



Cathy Watson, Communications Director

It's a pleasure to introduce to you this manual. Reading it carefully will give you the insight of how you can go about community dialogue using radio. All the stages have been carefully thought out. The language used has been made simpler for you to understand. And some technical words explained. The authorship of this manual was based on the need to cause community into action through dialogue.

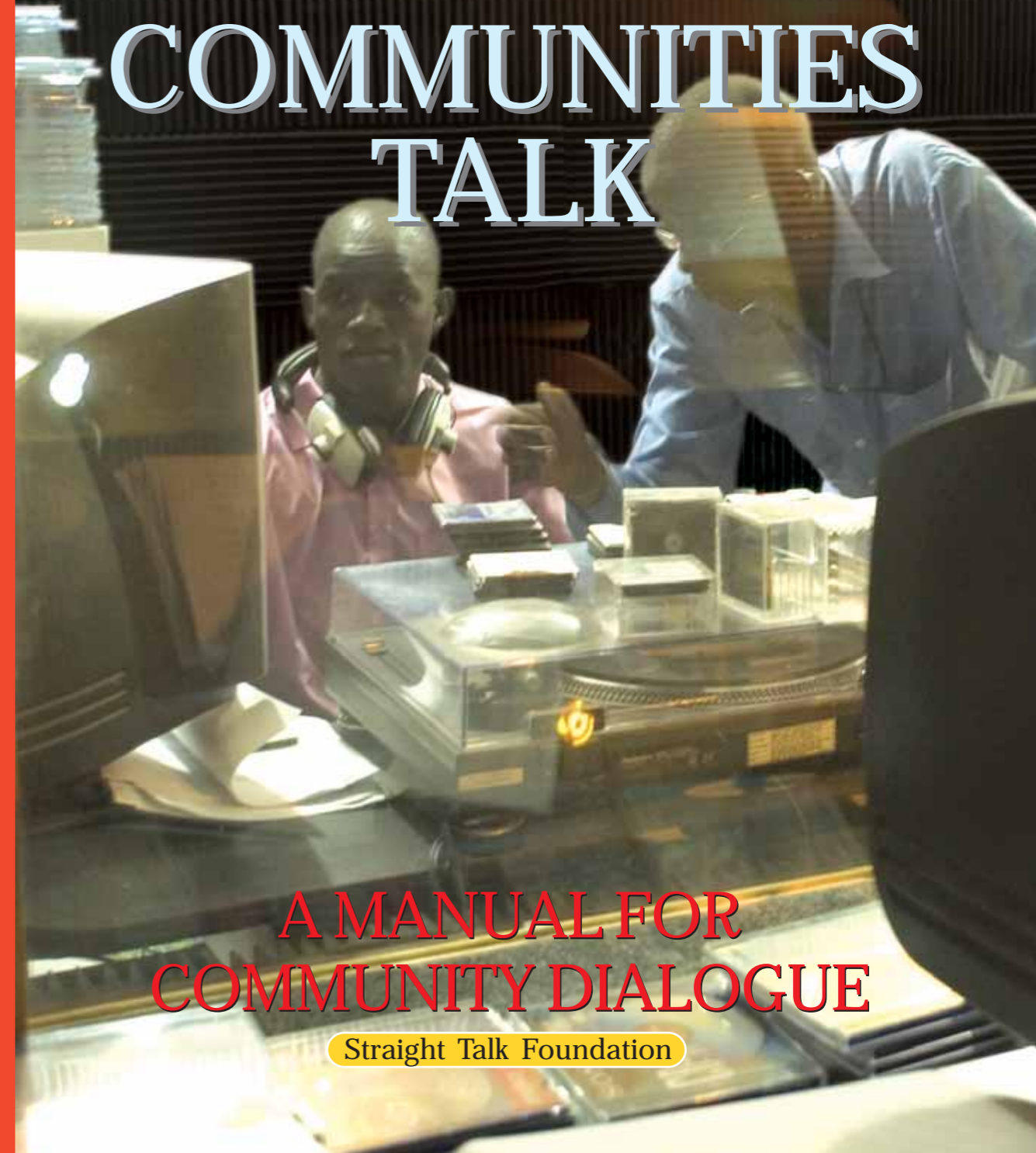
Behind it was a team of experienced radio journalists and designers. It was this experience that gave this manual an appealing look and quality content. To make it a reality, the photographs that serially appear on top of the pages are meant to give you a mental picture of the community we are talking about.

This manual should therefore help you adopt a means of using radio to help communities talk. And what do they talk about? Issues affecting them, and how they can be tackled. If they are problems, how they can be solved. If they are opportunities, how they can be exploited. Radio in Uganda has become an important tool in propelling community into action. Use this manual to initiate your own efforts to help the communities act through dialogue. We hope you will enjoy reading it, and after, think of how it can help you to bring about change in the community where you live.

Straight Talk Foundation  
45 Bukoto Street, Kamwokya, P. O. Box 22366 Kampala, Uganda,  
Tel: (256 31) 262030, 262031, Fax: (256 41) 534858

Design: Micheal Kalanzi

# USING RADIO TO HELP COMMUNITIES TALK



## A MANUAL FOR COMMUNITY DIALOGUE

Straight Talk Foundation



**STRAIGHT TALK FOUNDATION**

# RADIO DEPARTMENT

June 2006

A MANUAL FOR COMMUNITY DIALOGUE



Written by Straight Talk Foundation  
Radio department with contributions from  
Sekajoolo Hassan, Radio Producer (Lead Writer);  
Annet Kyosiimire, Radio Coordinator;  
Agaba Deo, Runyankore-Rukiga Radio Journalist and  
Sinia Pamela, Lugbara Radio Journalist.  
Design by Michael eB. Kalanzi, Chief Designer STF.

