express yourself to young people, but with adults too—starting a dialogue between different generations.

Through your radio talk shows, interviews, videos, and other productions you choose to do, you will be heard.

HOW TO USE THIS TOOLKIT

This Youth Media Toolkit will help refresh your media knowledge.

We will help you produce your own videos, images, articles and radio shows, from start to finish. We’ll begin with choosing a topic, researching, recording/photographing/writing and wrapping up with learning how to get your media out there in the community.

In this toolkit, we’ve put together all the important elements of producing good youth media:

- Radio/Video/Photography/Writing skills recap
- How to prepare
- How to produce the content
- What to do when you’re live
- How to get your media out there
- Eight sample radio shows

Icons:

Throughout the handbook we use these guideposts to get you thinking:

Remember icon: ![Exclamation Mark]
Important points to keep in mind when going through the sessions.

Checklist icon & Tips icon: ![List Icon]
A checklist of the materials you need for the workshop sessions or tips and suggestions.

Steps icon: ![Steps Icon]
A step by step guide on what to do.
CHAPTER ONE: SKILLS REVIEW

Now it’s time to brush up on the media skills you’ve learnt. Not only is it important that you talk about issues that are affecting your community, but you must also do it in the right way. Imagine how irritating it must be for your audience who want to listen to a very good interview you produced, but are too distracted by the electric fan buzzing away in the background of your recording.

In this section we’ll go over all the important parts, so that you can produce great youth media for your listeners:

- How to use the equipment
- Recording techniques
- Interviewing
- Consent
- Ethics
- Teamwork

How to use the equipment
There is no one piece of equipment that is more important than the other. They need to all be working to record quality sound.

The recorder:
The recorder is the machine that captures and stores all of the sound. The types of recorders you get will be different depending on the make, but they all function in similar ways.

Almost like a tape deck, the buttons and icons on the recorder look as follows:

Play 🎧 Stop 🎧 Skip 🎧 Pause 🎧 Mic input 🎧 Record 🎧 Headphones 🎧

One button to always be aware of is the pause button. The sound still comes through the mic as if you are recording, even though it’s on pause. Imagine thinking that you’ve recorded an interview to find out the pause button was on the whole time and you haven’t recorded anything! So it’s best not to use it.
The mic cable:
If you’re using an external microphone, there is a cable that connects the microphone to the recorder. You will see there are two plug-ins on either end. They only fit in a certain way, so you’ll see one side connects to the mic (usually with three holes) and one side connects to the recorder.

The mic:
The mic captures the sound. It’s important to remember that the mic is not selective in what sounds it records. So you need to think and be clever about how and where you record sound. And remember that the microphone can sometimes be even more sensitive than your ears!

The headphones:
Your headphones connect to the recorder. Usually there will be a headphone icon to show you where to insert the headphone jack into the recorder.

Always wear headphones when you record, so you can hear what the recording will sound like when you play it back.

The flip camera:
The flip camera (flipcam) is a machine that captures moving image and sound. The flipcam is designed in a very simple and basic way–making it easy for everyone to use.

The buttons and icons on the recorder look as follows:

- Play/pause
- Start/stop recording
- Skip forward
- Skip back
- Delete
- Volume/Zoom

Press and hold + and – to zoom in/out during recording. Press and hold + and – to increase/decrease volume during playback. Press < and > to view previous/next video. Press and hold < and > during playback to rewind/fast-forward.

The USB latch/arm:
All flipcams have a USB. This is usually located on the left-hand-side of the flip cam (when the screen faces you). If you slide down the latch, the USB stick will pop out. When you are ready to download and share your videos, you will plug in the USB to your computer. You will then be prompted by your computer how to download the video.

The wrist-strap hook:
Always wear the wrist-strap when you are using the flip cam, you can easily drop it, and one drop can break it.

The camera:
The camera is the machine that captures a single moment – a still image. The types of cameras you get will be different depending on the make, but they all function in similar ways.

Like a flipcam, the buttons and icons on the camera look as follows:

The button to press when taking a picture (‘shoot’ button) is on the top of the camera:

Next to the ‘shoot’ button is a round dial – these are the different picture settings:
To zoom in or out you will see a tree icon 🌳, which is for zooming in, and a lots-of-trees icon 🌳🌳, which is for zooming out.

There will either be a zoom-in and zoom-out button next to the viewing screen or a sliding button (around the settings dial) for zooming in or out.

To see what images you have taken press the play button 🎥

To delete images (you can only delete in play mode) press the bin icon 🗑️

Just like on the flip cam – the camera also has buttons to move up ▲, down ▼, right ► and left ◄

These are usually positioned around the round ‘function settings’ button next to the viewing screen.

How to transfer images to your computer:

All cameras have a USB port/plug-in (which is on the side of the camera). You will then connect the USB cable (which comes with your camera) to the camera and your computer/laptop. Then you will switch on your camera and a notification will pop up on your computer to show you how to move the images onto your computer.

The wrist-strap hook:

Always wear the wrist-strap when you are using the camera, you can easily drop it, and one drop can break it.

In order to get the full use out of your camera, you have to read the camera manual, where it details step-by-step how to take pictures in different environments and how to use all the camera functions and settings.

Equipment techniques

Before you record:

- Know your equipment.
- Always make sure you have a writing pad and a working pen with you.
- Handle the equipment with care.
- Don’t chew gum while recording (video/audio).
- Check your battery power before going out.
- If the screen displays one bar of power, change your batteries/ recharge your batteries.
- Pack extra batteries.
- Switch your equipment off if you are not recording.
- Make practice recordings (audio and video) and take a few pictures to check that everything is working before you go out.
- Have everything set up before you record/take images.
- Label everything (the equipment, the recorder/camera bag, the log book).
- Always check that you have the logbook in the equipment’s bag.

While you are recording:

Radio:

- Always wear headphones, otherwise you will not hear what you are recording.
- Check that you can hear sound through the headphones.
- Check that the mic is picking up the sound.
- Check that the mic cable works (no fuzzy noises).
- Always start recording a few seconds before someone speaks, and leave a few seconds after the end before pressing the stop button.
- This buffer of silence/ambient sound/video is very important for later editing.
- Before recording the interview, record a few seconds of ambient sound (the sound of the room or environment).
- Before beginning the interview check your sound level by asking them a simple question. Like, “What did you have for breakfast?”
- Mic position: keep the mic about 12cm from the speaker’s mouth and a bit off to one side to avoid popping sound on words with ‘P’.
• For recording most sounds or voices, choose a recording level between 6 and 8 on the mic input knob (out of 10 total). Recording levels are critical. You are trying to keep your levels as high as possible (moving between green and yellow/orange) without distortion (red). It depends on what recorder you are using, but determine a common recording level to use this as a centre point.

• Use mic distance as a volume control. Move in for whispering and out for loud laughter. Don’t change the input volume on the recorder for this kind of quick change.

• If you are in a very noisy background that you want to reduce, bring the mic even closer to the subject (6 cm) and re-set your input volume.

• Hold the microphone firmly but lightly. Don’t let the mic cable bump things or rustle on your clothes. Check that all your cables have good, noise-free connections at both ends. Monitor with headphones to check for these problems.

• Don’t use the pause button. It uses up the batteries, and if you’re listening through headphones, it can fool you into thinking you’re recording when you’re not.

• Always start recording a few seconds before someone speaks, and leave a few seconds after the end before pressing the stop button. This buffer of silence/ambient sound/video is very important for later editing.

• Camera position: keep the flipcam at least an arms-length away from the interviewer, as the mic is not very strong and the zoom on a flip cam is not very good and results in shaky video quality.

• Always check the volume level you are recording at.

• If you are recording in a noisy environment try and move away from the noise, as the mic is omni-directional, which means it picks up everything. Move closer to the person you are recording.

• Do not pan too fast with the flipcam as the video quality will not be good, if you want to move, move slowly.

• Avoid zooming with the flip cam, rather move closer to what you are recording for a better video quality.

• Hold your camera level. However, the slightest tilt of your camera can keep your photo from being straight. Some cameras have grids to help you with this. But even without this camera feature, just being aware of this can help.

• Rather then using the zoom on the camera, try and move closer to what you are trying to capture – this will keep the quality of the image and reinforce your subject - what it is that you want to capture.

• When you learn basic photography it’s important to start with using available light (also called ambient light). Photography is all about light - the word literally means ‘painting with light’. The best times of day to make beautiful photographs are early morning and later afternoon to get that beautiful golden glow in your photos. Don’t always just rely on the flash – play around and with a few options to see what your image is like without using the flash.

• Not everyone has a very good steady hand, there is a feature on digital cameras that lessens handshake, put remember especially if you are using the zoom that a shaky image is more prominent. If you do not have a tripod use your hands as a tripod by putting your elbows against a table to steady the camera.

• Composition is very important, know what you want to take a picture of, and try and imagine what you want it to look like before you take it. For example with a group shot you would want the people to be in the middle of the frame (However, there are other times when doing so will only generate a very boring picture. Play around with composition, and take a few options. For instance if you are taking a picture of one subject, play with maybe placing them on the right-hand-side of the frame, not only in the middle.)

• Think of the camera display screen as the frame – do you like what you see in the frame?

Writing:

• Always start writing from a point of what you know (speak to friends/family/community members about your topic) – it makes for a more interesting and true story.

• Then you need to dig deeper and research. Make sure you have the latest information available on your topic. (You can use the Internet, information from local NGOs, books.)

• You will need to decide on the style of writing you want to go for. Remember we’re not here for fiction, but for real stories. This doesn’t mean it has to be boring. For instance an interview doesn’t have to be a straight Q&A. You can write it in the style of a feature article – where you use the answers as direct quotes and mix it in-between other information.

• Your structure is also very important. You may want to plot out how you want your written article to turn out – using bullet-points or a mind map. Remember what we spoke about in narrative and story telling (beginning, middle and end).

• Don’t write in long sentences, you will lose your reader. Always think short and simple.

• Describe what you see, hear, feel, and smell. What sounds more interesting: ‘The
boy ran to the store’ or ‘The tall, skinny boy ran quickly to the store’. Show. Don’t tell!

- Use correct spelling, punctuation, and grammar. Not everyone notices when it is done well, but everyone will see your mistakes clearly.
- Always use the active voice: Active - The boy hit the ball. Passive - The ball was hit by the boy.
- Once you’re done, read all the words out loud in the order in which you’ve written them. This is the best self-editing technique. You will find awkward places or unclear references as soon as the words are out of your mouth. Underline and fix them.

After recording: Logging system

You need a system of labelling so that you can keep track of what you have recorded/taken pictures of. All equipment must be labelled with a number, and have a logbook (a book where you write down your recordings/images—loggings) with the same number.

Logging your recordings/images is just as important as the recording itself, because if you don’t know where or what your recording/image is, you might as well not have captured anything.

Example of how to log:

<table>
<thead>
<tr>
<th>Recorder no:</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>File:</td>
<td>DR 0000 0003</td>
</tr>
<tr>
<td>Reporter:</td>
<td>Samuel Banda</td>
</tr>
<tr>
<td>Date:</td>
<td>February 15th, 2011</td>
</tr>
<tr>
<td>Topic:</td>
<td>Recycling in schools</td>
</tr>
<tr>
<td>Person spoken to:</td>
<td>Interview with school principal, Mr Kondwani Sata</td>
</tr>
</tbody>
</table>

Environments for recording:

Q: If you want a quiet interview, what type of environment do you think you should record in?

Radio A: Try to sit in a room with closed curtains and a carpet (where you know no one will come in and disturb you), as this minimizes the hollow sound you can get in many rooms. Set everything up the way you would like it before you start. Be sure to check for interfering noise, like air conditioners, fluorescent lights, refrigerators, traffic, radios, or noisy crumpling of sweet wrappers. Turn off noisy appliances or move away from them.

Video A: Find a room where you know no one will come in and disturb you and the lighting is good, preferably a room that is not empty as this minimizes the hollow sound you can get in many rooms. Set everything up the way you would like it before you start. Never choose a too busy background or one that is very boring – like a blank wall. Be sure to check for interfering noises, like air conditioners, fluorescent lights, refrigerators, traffic, radios, or noisy crumpling of sweet wrappers. Turn off noisy appliances or move away from them.

Photo A: Find a place, outside or inside with good lighting. Never choose a too busy background or one that is very boring – like a blank wall. Make sure the person/place/subject you are taking a picture of relates to your topic directly. Think of composition too, if you want to take a profile picture you don’t have to take a picture of the whole person, you can just take of their head to shoulders.

Q: What should you do if music is playing?
A: You can either ask for the music to be turned off, if this is not possible you can move away from the music. Keep in mind that a musical background is very distracting. Loud hums are also difficult, because they add nothing and make it hard to hear what the person is saying.

Q: What if the person I am recording doesn’t want to show their face?
A: Remember what we discussed about consent, if an interviewee allows you to write an article about them or audio record them but does not want to share who they are you need to respect this. If a person does not want to be photographed, you could ask if they are OK with you photographing them doing something that doesn’t show their face. For example, if you interview someone living with HIV, you could take a picture of their hands with the ARV tablets in them.