Straight Talk Foundation, 45 Bukoto Street, Kamwokya, P. O Box 22366 Kampala,  
Tel: (256 31) 262030, 262031, Mobile: (256 71) 486258, 486259,  
Fax: (256 41) 534858, Email: strtalk@straight-talk.or.ug, strtalk@imul.com,  
Website: www.straight-talk.or.ug





## Strategic Direction

Straight Talk Foundation(STF) is a Ugandan NGO specializing in Health and Development Communication through Radio, Print, Community out-reach and Trainings.

However, to effectively reach the out-of-school and hard-to-reach adolescents, STF began working in radio. Though initially the radio shows were in English, a number of local languages were later brought on board to achieve this objective. At the time of writing this manual, STF had a total of 11 local languages in place. These were representative of all the regions and the widely spoken languages.

STF has a projection of adding more local languages in the near future. The experience of working with communities so far indicates Radio is effective in message disseminations, driving communities into action, and creating behaviour change.

STF radio intends to intensify its radio campaign, encourage community dialogue, and reach the hard-to-reach audiences. STF believes everyone has a right to information. And this is the driving force behind all its activities.



## Preface

It's a pleasure to introduce to you this manual. Reading it carefully will give you the insight of how you can go about community dialogue using radio. All the stages have been carefully thought out.

The language used has been made simpler for you to understand. And some technical words explained. The authorship of this manual was based on the need to cause community into action through dialogue.

Behind it was a team of experienced radio journalists and designers. It was this experience that gave this manual an appealing look and quality content. To make it a reality, the photographs that serially appear on top of the pages are meant to give you a mental picture of the community we are talking about.

This manual should therefore help you adopt a means of using radio to help communities talk. And what do they talk about? Issues affecting them, and how they can be tackled. If they are problems, how they can be solved. If they are opportunities, how they can be exploited.

Radio in Uganda has become an important tool in propelling community into action. Use this manual to initiate your own efforts to help the communities act through dialogue. We hope you will enjoy reading it, and after, think of how it can help you to bring about change in the community where you live.



## Acknowledgement

This manual was produced with funds from the CORE project, under the Ministry of Gender and social development, with contributions from different people who have experience in radio journalism. Thanks to STF radio producer Hassan Ssekajjolo (lead writer), Annet Kyosiimire, Radio Coordinator, STF Radio journalists; Sinia Pamela (Lugbara), Agaba Deo (Runyakitara), Catharine Watson (Communications Director), Michael Kalanzi (Chief Designer), and the rest of the STF radio team whose reviews, comments and compliments culminated into a unique, interesting and informative manual.

## Acronyms and Abbreviations

CBO	:	Community based organisation
CD	:	Compact Disk
DVD	:	Digital Versatile Disk
FBO	:	Faith based organisation
NGO	:	Non-governmental organisation
SFX	:	Sound effects
STF	:	Straight Talk Foundation
Q&A	:	Question and Answer



## Table of Contents

Strategic Direction ..... i  
Preface ..... ii  
Acknowledgement ..... iii  
Acronyms and Abbreviations ..... iii

### Part 1

Why communities need to talk ..... 1  
Who needs to talk?  
What do we need to talk about?

### Part 2

How can radio promote talk? ..... 2  
What is radio in Uganda today?  
The role of the radio journalist

### Part 3

Conceptualizing the show you want to make ..... 3  
Deciding what topics need airtime  
Preparing to go to the field  
Preparing your mind: getting clear on the topic, forward planning

### Part 4

Going to the field ..... 6  
Meeting the community: setting the scene for talk  
Managing community expectations  
Working with local mobilizers  
Running focuss group discussions  
Selecting interviews ..... 8  
Conducting a radio interview .  
Finding resource people: "Talking Heads"

### Part 5

Creating a radio show that will help communities talk ..... 12  
Conceptualizing your radio show  
Listen to the materials collected and editing  
The art of writing a script

### Part 6

Working with radio stations ..... 19  
Encouraging listeners to write  
Monitoring the raio show  
Handling letters (feedback)  
What happens when you receive the letters?





## PART 1

# Why communities need to talk?

### Who needs to talk?

Radio is a friend that one needs to talk to and listen to. Every one needs to talk. In community dialogue, radio is the “voice for the poor”. Young, old, male/female, politician, teacher, casual labourer, etc. Hassan Sekajoolo of the STF Radio department notes; while on field work in Kasanda county, Mubende district 2005, I was doing an interview on primary school drop outs and the interviewee 15 years said “I couldn’t proceed with my education after Primary six because my parents failed to raise shs.7000= for my needs like uniform and books”. It doesn’t take a politician or an economist to tell the poverty situation in the remote parts of the country. The community can talk.

### What do we need to talk about?

We need to talk about just everything. We can talk about things that make our daily lives successful or fail. What our neighbors say or do. What the community accepts or not. Just about anything.





## PART 2

### How can radio promote talk?

#### What Is Radio In Uganda Today?

In Uganda radio is the widely penetrative medium of information dissemination. With over 120 licensed stations and over 80 operational, radio is undoubtedly the most important mode of communication. Private businessmen own radio stations. This has a disadvantage in that these businessmen know little about the numerous ways radio can be used to promote community talk. As businessmen, they ventured into the sector to reap profits. Consequently, the radio station programme format is music punctuated by long advert breaks. This doesn't promote community talk. Sekajoolo Hassan a radio journalist for seven years talks about his experience at an upcountry station in the West Nile region. "I remember it was 2003 I wanted to start a radio programme for small businesses to help owners run profitable business and also to give a voice that can attract policy makers, we needed resources to go out to the field for interviews but the response I got from my boss was; who is going to sponsor the show?" It is such an attitude that has stifled community talk yet communities do a noble job of listening to the radio station, I think they deserve more than music, humour and politics," he says.

#### The role of the radio journalist

A radio journalist in Africa today is the hope for the development of the continent if he can harness the potential of radio. A radio journalist can use radio to provide the information that communities need to move out of poverty. So the role of a radio journalist will be to research, analyze, process and adapt such information to a form that can cause the community into action. Informing the community is not enough. A radio journalist must see to it that the information drives them into behavioural change. There is a tendency of radio journalists today to report what



they have heard without tailoring it to the angle that will drive communities into action. Such a communication will not have added impact to the listener.

Because the journalist is the source of information it is pertinent that the journalist conducts himself in a manner that is respectable. In promoting community talk, the radio journalist should remember: never to go to sleep. This is because the community looks at the journalist as a saviour and will want to seek information at any time.

## PART 3

# Conceptualizing the show you want to make

Deciding what topics need airtime

The radio journalist needs to be a keen student of society (the eyes and ears). It is from adapting such a character that deciding topics becomes a much easier task. As the journalist goes about his research, routine tasks, he will notice the most pertinent issues the community raises. These are issues that people keep talking about. Topics can be got from audience feedback to a previous show, a turning point declaration by the state, cultural and or religious teaching and many more.

When you have got the ideas for the topic, it's now time to design questions for each topical idea. The guide to forming questions is by asking yourself, why this topic? What do I want to hear from the interviewee? This will open up the journalist's mind into sub-topics that he needs to tackle thus building the topic and the show. Keep noting down all the new ideas you get. This will help you formulate questions that will generate information that your audience wants to hear.



The topic that needs airtime must be carefully thought out. After getting topical ideas, develop them further by asking yourself, so what? And who cares? The answers to this question will help to design messages that move the community into action.

### Preparing to go to the field

#### Your equipment:

Equipment is a very important component of a radio programme. You need to get your equipment right and ready. What do I mean?

- Have a recorder whose functions you are familiar with. Never use a recorder you just got introduced to a day before. Have the basic recording tips by your fingertips.
- Make sure the recorder battery is charged, if it uses dry cells make sure the cells are still strong. Always remember to carry the charger or extra dry cells with you.
- Test the microphone to see if it picks the signals. You can undertake a dry run (recording practice) to ascertain that the microphone is functional. If the microphone uses cells check if they are still strong.

Get a fresh cassette tape or disc. Carry as many as you can so that you can categorise your interviews. For easy searching, label each tape or mini disc with the topic for which you have interviewed so that you can locate it quickly at the editing stage. For example: one can have street interviews and the other explanations from authorities while the third contains comments from civil society.

Remember to carry a good bag for your equipment and do not forget to read the storage conditions for your disc or tape. Some storage devices do not need exposure to heat and/or moisture.





Preparing your mind: getting clear on the topic, forward planning

As you set out to go to the field, the first thing you need to ask your self is; do I understand the topic? Do I know what information I will be looking out for? If you do not, drop that topic. This is because you cannot do what you do not understand! If you do, get ready for the field.

Plan for the sequence of the interviews. Know whom you want to interview first. It is advisable to start with the people's voice before interviewing for expert opinion as this helps you to ask specific questions to the expert.

Know how many people you want to interview per topic bearing in mind the demographics (sex, age, education levels and employment). Do not forget to decide which language you will use.

Decide on the nature of the interviews you want to do. Is it Vox pop, Q&A? This will help you in designing the questions you are to ask.

Think about the areas where you want to get respondents (rural or urban?)



## PART 4

### Going To The Field

**Meeting The Community:** setting the scene for talk.

When you have convinced yourself that you fully understand your topic, get hold of your equipment and hit the community. At this stage you have carefully thought out where you want to draw your respondents and their demographics. When you are out there the challenge is setting the scene for talk.

Make sure you have proper documents that can introduce you to the people when need arises. Otherwise you must be able to explain your mission and get the community to believe that your mission is intended to help them better their lives. This is one way of selling the programme information like objectives, broadcast time, day and station. Tell them that you are a radio person who wants to record them and that the information is purely for broadcast purposes. When the community has accepted you, before you select where to record from, remember this.

What type of show am I doing? Does it require the ambience sounds? Since it is a community talk show, you will need the community sounds in the background so that people listening can identify with the surrounding as their own. This helps ease your work the next time you are in the field. You do not have to explain your mission, as people are already aware that you do a radio show from their interviews.

Never record from a noisy place, as it will distort the quality of your recording. If the interviewee works at a maize mill, you will want the sound of the milling machine as soft as possible in the background.



### Managing Community expectations

Many times when the community sets eyes on recording equipment, they know you want information to put on radio for a sponsored show. So they will tend to ask for benefits before opening up for an interview.

You should remember that a radio journalist doesn't pay for an interview. If you meet such persons, tell them you have nothing to offer in exchange for the information. Be specific and tell them the show is intended to help improve the lives of many other people who will listen to your experiences. Some stubborn people will say that you are doing the work for a salary and would want you to give them something. Maintain your earlier position. If they insist, explain to them that you can't go ahead. Then you can try another place where people will have no such expectations.

Some others though will want to grab the chance to send greetings after the interview. If greetings have no slot in your show, tell them you can't run it on that very show but you could forward it to a colleague to read them out if they wrote them down.

At another time you may interview people and afterwards want you to get them a job where you work. Be frank and tell them you are only a worker who can't know management policies of recruitment. Be careful with saying "I will try" as this keeps hopes high and when you never get back, you will be called a liar, which is bad publicity for your show.