Interviewing

Before your interview:

1. Decide on a topic.
2. Figure out what you want from your interview—expert advice or personal experience?
3. Find a person who knows about your topic and will be able to give you the information you want.
4. Find out as much as you can about the person you’re interviewing before you interview them.
5. Write up a few questions to ask, but remember you don’t have to stick to these questions.
6. Remember to ask follow-up questions too.
7. Make sure your interview has a narrative structure: beginning, middle, and end. Like a conversation.
During your interview:

1. Approach the person you want to interview. Always be polite and respectful. Explain who you are and what you are doing.
2. Ask them for their consent to record/write down the interview and broadcast/publish it. If you want to take pictures of the person, ask them for their consent.
3. Inform them that you may edit the interview too.
4. Organise to meet the person you are interviewing, keeping in mind the recording environment.
5. Start by asking the interviewee to introduce himself/herself and to tell us something about them, "My name is so and so, and I am this and that…" Let them determine how to introduce themselves, or if you need something specific, you might want to suggest what is needed in the introduction.
6. Remember to always hold the mic/any equipment yourself. Never give it over to the person you are interviewing. You must keep control of the equipment and interview at all times.
7. From the very beginning try to make the interviewee feel comfortable and to ignore the fact that there’s a recorder in her or his face. Keep eye contact!
8. Watch out for your own natural conversational responses (like uh-huhs or laughter). Try to use quiet responses: a concerned nod, silent laughter.
9. Don’t only ask questions. Get the person you are interviewing to do things too. Get them to describe what they are doing or seeing. Have them take you on an audio tour of the location, or talk about things that allow your audience to really understand and imagine.
10. Converse with your interviewee. Don’t just read questions from a list. If a question comes to mind, or something is unclear ask about it!
11. Don’t be afraid of pauses in the interview—don’t just jump in to get rid of silence. Give the person you are interviewing a chance to think. The best statements often come out of silences.
12. Feel free to ask them if there’s anything they would like to add.
13. At the end, thank the interviewee, and end the conversation. Don’t turn your recorder off until the interviewee has left the room.

Ask the right questions:

- Avoid asking questions that require short answers, for example, “What is your name?” Rather say, “Tell me about yourself…”
- Ask questions that don’t allow yes or no answers. If they say ‘yes’ or ‘no,’ always ask ‘why’?
- While you are interviewing someone, if they say something very interesting and unexpected, ask a follow-up question.
- Listen and respond to what your interviewee says.
- Avoid questions that suggest what the answer should be. For example, “Making radio must be fun, right?” A better way to ask this question would be, “Tell me what you think about producing radio?”
- Don’t ask two questions at the same time—people usually only answer the second one.

Consent

Consent is about getting permission. Just as your facilitators needed to get your permission to be a part of the media project and to be allowed to use your recordings, you too need to get consent from the people you interview.

What does it mean to be broadcast/published?

It is very important that you fully explain what it means to have, for example, a recording broadcast on radio and shared with the community. When a radio/video story is played widely, we say it is broadcast. When an image or article is read or seen widely, we say it is published.

Why is it important to think about this when talking about consent? Think about what would happen if you interviewed a fellow learner about a teacher who was failing to teach his pupils anything. What would happen if that story was played on the community radio station and suddenly everyone in the community heard the learner talking about her teacher in this way? What might the effects be for her? Would she want to accept those consequences?

Even though media may be made in the privacy and safety of the workshops or in your home, they can take on a different meaning once they are out in the world.
Get consent from the people you interview or speak to:

Tell your interviewees what they are being interviewed for, and that it could be broadcast on the radio.
For example, “Hi, My Name is ____, and I would like to ask you a few questions about _____ for a program that might be aired on ____ FM. Is that OK with you?”
Make sure to always get the full name (get the spelling right!), age, and contact details of interviewees (write it in the log book). Let them know if and when their contribution might be broadcast/published. Also make sure they know how to contact you, in case they change their mind and don’t want you to use the interview anymore. Consent is a two-way street.

Consent can change:

Even when people have given you permission to use the media you captured, it’s very important to remember that they always have the right to change their minds. Make it clear that their recordings/images may be used in public, unless they tell you they do not want it to be public.

Don’t name others in recordings:

When recording/writing a story, always repeat the importance of not specifically naming other people who are not involved in the interview, especially when talking about sensitive topics, for example: HIV and AIDS or gangsterism. When talking about someone else in a story, use a generic label (friend, relative, teacher, etc.), and avoid real names.

Ethics

As a reporter there are moral principles and standards you need to follow and stick to. As a youth reporter you have a responsibility to produce media that is:

1. Fair: the media you produce needs to expresses different points of view.
2. Accurate: the information you use is correct to the best of your knowledge.
3. Respectful: shows consideration to the people you interview (even if you don’t agree with them) and the topic.
4. Accountable: if you make a mistake you must own up to it and correct it.

Youth reporters must:

• Do no harm.
• Never get paid or pay someone for anything (this can also be in the form of gifts).
• Always check your facts.
• If in doubt about something leave it out.

• Never state the name of someone that gave you information or that you interviewed who asked you not to mention his or her name.
• Think of the consequences of your show, and how it takes on a life of its own once it is broadcast.
• Always ask yourself, “Who benefits from this story?” Remember you are producing the media for your audience and people in your community.

Teamwork

Teamwork is extremely important for the success of your media project. Teamwork and unselfishness create the backbone of a great team. You can be a group of superstar youth reporters, but if you don’t work well together, chances are you are not going to produce great media.

How to work as a team:

1. Make sure everyone understands the aim of the show and agrees on it.
2. Openly encourage and support one another.
3. Always have open communication—if someone is confused or uncertain they must always feel that they can ask questions.
4. Each person must know what their role is and what responsibilities they have.
5. You must all respect each other and treat each other as equals.
6. No one role is better than another because together you make the show.
7. Everyone must be committed to the project and to producing great media.

Who does what?

There are different roles that need to be filled by your team. Each role has different responsibilities, and each role is important. If there are lots of people in a team, then two people can take on one role. And if there are too few people in a team, one person can take on two roles.

Remember that you might need to combine different forms of media, for example writing and photography – therefore see what roles are needed and don’t double-up.

Make sure to divide the tasks among your team by creating different roles for each
person to cover:

RADIO:

i. Presenter/s
This is the person/people that hosts the show live in studio (or pre-recorded)

ii. Sound engineers
This is the person in charge of how the show sounds (mic levels) and the recording of the show.

iii. Producer/s
This is the person who does all the organising and makes sure the production of all show items runs smoothly.

iv. Researchers
These are the people who find out about the topic you have chosen for your show, including facts, additional information and possible interviews for the show.

v. Reporters
The people who will produce, organise, and do the interview/s and the pre-recorded audio for the show.

vi. Call screeners (if you are having live audience participation)
This is the person who will first speak to people that phone in and check what they want to say. Call screeners will inform them that they must be respectful and not use defamatory words.

VIDEO:

i. Flipcam recorder
This is the person in charge of recording the video, and making sure all technical aspects are working.

ii. Producer/s
This is the person who does all the organising and makes sure the production runs smoothly. For instance, making sure the interviewee is there, that everyone knows their roles.

iii. Researchers
These are the people who find out about the topic you have chosen—including facts, additional information, and possible interviews for the show.

iv. Reporters
The people who will produce, organise, and do the interview/s

PHOTOGRAPHY:

i. Photographer
The person who will be in charge of taking the images and making sure all the technical elements are working.

ii. Producer/s
This is the person who does all the organising and makes sure everything you need is available—for instance the people that need to be photographed, any props, making sure the location you wanted to photograph in is open/available.

WRITING:

i. Reporter
The person who will produce the written article, and do any interviews.

ii. Producer/s
This is the person who does all the organising and makes sure the production runs smoothly. For instance, making sure the interviewee is there, that everyone knows what their roles are.

iii. Producer/s
This is the person who does all the organising and makes sure, the reporter knows when and where the interview is, finds newsletters/community newspapers that will publish the article.

iv. Researchers
These are the people who find out about the topic you have chosen—including facts, additional information, and possible interviews for the show.
CHAPTER TWO: HOW TO PREPARE FOR YOUR SHOW

In radio, preparation is everything. Without a firm structure to follow for each radio show, things can really get out of hand, and you’ll end up with a radio show that is not even close to as good as it could be.