### Working with local mobilizers.

In community dialogue, you can't claim to know the communities well, so you need people from the community to start with. The easiest way is ask for the area chairman or any authorities. Because you are going to do radio interviews and focus group discussions, it is important that the area local council authorities be informed for your safety. Markets, landing sites, stone quarries, taxi parks all have some form of leadership that you can talk to. Ask the first person to direct you to





the area chairman. When you get there explain your point simply and clearly. You should not fail to get permission to proceed.

After you have got permission, remember you already know the type of interviewee you want, if according to your plan you need to draw respondents from the market, ask the chairman to get you some one who can mobilize the type of people you need and how many you want. You should not find any trouble once you explain the aim of the recordings.

As the mobiliser goes over his task, it is time for you to identify the best location for recording or discussion. Do not forget the points we discussed under; *setting the scene for talk*.

Running a focus group discussion (FGD);

When the group settles, greet them and introduce yourself as the show host. Tell the group the show you do, ask if they listen to it if it has already started airing. Find out from them what they have learnt on the show, ask them about the most pressing issues in their community and have them discussed. Find time to respond to their questions. Be mindful that in the group there will be people who want to dominate over the others and will want to talk all the time, so you have to make sure you give a chance to everyone. Gender equity is important. Encourage girls to actively take part in the discussion. This will help in exploiting ideas from both genders. It will also increase the girls' sense of self-worth. And know that their ideas are appreciated as those of boys.

## Selecting interviews:

Conducting a radio interview:

Once you have identified whom to interview, inform them that you wish to take down their opinions by recording them for the radio show. Tell them the topic(s) and how long the interview will take. When they are fully in agreement, pull out your



microphone and recorder ready for the interview. Remember you need as low environmental sound as possible in the background.

Ask them to introduce themselves. Show them the importance of being known by the audience before they start the talk. If age is important to the show, have them say it too. The place of interview is very important in community dialogue. It gives a mental picture of where you are and motivates others to participate in the show by writing because they can see and believe the people who talk as their neighbors.

You have already started the interview with these opening questions, now go ahead and ask your first question on the topic. A community radio journalist should always put himself in the position of his audience and ask questions the audience would ask if it got the chance.

While interviewing, keep your eyes to the guest but do not look intimidating as you can make them nervous. Keep non-verbal communication like nodding your head in agreement to the points they are making. Smile where need be, it helps relieve the tension off the guest. Before you ask the next question, appreciate the response you have got by saying; 'THAT IS VERY GOOD'. This helps the guest to ease up and open up further to you. Do not forget to ask follow up questions just to get the point clearly made to your audience. Remember you are their mouth. When questioning, ask open-ended question. These are the type that will lead the guest to tell a story, which makes it easy for the audience to follow and understand the message. When you are done with your questions remember the last question is always; 'IS THERE ANYTHING YOU WANT TO ADD?' Asking this question prompts guests to reveal more information they could have held back during the interview.

Things you should watch out for:

- Never give your microphone to the guest; they will be in control of the interview and not you.
- You may do it when the guest shows too much curiosity to hold it. You just have to guide them on how to hold it. Don't worry if they talk alot more than you feel is



necessary, remember there will be editing at some stage.

- Do not accept guests who say, “I do not want to be recorded but you just take my word”. Tell them you are doing a radio show and not a newspaper article, so you need their voice. If they insist, inform them you can’t use their testimony.

#### Finding Resource People: “Talking Heads”.

Depending on the topic you are undertaking, you will know what type of resource persons to look for, if you are dealing with agriculture, you will need to look for an agricultural extension officer in charge of the area where you did the interview. It could also be a health center, a district probation office, a community based organization or a school. Getting resource persons from the interview location helps promote these resource persons and also inform the people that help is just next door. If you are doing a health show, you will need to use counselors and/or doctors from the local health centers/hospitals. This makes people understand that they too can walk in there and get counseling and medical assistance.

When you have finished establishing what type of resource persons you need, walk to their office or station of work and ask to meet them. Like you did to the local area authorities, introduce yourself and clearly explain why you are around. Start by telling them you have interviewed many people and they have concerns they have raised that you wish him/her to elaborate or clarify so that the audience can get the facts from myths.

Tell him/her you need his/her input in regard to the concerns that have been raised by the people you interviewed. Show him/her it is very crucial since people in that locality will easily identify with him/her as someone next door they can run to for services. It is always imperative to highlight the activities of your organization and how you deal with the community. This will help put him/her in context when he is addressing the concerns of the people you will have interviewed. This is also an opportunity for both of you to chat out ways of enhancing community dialogue with the participation of the local service providers. Then when you happen to go back to him/her next time, it won’t be a hassle to get his/her input.





Just like you conducted the interview with a group of people, you need the same conducive environment that will yield a good interview with this resource person. If you approached him/her from his/her office, discuss the possibility of doing a recording from there without any interruptions. If it is a busy office, you can ask him to suggest any other secluded place that will be conducive for both of you. This is very important because sometimes you can be in the middle of the recording and someone bumps into you. This usually happens in public offices that are accessible any time, any day. You can help this person by suggesting taking seats under a tree shade, a distance away from the office building. The place you suggest however should be devoid of any noise from people or vehicles passing by.

It is a fact not every resource person you will meet in the community will have had a chance of talking on radio before. Hence some people may not talk comfortably when the microphone is put to their lips. Some can become nervous, others can give inconsistent responses. Your role as a community radio journalist is to create a comfortable environment for this person to give you the best responses. It won't cost you anything if you connect your recording machines as you ask him/her simple questions about the services they offer, the challenges they encounter, etc.. to keep his/her attention off what you are connecting. If you succeed in this, go ahead with your interview. The format is no different from what you used on other people. Asking open-ended questions, appreciating his/her responses and asking for his/her last word, among others. Some people are curious to know when, what they have said, will go on air. If you are not certain of the program schedule ahead, it is courteous you tell this person to always listen in when the program airs. Avoid committing yourself on the day when the program will go on air. You should conclude with this person when you have known each other's roles and how you will continue working together to help people through community dialogue on radio.