In this section we will be covering the steps you need to take when preparing your show:

• Idea development
• Choosing a topic
• Production schedule
• Radio features
• Show outline

Idea development

Sometimes it can feel like it’s really hard to find a topic for your show, but you can save a lot of time by developing a broadcast calendar.

Keep a broadcast calendar, a large makeshift list of upcoming show dates, where you can take note of when important things are happening and potential topic ideas. This makes it easier to slot in topics for your shows.

1. Read the local and national newspapers to see what is topical at the moment or for important events coming up, like the local elections.

2. Ask your community or listeners what they are interested in or would like to hear about.

3. Research and mark up important international campaign days on your show calendar, for example:
   - 8 March – International Women’s Day
   - 22 March – World Water Day
   - 13 June – International Children’s Day
   - 1 December – World AIDS day
   For all the International Days of Observance visit www.un.org/observances

   If you want to do a show for a certain holiday, all of your interviews must be done well in advance of the day!

4. Research and diarise important days of celebration or public holidays for your country.
Exactly how you would develop ideas for your radio show, you can do the same for other forms of media too. A way to lessen your load would be to make a general topics/ideas calendar that you could then use for your radio show as well as your articles/videos/photographs.

Choosing a topic for your show

1. Think about what your typical listener is like. What are their interests, aspirations, and leisure activities? Do they have families? How old are they? Where do they go to school and hang out? Where do they get their information? When you think of a topic, think back to your listener and whether this will benefit or be of interest to them.

2. Write a list—and outline—of the community-based organisations in your area. What issues do they work with? Would you say the issues they represent reflect the concerns of the community? Would the issues they work with make a good show topic?

3. What issues are people most interested in or passionate about, in your community?

4. What issues in your community do you think are important but are not getting much attention?

5. How could you cover these issues? There are many angles or ways you can cover your show topics. For example, if you wanted to cover the issue of HIV and AIDS you could talk about:
   - Prevention
   - Treatment and care
   - Support and services
   - Youth and HIV and AIDS
   - Knowing the epidemic
   - Knowing your status
   - Accessing treatment and services
   - Dealing with denial, stigma, and discrimination

You choose your angle by thinking about your listener or audience. A good way to figure out what angle would work best for your community is by answering the following questions:

<table>
<thead>
<tr>
<th>What angle is more important or relevant to our community/listeners?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does our community know about the topic already?</td>
</tr>
<tr>
<td>What do we think our listeners want to know? (You can hold a focus group to find this out, or simply ask people you know.)</td>
</tr>
<tr>
<td>What do we want our listeners to come away with once they have listened to our show?</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

6. Once you’ve chosen the angle for the show, do not throw away the other angles you considered. File them—keep a book where you keep ideas for future shows.

7. Once you’ve decided on the issue/theme and thought through which angle to take, you should then think of the different ways you could discuss the angle in the show and who you can interview or talk to.

Your topic and angle does not always have to include the predictable people or organisations to interview or talk to. If you’re doing a show on HIV and AIDS and you’ve narrowed your topic down to ‘knowing your status’, think of the obvious people you could speak to (a nurse, a HIV and AIDS organisation, and a HIV positive person). But also think of the not so obvious characters who may add a lot to the story (like the receptionist at the HIV testing clinic, the counsellors at the clinic, a person who is going to get tested).

The same system used to figure out what topic you want to use for a radio show, can be used when you are trying to find a topic for an article, video or photograph. Ask yourself the same questions when choosing an issue and an angle to work with.
**Production schedule**

It is very important to have a plan for every show. Everyone should have different things to do, and a proper structure will help you all know what you have to do and when it needs to be done. Here is an example of a production schedule for you to follow:

<table>
<thead>
<tr>
<th><strong>PRE-PRODUCTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Choose a topic</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*Your entire team</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*Choose a location that is easy for everyone to get to, and one where you can all discuss and concentrate.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*Have your first meeting at least a week before the show.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Choose a topic for the show. Decide on an angle and allocate roles to people in your team.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PRE-PRODUCTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Planning the show</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*Your entire team</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*Choose a location that is easy for everyone to get to, and one where you can all discuss and concentrate.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*Give yourselves at least two days to research the topic and think of people or organisations you can talk to.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Once you’ve done your research, you can plan your show. Think about:</td>
</tr>
<tr>
<td></td>
<td>- Who you want to interview.</td>
</tr>
<tr>
<td></td>
<td>- What organisations you can talk to.</td>
</tr>
<tr>
<td></td>
<td>- The types of radio features you will produce.</td>
</tr>
<tr>
<td></td>
<td>Once you’ve decided these things you can draw a rough show outline to make sense of the running order of the show.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PRODUCTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Scripting</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*Whoever has been assigned the role to write the script.</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*Preferably at the radio station, where you can ask for help.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*Give yourselves a day to write the script. You don’t have to write everything out. But it’s important to have intros and conclusions (outros).</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>By now you should have decided on a running order (show outline) for the show, and who you are going to interview in your community, as well as what radio features you will produce. You can now string the show together with words.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PRODUCTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Final Preparation</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*The entire team</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*Preferably at the radio station.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*This should be a day or two before your radio show.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>You should now have your script done, your radio features completed, and have organised your live interview. Now you need to:</td>
</tr>
<tr>
<td></td>
<td>- Finalise your show clock.</td>
</tr>
<tr>
<td></td>
<td>- Run through the show together as if you were on air. The hosts practice how to voice the script, the sound engineer gets to know sound levels, when to play music and the radio features, (This will allow you to see where there are things that need to be moved around or changed.)</td>
</tr>
<tr>
<td></td>
<td>- Organise a back up plan (like music, facts and figures, news) in case something goes wrong in studio.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>ON AIR</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Presenting the radio show</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*The hosts, producer and sound engineer</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*In studio at the radio station.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*The day your show goes on air.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>You’ve done all the hard work, now run with it and have fun! Also remember your back-up plans in case anything goes wrong.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>POST-PRODUCTION</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What?</strong></td>
<td>Debrief</td>
</tr>
<tr>
<td><strong>Who?</strong></td>
<td>*The entire team</td>
</tr>
<tr>
<td><strong>Where?</strong></td>
<td>*At the radio station or wherever else it is easy to meet and play the show for everyone to hear.</td>
</tr>
<tr>
<td><strong>Date &amp; Time</strong></td>
<td>*Preferably the day after the show.</td>
</tr>
<tr>
<td><strong>Details</strong></td>
<td>Listen back and assess the show:</td>
</tr>
<tr>
<td></td>
<td>- What went right and wrong?</td>
</tr>
<tr>
<td></td>
<td>- How can you improve the next show from what you have learnt?</td>
</tr>
<tr>
<td></td>
<td>- Plan a meeting with the team for the next show.</td>
</tr>
</tbody>
</table>
The same production schedule you use for a radio show can be used when you are producing weekly articles/videos/images too. All media formats have the same production steps: pre-production, production and post-production (the only one you might skip out is the live broadcast). For example if you were producing four articles a month:

- Pre-production: deciding on roles, choosing topics for different articles, and deciding on deadlines
- Production: reporters, researchers and producers finding interviewees, information and facts and doing the interviews and writing them into articles.
- Production: Producer and photographer getting images for the articles
- Production: Finding suitable organisations/community newspapers who would be interested in your articles or publishing them on the Internet.
- Post-production: looking at how you could improve the media you produced and following up with the newspapers or organisations about what they thought and if they would like more articles.

Features

Features are where you really get to be creative with the topic and angle you have chosen.

Radio features are ways for you to talk about your show topic, without always having to talk! They are audio packages that you produce to play on your shows.

In a 30-minute radio show, you can produce up to eight different types of radio features, depending on their length.

There are several types of radio features you can produce for your radio shows, using all the skills you’ve learnt. Decide who you can speak to, and how you would like to speak to them by choosing the types of radio features you want to produce:

1. Audio postcard (length: 3 min)
   i. An audio postcard is an audio description of a place that gives the listener the feeling that he or she is there.
   ii. Think about what you can hear, see, and feel when you think of the topic using ambient sound (background sound), natural sound (specific sound effects that place you) and voice (interview or conversation, description). Your listeners learn and understand through sound.

   For example, if you were doing a show on ‘Knowing your HIV status’ you could do an audio postcard of an HIV and AIDS testing clinic. Think about what sounds you would hear: the phones ringing, the receptionist answering the phone, people walking about, people chatting in the reception. Then imagine you were blind, and had to describe the place—the screeching of the waiting room chairs against the floor, the phones ringing, the filling cabinets opening and closing, the nurses calling out patients names. Then think of someone in this place that you could interview, like the receptionist at the testing clinic, interview them about the place they work in or get them to give you a tour.

Remember that you can adapt the audio postcard feature to suit writing and photography:

   i. Reporting: description of a place.
      Imagine you need to describe the place, and how you experience it, to someone who has never been out of his or her house.

   ii. Travel writing: written tour.
      What are the interesting facts, what are the activities you can do at this place? Still using the description and detail of storytelling, but making it informative about what you can do in the place you have chosen.

   iii. Interview a person in this place.
      There may be very interesting people in your chosen location, or someone who could tell you a lot more about the place. For example if you are doing a written postcard about the local police station you could interview the captain. An interview cannot stand on it’s own as a written postcard, you need to combine it with either travel writing or reporting.

Photography:

When taking pictures to capture a place, you need to think about what they want to take a picture of. What object or environment or person will describe the place in an image. For instance if your place was the Saturday market—you could take a picture of the whole market. But you could also take close-up shots of the objects they sell, or a market-saler in action.
2. Audio commentary (length: 2 min)
   i. An audio commentary is just that—recording someone expressing their point of view or opinion on the topic you have chosen.
   ii. Audio commentaries allow people to express their thoughts and why they believe what they do, using a personal story to narrate their experience of a particular issue. It is often written-out beforehand and read, but can also be talked through from a few bullet points on a page. This allows listeners to hear different opinions and points of view on your show topic.
   iii. For example, you could get the opinion of a youth leader on why they think it is important to know your HIV status, and get tested regularly.

3. Audio profile (length: 2 min)
   i. An audio profile uses ambient, natural and voice to outline a person who does something interesting, related to your show topic.
   ii. Audio profiles are more focused on a person, but you can record the person telling you about himself or herself with ambient and natural sound too. It allows your listeners to find out about someone interesting in your community and what they do.
   iii. For example, you could profile a nurse that works in the HIV clinic, and ask her about what she does at work, her experiences of HIV testing, what she or he likes or dislikes about being a nurse.

4. Public service announcement [PSA] (length: 30 seconds)
   i. A public service announcement (PSA) is an advertisement that delivers a message about a social issue.
   ii. A PSA allows you to quickly and neatly ‘sell’ something, like an advert, but a PSA tries to ‘sell’ a social cause, lifestyle, or a certain behaviour to your listeners.
   iii. For example you could produce a PSA on the benefits of getting tested for HIV regularly.

Again, you can adapt the audio commentary feature to suit writing:

Writing:
You could use what you wrote out as well as what you recorded and adapt it for an article that expresses your opinion on a topic. The article could also follow the same structure as the audio commentary: first expressing what the issue is and why you disagree or agree with it. Then going into your ‘argument’ where you use personal and factual information to support your point of view. Ending your article with a strong statement or ending thought in favour of your opinion.

Again, you can adapt the audio profile feature to suit writing and photography:

Writing:
What you recorded can be adapted into an article that describes the person you produced an audio profile on. The article could also follow the same structure as the audio profile: first you could detail the ambient sound, then go into introducing the person, describing in more detail who they are and what they are, and then ending with a strong conclusion about the person. For example, if it was a nurse working at an HIV clinic: “As you open the doors at the HIV clinic, the slam hard behind you, but once you enter you are greeted by a friendly voice, the sounds of chairs scraping against cement echo in the room. This is where Sister Sarah works, she is a nurse here at the HIV clinic…”

Photography:
A profile is also the outline of a person’s face – and this directly fits with photography. You could then take a profile picture of the person you have written a profile article about. Or an action shot of the person doing what you have described in the article.

Again, you can adapt the audio profile feature to suit video, writing and photography:

Video:
You can record a drama skit of the message you are trying to get across - get creative in the way you express your message through acting. It is good to record the rehearsals, as it helps to co-ordinate the recording.

Writing & Photography:
You can photograph one moment (enactment), place or object that would sum up the problem or solution to the message you have decided on. Then get creative with a catchy, short, simple, one-line message to put with your image to create a PSA poster.
5. **Live interview (5 – 10 min)**

   i. When the hosts of a radio show invite someone to the studio to have a live interview with them. The hosts can ask the interviewee/s questions and have a discussion around the show topic.

   ii. Interviews are an easy way to allow your listeners to learn about your show topic, through asking someone who knows about the topic (not necessarily an expert).

   iii. For example you could interview a counsellor that works in the HIV testing clinic about the steps to take to get tested, what it’s like to get tested, and why it’s important. Refer to pg15

Writing and video interviews are almost exactly the same as a radio interview (live or pre-recorded) the only difference you need to watch out for are the technical tips. Refer to page9-12

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**Show outline**

Once you've decided on the type of radio features you are going to produce for your show and what they will be about, the next step is to write out a rough show outline. A show outline will help you work out the running order of the show. You can then play around and figure out what works where. Some great ideas won’t make the cut at the end of the day, file them and think about how you could include them in your future shows.