## PART 5

# Creating a radio show that will help communities talk

### Conceptualizing your radio show

This phase requires you to dig deeper into the understanding of what you need to put across in the show. If it is an issue that needs further research, have a variety of sources to consult before you get down on the script. Being knowledgeable on a topic is a must. You can seek this knowledge from people, books, internet or any reading materials at your disposal. Have basic facts on the topic before your hands touch the keyboard. Think about; why am I doing this show? This will give the key messages you need to put across in the show. You may have to give backup explanations after the voice clips to ensure everything is in line with the key messages you are sending across.

### Listening to the material collected and selecting meaningful clips;

After collecting your materials from the field you have to listen back to pick out the most important statements that will build your show in a chronological way in line with the theme of the show. Listening to the material collected from the field is an important step towards creating a radio show. This helps to lay a foundation for a quality radio show that will have an impact. The underlying assumption is that you are using a gadget with enhanced functions, which will help you sieve the material collected like a digital minidisk recorder. It is at this time when you do the following;

*Editing:* if the person you interviewed mentioned some words that you feel would not appeal to the ear of the listener, you cut them out. They could be vulgar, irrelevant or a repetition. Remember you are looking out for quality material. If you are using a digital mini disc recorder, this should be simple, since you will just



divide the interview at the editing marks that you identified during listening back.

*Combining tracks;* modern technology provides for a recording that will give you information on different tracks. This makes it easy for you to edit the collected material as you listen back. If you recorded on tapes, you stand to face a challenge of using several gadgets. But in this manual, our emphasis is on creating a radio show that is of quality and will help communities talk. This means we have to get rid of all the imperfections. With a mini disc recorder, you can combine tracks that have information that you feel is coherent, to have one flowing story.

*Dividing tracks;* as you listen back, pay particular attention at edit marks and note them down. It is at this point where you will have to divide the interview material to stay in line with your theme. Some people give a lot of information in one single response to a question. And when you are focusing on a particular point, it has to remain distinct. A radio show script has to be in parts. So you need to create these parts using the material you recorded. And these will be supplemented by the presenter's narrations.

### The art of writing a script

A script is a written manual that guides someone to put messages across in a coherent and meaningful manner. It is usually written for radio or television broadcasting. However, most shows on radio today are done without a script. This is a very dangerous practice as it leads to too much talk and the point is missed or not delivered with the seriousness it demands. With modern radio programming, a script is very necessary because of the advantages it brings to programming. Writing a script can be easy but also difficult. If you did not conceptualize the topic, you will have problems writing a script that will effectively help the communities talk. It all depends on the issue you are tackling and the time frame you have to do it. Although you don't need a whole week to have a script written for a radio show, you just need reasonable time to have a perfect one in place. Let us look at the structure of a script. *(Refer to index I, II and III)*





**Face page;** this is the first page of the script that outlines on top, the programme name, the writer of the script, the producer, the place where the interview material to be used was conducted from, a summary of the guests to be hosted, the date when the show is to run, and the topic to be discussed. It could for example appear as follows;

Programme name: .....  
 Written by: .....  
 Produced by: .....  
 Place: .....  
 Number of guests: .....  
 Topic: .....  
 Running Date/time: .....

The above details help whoever will read this script to form a mental picture of what the show will be about. It is just like how a book does show on its cover, the title, the writer, the publisher and other necessary details. Remember every script has to be documented for future reference. This is what makes a radio show based on a script more advantageous to one based on none.

In this manual, we may not describe the chronological order of the script exhaustively. But we shall try to talk about all the major components that should never be done away with. Remember it has to be exciting, relevant to people’s needs, entertaining, as well as educative. The following are important components that a script should entail if a quality radio show is to be realized.

**Signature tune;** this is a piece of music, which could be in instrumental form, that identifies the show as it starts. This piece of music is what gives your show an identity. The script writer therefore should never forget to remind the producer to put this tune to introduce the program. It is after the show has been given a start by this tune that the presenter also introduces the show with a few words. This is



just to prepare the listener for more. The introduction by the presenter should also have the basics like a greeting, the label of the show, his/her identities (names), and its main focus. This tune helps the listener identify it from other radio shows.

**Narration;** This is a combination of words that are said by the presenter of the show. These are words usually backing up what a guest has said, introducing an issue or giving facts about an issue. The narrator has to take caution however, not to lecture, and sound judgmental or preachy to the listener. In the opening narrations, the writer should remember: not to give away too much too fast.

**Sweepers;** this is production language. These are short messages that act as bridges from one narration to another. Sometimes, they introduce a new idea to be talked about. They should be relevant to the show. Because of their great production sound, they can also be used to break monotony especially where a guest had a lot to say.

**Voice clips;** These are words that are obtained from people who were recorded in the field. In most cases they are uncontested. Reason being, every individual hosted on a radio show needs to be given the freedom to speak out their mind. Remember it is not a debate. But rather a discussion. In discussions, individual views are respected. The narrator/presenter comes in to guide the discussion, while giving corrections on issues that have been factually misrepresented. In most cases these are not many. While writing the script, the writer has to guide the producer to include the right clip. This is done by putting the cue-in and cue-out of the clip. A cue-in consists of the first few words in the clip and a cue-out consists of the last few words. These must be written out on the script to guide production. If this is not done, the producer may end up putting clips that the writer never intended to include in the script. If the clips are marked by order of tracks, the track numbers should be indicated then followed by the cue-in of the clip and then the cue-out. For example: Track 2 “My name..... together.”