If you wanted to get creative with video, you could produce a monthly video talk show or a youth community version of ‘video news’. You could then use the same structure as the show outline below. But remember the limitations of the flipcam when recording. Refer to page11

---

**Example of a show outline:**

<table>
<thead>
<tr>
<th>Section of the show</th>
<th>$\text{Scripting}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Play the show jingle. Welcome to the show, hosts introduce the topic.</td>
</tr>
<tr>
<td>Intro audio postcard</td>
<td>Introduce your audio postcard of the HIV testing clinic and who you spoke to.</td>
</tr>
<tr>
<td>Audio postcard</td>
<td>Play audio postcard</td>
</tr>
<tr>
<td>Outro audio postcard</td>
<td>Hosts recap what the audio postcard was about, what they learnt, and what stood out for them.</td>
</tr>
<tr>
<td>Music transition</td>
<td>Play music</td>
</tr>
<tr>
<td>Intro audio commentary</td>
<td>Introduce the youth leader you spoke to, and tell your listeners she or he will be sharing their opinion on why she or he believes it is important to get tested for HIV.</td>
</tr>
<tr>
<td>Audio commentary</td>
<td>Play audio commentary</td>
</tr>
<tr>
<td>Outro commentary</td>
<td>Hosts recap what they heard, highlighting important parts.</td>
</tr>
<tr>
<td>Music transition &amp; jingle</td>
<td>Play music &amp; jingle</td>
</tr>
<tr>
<td>Intro audio profile</td>
<td>Hosts introduce the nurse they spoke to and say that she will be telling us what it’s like to be a nurse in a HIV testing clinic.</td>
</tr>
<tr>
<td>Audio profile</td>
<td>Play audio profile</td>
</tr>
<tr>
<td>Outro audio profile</td>
<td>Hosts recap what they heard and what was important about the role of nurses in HIV testing clinics. Hosts then recap the show topic and what they are talking about.</td>
</tr>
<tr>
<td>Music transition</td>
<td>Play music</td>
</tr>
<tr>
<td>Intro interview</td>
<td>Guests recap what the show is about today, and introduce the counsellor they will be interviewing, stating her/his name, what she/he does and where she/he works.</td>
</tr>
<tr>
<td>Interview</td>
<td>Interview the counsellor</td>
</tr>
<tr>
<td>Outro interview</td>
<td>Round off the interview with a concluding sentence of what you learnt and thank the counsellor for coming to the show.</td>
</tr>
<tr>
<td>Music transition &amp; jingle</td>
<td>Play music &amp; jingle</td>
</tr>
<tr>
<td>PSA</td>
<td>Play the PSA you produced about the benefits of regularly getting tested for HIV.</td>
</tr>
<tr>
<td>Outro the show</td>
<td>Give a quick run down of the show, important organisations and their numbers, introduce next week’s topic, and say goodbye.</td>
</tr>
<tr>
<td>Music transition</td>
<td>End</td>
</tr>
</tbody>
</table>

---

In your radio shows, you can use music to transition between different parts of the show, or as a breather between interviews and radio features. Your radio show is not a music show, so use it in moderation and think about the type of music you use. Do the words in the song contradict what your topic is about? Does it have a positive message? Is it too distracting?
CHAPTER THREE: HOW TO PRODUCE YOUR RADIO SHOW

Once all the preparation and structure outline for the show is complete, it’s time to fill in the outline with the content. Production is when all of your planning comes to life and you get to be creative with your show.

This section covers all you need to know when you start making the show outline into a ‘reality’:

- Producing your radio features
- Writing your script
- Finalised show clock
- ‘Speaking’ your script
- Plan B

Producing your radio features

You have already decided what your radio features will be. Now it’s time to produce your audio packages for the show:

1. Identify people you can interview. Refer to pg13
2. Arrange your interview.
3. Always have a plan B (and C) in place incase your arrangements fall through.
4. Make sure you’ve done research on the topic and interviewee.
5. Prepare questions. Refer to pg15
6. Check all the equipment before going out to record. Refer to pg9
7. Record at least one minute of natural sound of your environment.
8. If you need sound effects, think about what sounds would tell you exactly where you are and record them.
9. Log all your recordings in the logbook. Refer to pg12
10. If you have time, play your radio feature to someone in the team and get his or her feedback.

Writing Your script

Once you’ve decided on the running order of your show, and know what your radio features are, you can use your show outline to write your radio script. Writing for radio is very different from writing an essay for school. In radio you write how you speak, because when you are on air you’re not going to read the script, you’re going to ‘speak’ the script. So don’t feel intimidated—write as if you are speaking to a friend and be yourself!
Tips on how to write a radio script:

- Write how you speak.
- Keep it short. Write one idea or thought per sentence.
- Use contractions, like I’ll (not I will) or don’t (not do not).
- Talk directly to your listener, using words like ‘you’, ‘me’, ‘us’, ‘we’.
- Remember to introduce your radio features and to have a concluding statement (outro) too.
- Paint pictures with your words. You are trying to get the listener to imagine and see what you are talking about.

Script example: Knowing your status

Host 1: It’s just gone [TIME] and you’re in time for the [NAME OF SHOW] on [NAME OF RADIO STATION]. My name is [NAME]…
Host 2: And my name is [NAME], and today’s show is all about knowing your status! And we’re not talking about money; we’re talking about your HIV status.
Host 1: We’ll be talking about why it’s important to get tested, how you can get tested and what the benefits are of knowing your status.
Host 2: But before we get into all of that, do you know what HIV and AIDS stands for and how they are related?
Host 1: That’s a very good question [HOST 2’S NAME]. HIV stands for Human Immunodeficiency Virus. AIDS stands for Acquired Immunodeficiency Syndrome. HIV is the virus that causes the disease AIDS. The immune system keeps the body healthy and working, but HIV destroys the immune system. Once you start getting sick it means HIV has developed into AIDS…
Host 2: And the only sure way to know you have HIV is to get your blood tested.
Host 1: We have a couple of HIV clinics in our community where you can get tested, like [NAMES OF HIV CLINICS].
Host 2: We were lucky enough to get shown around [NAME OF HIV CLINIC] by [NAME OF RECEPTIONIST] who works as a receptionist.
Host 1: Let’s see what it’s like!

[PLAY AUDIO POSTCARD]

Host 2: I’ve always thought of HIV clinics as a scary place, but it’s not at all! Everyone sounds so friendly.
Host 1: Yes, it’s funny how we think a place is scary without ever having been there, thank you [RECEPTIONIST’S NAME] for showing us what it really is like in a HIV clinic.

[PLAY TRANSITION MUSIC]

Host 1: On today’s show we are talking about knowing your HIV status.
Host 2: Getting tested is important not only for protecting yourself, but for the people you love too. Whether you’re making sure you’re HIV negative, or whether you find out sooner that you’re living with HIV and help your self earlier—it’s all very good reasons to get tested regularly.
Host 1: We wanted to find out what young people think about knowing their status, so we spoke to [YOUTH LEADER’S NAME] about what [she/he] thinks about getting tested regularly.

[PLAY AUDIO COMMENTARY]

Host 2: Wow, that was very powerful! [YOUTH LEADER’S NAME] definitely believes that getting tested is important for us to do as young people.

[FADE UP TRANSITION MUSIC]

Host 1: But why is it so important to get tested regularly?
Host 2: Well, there’s no better person to answer that then a nurse working in a HIV clinic.
Host 1: [NURSES NAME] told us all about what she does, and what her job is about.

[PLAY AUDIO PROFILE]

Host 2: You have to be really strong to be a nurse, having to deal with people’s lives everyday! I have so much more respect for them now that [NURSES’S NAME] has shared with us what she does at [INSERT NAME OF HIV CLINIC].

[FADE UP TRANSITION MUSIC]

Host 1: If you’ve just tuned in to [INSERT RADIO STATION] you’re listening to [INSERT NAME OF SHOW] and we have a very special guest that has just joined us in studio.
Host 2: [NAME OF PERSON] is from the [NAME OF ORGANISATION] which does work with [INSERT THE TYPE OF HIV and AIDS WORK THE ORGANISATION DOES]. Welcome [INSERT NAME OF GUEST]. It’s great to have you with us today!

Questions for your interview:
1. What does it mean to get tested?
2. Can you explain how they test for HIV?
3. Why is it important to get tested regularly?
4. Where can we go to get tested in our local area?
5. Can you describe how HIV has affected our local community?
6. Can you tell us how getting tested regularly for HIV will help our community fight against this virus?
Host 1: Thank you very much for joining us on the show today [NAME OF GUEST].
Host 2: It’s been so interesting to learn about the basics of getting an HIV test, but also why it’s important and how by just getting tested we can fight HIV and AIDS in our community.

[FADE UP TRANSITION MUSIC]
[FADE DOWN TRANSITION MUSIC]
[PLAY PSA]
[FADE UP TRANSITION MUSIC]
[FADE DOWN TRANSITION MUSIC]
[PLAY SHOW JINGLE]

Host 1: Getting tested is not something we should be scared of, it’s something we should welcome, because it does so much good—we protect people we love and we protect ourselves when we get tested for HIV regularly!

Host 1: Next week [DAY] at [TIME] we’ll be talking all about [INSERT NEXT WEEK’S SHOW TOPIC]. So don’t forget to tune into [NAME OF RADIO STATION] for the [NAME OF SHOW].
Host 1 & 2: Till then, it’s bye from us for now!

By the time you are writing your script, you should already have decided and organised who will be coming into the studio for the live interview and what your audio features will be. Your script should also contain the questions you have thought of to ask the person you are interviewing on the show topic.

Finalised Show clock

Now that your script has been written, your radio features produced, and your live interview organised, you can now produce a finalised show clock. This not only outlines the order and content of the show, but also highlights the time given to each section. That way you can keep track of getting everything that needs to be said and shared done in your 30-minute radio show!

A show clock is like a visual tool, helping the presenters, a sound engineer, and producers to all stay on the same page and make the show flow properly.

Example of a show clock:

<table>
<thead>
<tr>
<th>Section of the show</th>
<th>Time</th>
<th>Total time left</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro to the show</td>
<td>2 minutes</td>
<td>28 minutes</td>
</tr>
<tr>
<td>Intro audio postcard</td>
<td>30 sec</td>
<td>27.30 min</td>
</tr>
<tr>
<td>Audio postcard</td>
<td>3 min</td>
<td>24.30 min</td>
</tr>
<tr>
<td>Outro audio postcard</td>
<td>30 sec</td>
<td>24 min</td>
</tr>
<tr>
<td>Play transition music</td>
<td>30 sec</td>
<td>23.30 min</td>
</tr>
<tr>
<td>Recap show and intro audio commentary</td>
<td>1 min</td>
<td>22.30 min</td>
</tr>
<tr>
<td>Audio commentary</td>
<td>3 min</td>
<td>19.30 min</td>
</tr>
<tr>
<td>Play transition music and show jingle</td>
<td>1 min</td>
<td>18.30 min</td>
</tr>
<tr>
<td>Intro audio profile</td>
<td>30 sec</td>
<td>18 min</td>
</tr>
<tr>
<td>Play audio profile</td>
<td>3 min</td>
<td>15 min</td>
</tr>
<tr>
<td>Outro audio profile</td>
<td>30 sec</td>
<td>14.30 min</td>
</tr>
<tr>
<td>Play transition music</td>
<td>30 sec</td>
<td>14 min</td>
</tr>
<tr>
<td>Intro interview</td>
<td>30 sec</td>
<td>13.30 min</td>
</tr>
<tr>
<td>Interview</td>
<td>7 min</td>
<td>6.30 min</td>
</tr>
<tr>
<td>Outro interview</td>
<td>30 sec</td>
<td>6 min</td>
</tr>
<tr>
<td>Play transition music</td>
<td>1 min</td>
<td>5 min</td>
</tr>
<tr>
<td>Play PSA</td>
<td>30 sec</td>
<td>4.30 min</td>
</tr>
<tr>
<td>Play transition music and show jingle</td>
<td>30 sec</td>
<td>4 min</td>
</tr>
<tr>
<td>Outro the show</td>
<td>1.30 min</td>
<td>2.30 min</td>
</tr>
<tr>
<td>Play music to end</td>
<td>2.30 min</td>
<td>0 min</td>
</tr>
</tbody>
</table>

Voicing your script

It’s very important to ‘speak’ your script aloud once you’ve written it. This is good practice before you present the show live on air!

‘Speak’ the script as if you were live on air, picking up where you stumble over too-long sentences, or consider whether sections should be rearranged, or pauses inserted.
Warming up and projecting

1. Warm up your face muscles. Physically massage your face and stretch and contract you mouth. Have fun, pull the funniest face you can!

2. Become aware of your breath and your body. Bad posture makes for bad breath control. Be relaxed but open, with your feet firmly planted on the floor.

3. Take one sentence of your script and say it with different emotions attached to it (fear, love, anger, sadness, for example). You can put warmth and friendliness into your voice by reading your script with a smile. Listeners will hear your smile! Intros and outros may especially need that warm feeling.

4. Now take this same sentence and try to say it to another member of the group who is standing about 10 meters away. This is not about screaming but about projecting and enunciating properly. Projection starts from your stomach instead of your throat, so try and speak from your diaphragm instead of your voice box.

What to look out for when ‘speaking your script’:

- Sit up straight, shoulders back, with your neck long and tall.
- Talk to one listener (using “you”).
- Speak clearly and at a good pace.
- Use emotion and feeling while speaking.
- Pause and breathe as if you are having a conversation.
- Smile when you are introducing someone. Just because your listener can’t see you, it doesn’t mean they can’t hear the tone and mood you’re in through your voice.
- Highlight pauses or mark up words you need to emphasise
- Be yourself when you are ‘speaking’ the script.

As you are ‘speaking’ the script, highlight where you need to make changes. Correct the script and finalise it before the show.

Plan B

Always have a back-up plan, because things can go wrong when you are presenting your show live on air.

For instance at the last minute your guest can call and say they are not able to make the interview. Here are examples of filler material to use at a time like this:

- Pre-recorded interview/s
- Extra radio feature/s
- Organise a telephone interview as a Plan B
- Music
- Emergency fillers (‘Did You Know’s’ on the topic, news, tips)

It is important to never delete an interview that didn’t fit a particular show. It may work perfectly well for another time and topic, like using it as a Plan B!
CHAPTER FOUR: YOU’RE LIVE ON AIR!