**Music;** These are songs that are put at reasonable intervals of the discussion. They help in relaxing the mind of the listener, giving it a unique touch especially if the song is relevant to the theme, and can act as bridges from views of one guest to another. Such songs should not be too many or too long. Music that appeals to the taste of the listener makes the show more meaningful, the listener won't just move an inch.

**Sound effects;** These are added sounds in the show to enhance its meaning and context. In the script, the writer has to state clearly where he wants which sound effects. They are usually represented by a symbol (SFX). The writer should also guide the producer on which gadget he/she should get these sound effects from, probably by indicating on the script the track number where these sound effects are.

**Outro;** These are few words marking the end of the show. If they have not been played in the show, it should be assumed that the show is still going on. The outro should be very brief and distinct such that the listener knows the show has come to an end.

The above components are put in a script rationally to make it balance and have an entertaining and educating effect. They are spread evenly such that the listeners mind is not clogged say, with music first and information last or the other way round. There has to be a balance of all the components. The script writer must proof read what he/she has put down to make alterations where necessary, correct mistakes and rectify all the grammatical errors. It is unprofessional to commission a script for voicing when it has errors, especially if they relate to facts. After writing, put yourself in the shoes of someone who did not write it to make sense out of it. If it makes little or no sense to you as you proofread, know that it might do the same to the listener.

**Voicing the script:** When all the script writing is done, there must be preparation





for another important stage, which is, voicing. This is giving a human voice to the script. Remember you have to abide by the script because it is your logical way of delivering the message. NEVER GO OFF THE SCRIPT. Voicing means having what is written on a script recorded in the studio or using any recording equipment. The person to voice the script must be willing and prepared beforehand. It is necessary this person accesses the script some minutes before, to read through, and get accustomed to the ideas therein. It is important to set the tone and mood of the programme. This can be attained through rehearsal. Go over the hard-to-pronounce words. If there are any more alterations to make, they can be pointed out early enough.

Many times before positioning yourself in front of a microphone, breath in and out about four times, this helps to relieve you and set your mind to the next action of voicing. Voicing a script should be done at a time when the voice is at its best. Avoid voicing early morning. Your voice will sound bigger than usual or a bit hoarse. It is also not advisable to voice after a day's hectic schedule, your voice will still sound tired and will lack that vibrancy. Remember that radio is a friend. You must sound friendly so as to be believed. You can do something to improve the quality of your voice. You can sing a high pitched song, take water, a fruit salad, but avoid substances that can stimulate saliva, as this will affect you as you voice.

After the rehearsals, you will need to enter the studio. Before you enter the studio you will need to carry an extra copy of your script for the studio engineer. The studio is a special room with soundproofed environment for audio recording. Inside the room you meet the studio engineer, this is the person who will guide you throughout the voicing exercise. His work is to operate the machines and put you on line to voice. Once the recording equipment is set, the voicing should be done once and finished. While voicing, the mood changes should be reflected by change in voice pitch. That means you must master your script. The golden rule here is: TALK THE WAY PEOPLE TALK. When you are done, file the script for future reference.



**Production:** Once you are done with voicing the script, your voice is stored in the computer. This is possible with various types of software. Before you leave you must hand to the studio engineer the devices on which you have your edited clips. The next stage is what we call sound production. This is the treatment and processing of all the sound elements on the script to actualize them into logical material ready for broadcast. The production stage involves inputting sound (recording), processing sound and outputting sound.

This is where the purpose of the second script comes in. The studio engineer, will now go over the script adding up (mixing) all the sound bits that include the presenter's voice, music, edited clips and sweepers placing them at the exact points as stipulated in the script. The whole production process is based on creativity. The sound quality of the finished programme depends on the studio engineer's creative abilities.

When this is done the next step will be to output the sound. Sound can be outputted to compact discs (CD), digital versatile discs (DVD), and tapes. Before outputting the sound the studio engineer should ensure mastering the sound levels for the whole programme. This helps to ensure that certain parts are not louder than the others for a smooth listening.



## PART 6

# Working with radio stations

Communities can only talk when the programme is finally broadcast. Today, there are over 100 local FM stations covering almost every region of the country. That sort of puts you in a dilemma, as you are lost for choice of which radio station to use for disseminating the well collected and produced information.

Usually you have to conduct a small baseline survey in the target areas among the target audience. This will enable you to identify the radio stations most listened to. As you talk to the audience, try and find out if the station they propose has values similar to your intended values in their programming. You don't want to have a station that waters down your messages in another programme, do you? For example, if your programme is about 'Conservation of water bodies' and the station has another programme that encourages farmers to feel free to feed their animals in any water body, then your listeners may get confused on which message to take. In the survey, you'll also need to identify the most convenient time for the programme to run.

After you've identified the stations, you need to go to the stations and negotiate for a slot at the suggested time. It's most likely that the slot may not be available but it's now that you need to use a convincing tongue. It will be easier to shift a musical programme that has not been booked by a stronger sponsor or an unsponsored slot.

Encouraging listeners to write

It would be a waste of resources and time for a programme not to reach the target audience. And there's only one way to find out if your target audience is listening—feedback from the listeners. For the pre-recorded programmes, the feedback is usually through letters and emails. And since a radio programme reaches people of different financial and educational status, the radio journalist needs to persuade





the listeners to write in. There are different ways through which the audience can be motivated to listen in. Small prizes ranging from stickers to T-shirts and other bigger prizes are a big boost for the average listener.