You’ve finished your finalised radio script, organised your live interview, produced your radio features, show clock, and chosen your transition music. Now it’s time for the best part—presenting your show live on air!

Going live on air:

1. Everyone should arrive at least a half an hour before the show starts.

2. The producer will make copies of the finalised show clock for the sound engineer, presenter/s, and for themselves.

3. The producer will make copies of the script for the sound engineer and the presenter/s.

4. The sound engineer will check that all the equipment is working in the studio and check voice levels with the presenters.

5. The sound engineer and producer will double-check that everything is in order and available: radio features, the music, and jingles.

6. The producer will brief the guests before they go into the studio about on-air etiquette and techniques:
   i. Tell them what to expect on air (how to speak into the mic, the on air sign, not moving around and making noises).
   ii. The rules of friendly debate (not interrupting people when they are speaking, responding in a respectful way, not losing your temper).
   iii. The value of being clear and to the point (radio is all about listening, and if you do not speak clearly, or if you speak for too long, people will not follow what you have to say).

7. The producer will create a contact list with everyone’s details, including the guests on the show.
8. The producer will create a ‘production document checklist’. This will help to make sure that everything is in order before the show goes live, checking that:
   i. All radio features are available and working
   ii. All music is available and working
   iii. Contact list
   iv. Show clock (for the presenters, sound engineer, and producer)
   v. Scripts (for the presenters, sound engineer, and producer)
   vi. Plan B

9. Presenter/s should:
   i. Go to the bathroom before the show.
   ii. Don’t chew gum while on air.
   iii. Don’t bring any food into the studio.
   iv. Have water available in a container you can close.
   v. Don’t drink fizzy drinks or any foods that will make you burp before the show.
   vi. While on air, wear comfortable clothing.
   vii. Have good posture throughout the show.

Warming up and projecting

   i. Warm up your face muscles. Physically massage your face and stretch and contract your mouth. Have fun, pull the funniest face you can!

   ii. Become aware of your breath and your body. Bad posture makes for bad breath control. Be relaxed but open, with your feet firmly planted on the floor.

   iii. Take one sentence of your script and say it with different emotions attached to it (fear, love, anger, sadness, for example). You can put warmth and friendliness into your voice by reading your script with a smile. Listeners will hear your smile! Intros and outros may especially need that warm feeling.

   iv. Now take this same sentence and try to say it to another member of the group who is standing about 10 meters away. This is not about screaming but about projecting and enunciating properly. Projection starts from your stomach instead of your throat, so try and speak from your diaphragm instead of your voice box.

CHAPTER FIVE:
GETTING YOUR SHOW OUT THERE

Now that you’ve done all this work, how do you get your radio shows, videos, images and articles out into the world where people can hear them? In this section, we’ll share some ideas about how you can get your shows and recordings out there!

The first thing you want to do is to think about what will work best in your community. Ask yourself:

   i. Do people in your community listen to the radio on their cell phones?
   ii. Do they read local newspapers or organisational newsletters?
   iii. Do they have access to the Internet, and surf the Internet and read online news websites or blogs?
   iv. Do they make use of social networking sites like Facebook? Or is local technology limited to mobile phones and radios?
   v. Do they download audio or listen to podcasts, or watch videos online?

If you don’t have access to computers and the Internet, don’t worry, you can still get plenty of people to hear your show, read your articles, see your photographs and watch your videos!

Ways to get your show out there

1. Radio stations:

   Community radio stations are often in need of good, additional programming, particularly from young people. If you don’t already have a relationship with a community radio station, try calling or emailing the person in charge of programming at your local station. Stations that feature education or youth-oriented slots are good places to start. Explain what you have to offer and that it is free. **Never pay to broadcast programmes.**

   If you do manage to get your show on the radio, remember to advertise it! You can use simple methods like sticking posters to lamp posts and trees to let people know what the show is, and when (and where) to tune in. Or send group text messages to contacts in the participants’ phonebooks.
2. **Schools and local organisations:**
Radio stations are not the only place that will want to make use of the media you produce. Talk to organisations that might have an interest in what you’re doing. If you recorded a video on environmental issues, you can contact environmental organisations to upload your material so people can hear it on the organisation’s website or Facebook page, or they can play it in their own workshops.

You can also approach organisations that link in with topics you have written about or taken images of and see if they would be interested in including your work in their newsletters.

3. **The Internet:**
For those with access to more technology (like editing software and the internet), one of the easiest ways to get your material out into the world is to take advantage of the social networks that so many young people with computer access already use.

You can create a page for your group on a site like Facebook, SoundCloud or YouTube upload your audio/video broadcasts and post links to them. You can generate traffic to your recordings if all the people involved in the project post a link on their individual profiles so that their friends and associates will check it out. You can also set up a blog for your group on Blogspot.com or Wordpress, and all your media you produce can be uploaded onto blog.

4. **Newspapers or magazines**
You can approach national, local and community newspapers to see if they would be interested in featuring the articles and images you produce. You could even suggest they have a monthly or weekly youth column, where your group could regularly feature the media you are producing.

5. **Events**
You can also play pre-recorded shows, or videos at events hosted by youth groups, schools, and NGOs (for example, HIV and AIDS peer educators). Talk to people from relevant organisations and inquire about co-hosting an event where you could even produce a live talk show, and record video interviews.

Check our website: www.childrensradiofoundation.org/tools for more information about various options. You will also find more detailed descriptions for uploading audio and video, basic editing instructions, and more ideas about what to do with what you’ve got.

Whatever you do, the main point is to think strategically and realistically about who you want to have listen to your show or interact with the media you produce, what methods or means they will have to hear your show, where you can play your audio/video or publish your images and articles and how to advertise and broadcast to them.

**Make a concrete plan and get started!**

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**SAMPLE RADIO SHOWS**

We’ve put together eight sample radio shows for you, all based on different topics.

The purpose of the sample radio shows is to guide you through your first eight shows—from choosing a topic to presenting your show on air.

![The sample shows are not complete and ready to go. They are a guide, one you can also use to produce your future shows.](image)

**The sample shows are divided into three parts:**

- **i. Introduction to the topic: cover page**
- **ii. How to prepare for your show: second and third page**
- **iii. How to present your show: back page**

**How to use the sample shows:**

- **i.** Fold out the sample show, so that the cover and back page are next to each other, and the second and third pages are next to each other.

- **ii.** When you are preparing for your show
  You will be using the ‘How to prepare your show’ section.
  The second and third pages of the sample show guide you through the preparation. It takes you through the steps, from choosing your topic, to research, to producing your radio features, scripting, and finalising your show clock.

- **iii.** When you are presenting your show in the studio
  You will use the ‘Introduction to the topic’ section:
  The cover page with an introduction to the topic—like ‘did you knows’, facts, tips—that you can use while you are presenting on air. These can be used in your show as is!
  ‘How to present your show’ section:
  The back page will help you when you are presenting in the studio. We have suggested some script for you, as well as questions you can ask your live guest or interviewee. We’ve also given you tips to help you when you are live on air.

- **iv.** All throughout the sample shows we refer you to sections of the Youth Radio Toolkit, which will give you more information on how to produce and present your radio show.