The economic situation is one factor that needs to be considered especially if you are dealing with the rural community. The listener may have an interest in responding or taking part in the programme through letters, but has one big huddle- how to get the letter to you. It is always necessary to have 'pick up points' in the rural areas, to allow the listeners drop their letters with ease. The pick up place needs to be identified during the field trips, basing on the listenership. Identify a regular listener and give them the responsibility of collecting the letters in their locality. This listener will need some motivation to deliver the letters at the radio station so a T-shirt, cap or even financial support will be a good idea for effective and timely delivery of letters. And it's your responsibility as the journalist, to continue reminding the listeners of that nearby place where they can drop their letters. If the broadcast area is really big, encourage the listeners to use your Postal office box number or the radio station where the show airs.

#### Monitoring the radio show;

For purposes of quality, you need someone, a committed regular listener, to monitor the radio show every time it is aired. This is to ascertain whether it was aired on time, had no interruptions like adverts, power cuts, and the right program was aired. This will also help in following up the inconsistencies emerging along the way concerning the radio show.

#### Handling feedback through letters

After so much encouragement and soliciting for feedback through letters, you need to devise a means of handling them once you get them. Slowly as the letters trickle in, you may not think of the long-term response to your new programme. However, it is advisable to have a mechanism set up for handling these responses. These letters will come in form of appreciation of your programme, questions concerning the programme, contributions to the programme; and if it's a magazine programme



spiced up with musical breaks, you will receive letters with music requests, greetings and dedications.

What happens when you receive the letters?

The most obvious thing would be to read the letters...then what next?

### Logging

Acquire a box file especially for keeping the letters. Design a log sheet to summarise the information in the letters. A log sheet should have a provision for all the basic information like the name of the listener, the age, physical and postal address, and the source (radio station). All this information will come in handy during the evaluation stage later as your programme advances in listenership. Having these letters logged also gives you easy access to a certain letter at a certain time. It keeps them safe and collected, it's time saving and gives you a sense of organization. If your organisation has advanced management information systems, open up a database for these letters. Technology has made it possible to have better ways of storing data for future reference.

### Replying

Every listener that wrote in made an effort that thousands out there didn't make. So treat every letter specially. If possible, try and respond to each letter individually. Take some time off your busy schedule and read each letter carefully. You'll find some letters that need immediate response. Don't wait. Reply them immediately. And if you need any professional help to handle the issues raised, don't be shy to ask for it. For the letters appreciating or commenting on the programme, give an acknowledgement in your next programme. A generic letter can also be sent to all the listeners that have written in. This creates a relationship between the listener and the journalist. After satisfactorily handling the letters, do not dispose of the letter. Keep them filed for future reference.

### Sending and delivering prizes

A prize can be anything to motivate the listeners to keep tuning in to your



programme and participating actively. Your audience is so wide spread and may not have postal addresses. And this is where the pickup points become instrumental again. For the rural prizewinners, you need to get the prizes nearer to the listeners. The radio stations, pickup points and postal addresses are a good means of delivery. However, for the bulky prizes, you can personally deliver them to a central pick up area and make announcements in the programmes. Read out the names and prizes so that the winners will have an idea of what they are collecting.

### Encouraging listener clubs

Change is a gradual process that can be hindered or progressed by the environment we live in. The communities we live in and the groups we spend time with affect our lives greatly. That is why it's important to promote club formation among the listeners. Encourage these clubs to admit members from your target group. Encourage them to promote the norms and values being emphasized in your programmes. Once in a while, organized interactive and participatory meetings with the clubs. Give them motivations depending on the activities that area can best benefit from, such as tree planting, piggery, goat rearing and poultry among other activities. This is basically to give the club members an opportunity to be together and discuss issues as a club, and in the process, offer them a forum to have developmental discussions for their own benefits.

### Working with Partners

The success of community dialogue will all depend on how best you have worked with other partners. This calls for occasional courtesy calls to people whom you think will be a shoulder to lean on as you undertake a community dialogue project. These may include; Radio stations, Health centers, Hospitals, CBOs, NGOs, FBOs, and community leaders among others. All these categories of people are key in the sustainability of your project. They can act as envoys to promote the community dialogue initiative. So you will need to always update them on the new developments and discover new ways of working together for better results.



Excellent  
=

**DDOBOOZI LYA MUZADDE 25-26<sup>th</sup> FEB and 4-5<sup>th</sup> march 2006**  
**Parent talk**

Script by- Nabateregga Zaituni  
Venue- Mildmay and Matale in Kaliisizo.  
Interviews- Nabateregga Zaituni  
Counselor: Nanyonjo Rose Yiga.  
Presented by- Nabateregga Zaituni  
Referral: Mildmay, Uganda cares Masaka hospital and Kaliisizo hospital.  
Produced by-Pam, Robert.  
Guests – Three

**TOPIC:** Malaria.

**INTRO MUSIC UP TO 10.**

**NARR:** Hi listeners. Hope you are having a good afternoon on this beautiful day. Well am also having a great time. That is why am here to host to you this Ddoozi lya muzadde show. This is the show that guides you to a healthier living i.e. for every person living with HIV. In other wards you can call it a show that equips you with a positive guide to life.

**UP MUSIC FOR 4"**

**NARR:** Ddoozi lya muzadde is made possible by STF in conjunction with PSI. As you may know. People living with HIV have higher risks of contracting diseases. This is because the HIV lowers their immune system. Last week we looked at TB as one of the diseases that normally attack PLWHA. Today we are going to tackle malaria.

**MUSIC FADES INTO SWEEPER.**

**NARR:** Most of as know malaria. This is a disease that is transmitted by mosquitoes. To many people malaria may seem as simple disease. But its tough. And PLWH/A are 2 times more likely to catch malaria and 3 times more likely to die from it. It disturbs them a lot. If you didn't know. Acute malaria infection increases the viral load. I.e. it helps the virus to multiply in the body. And in pregnant women, this high viral load increases the risks of mother to child transmission of HIV. So that's why today our emphasis is going to be on malaria. We are going to look at how we can prevent malaria, its treatment and of course the bad effects of malaria. Today on the show i.e. Ddoozi lya muzadde. I have friends who are living with HIV/AIDS; they are going to share with us their experience on malaria. We are also going to have a medical personnel from Mildmay center, a center well known to treat people living with HIV/AIDS.

Good,  
Zaitu.  
Excellent  
science!

**SWEEPER**

**TRK-01 abawuliriza.....emmala. Hi listeners. Am Sarah Mbabazi am a resident of Gombe**

*Am a peer educator here in Gombe hospital and a parent as well. Well Sarah we are looking at the issue of telling someone about your HIV status. Now did you disclose to anybody? And if you did what was their reaction? Tell us the story. Well ok after testing and knowing that I had HIV. I felt like I had to tell my parents. What tempted you to test? Well I just felt like I wanted to know my status. So when I went and tested the results were positive. So I went and told my parents and my workmates. I don't know where I got the courage but I ended up telling them. I wanted them to help me in case of anything. How did they feel especially your parents? Well they felt bad and sorry for me but they comforted and counseled me. You know my mother is a nurse. So she just advised me on how to live positively. And not to worry a lot. So I think they have me the support I needed.*

**NAAR:** That was good for Sarah. She is lucky that her parents were supportive. And Sarah that was good of you to disclose to people. I think it has done you well. I saw Sarah; she is healthy and very free and I think this is a result of disclosing her status. You are listening to DLM brought to you by PSI in conjunction with STF. Let us get back to Sarah.

**TRK--03 okubuulirira .....Kisoro. Do you think its good to disclose? Or how did feel after disclosing to your parents? Well its good, I felt relieved and all the stress and worries I had were no more. Am now a free woman and am leaving positively. That is why I encourage other people who are living with HIV to be free and open up. They wont loose a thing. I would love to thank my parents who are loving and are taking good care of me. My dad is Mr. Emmanuel Lugadya and my mother May Mayanja. And to my friend Mbabazi Rose of Kisoro.**

**NARR:** Thanks Sarah for sharing with us your experience. If you are living with HIV and you haven't yet disclosed to anyone your status. Release that stress and worry you might be having by telling some one you trust about your status. Its good and you wont regret it. Well let us listen to the late Bob Marley with Go tell it on the mountain. Enjoy this truck.

### **MUSIC SWEEPER**

**NARR:** Well be back from that break. If you have just joined us my dear. This is DLM a show that gives you a positive guide to life. And where to you get to know more about the basic care package for positive living. I have a question that can make you a winner on this show. It goes **WHAT ARE THE THINGS THAT PROLONG THE LIFE OF SOMEONE LIVING WITH HIV?** Share with us these things as you also win. If you also have any comments and health concerns, don't hesitate to ask. Send them on P O Box 22366Kampala and [znabaterega@straighttalkuganda.org](mailto:znabaterega@straighttalkuganda.org). I have a comment here from Kyeyune Jude of Bukomansimbi. He is saying that

**MUSIC SWEEPER**

**NARR:** Today we are looking at the issue of disclosure. If you are a couple disclosure is simplified if you go together to test. Because the counselor helps you share your results. DLM is the show you are listening to and it comes your way courtesy of PSI together with STF. NZ am your host. Remember you can be a winner on this show by answering this question. **WHAT ARE THE THINGS THAT PROLONG THE LIFE OF SOMEONE LIVING WITH HIV?** Send your letters on P O box 22366 Kampala and or [znabaterega@straighttalkuganda.org](mailto:znabaterega@straighttalkuganda.org) or bring it here on this radio station. Let us get back to Patience and find out how he came to disclose to her children.

***TRK---07 abaana.....bwenti. I told my kids. They are young but they are the only people I stay with. And they don't even annoy me. When they have done wrong they say mother will get annoyed and fall sick. They are real special and good friends of mine. How did you tell them? Well at school they learnt about HIV. And when they came back home. They told me that they had learnt about HIV, that when you get it. You die there and then. So am like who told you that? They said at school. So I told them that you get HIV when you have sex with a man who is infected. Or when you get blood that is infected. So they asked what killed their father. I told them that he died of AIDS. So they were like that means mama that you are also sick. I told them yes. So they started crying. They are like you are going to die. I told them that am not going to die. And that I will be there for them. But I can only get sick if they annoy me. I thank God that my children understand. Because its me who is taking care of them without any help. My mother is rich but she cannot give me even 100/=***

**NARR:** That is very touching. Patience send my regards to those young sweet girls. And thanks for being a strong woman. Telling your children about your status is good though at times it could be hard. But its gives them light on how to be more careful and take care of their lives. Give them a chance to get to terms with your status. This is really touching and I have lost words. Let us get back to Patience and find out how she is treated.

***TRK---10 Wagambye...condom. You said that most of the villagers and family members know that you have HIV. When you go there how do they treat you? Yah most people know it. But at least the guys on my maternal side treat me well. But other guys don't mind. They look at me and don't want to mix with me. But my sisters are fine. There is my sister who is much helpful though she is also living positively and I don't want to stress her so much. By the way we are six sisters and we are all living positively but my mother doesn't know. I thank God that am still alive. Because I couldn't believe that I would be a live up to this day. Because its 10 years since I tested. And I look health. Am a free woman. I have a boyfriend. He is also positive but he doesn't stress me. When he wants to see me he calls me and I go to Kampala. So how are you protecting yourselves? Yah we use condoms.***



**SWEEPER**

*TRK---11 kati..... enkya. As a peer educator, counsellor and the chair personal of the posttest club, what is the good in disclosure? Well its good in away that now like me, it released the stress I had. Even though my mama had not kept it a secret. After telling my mother I felt relived. And when I told my sister I gained a lot because she counselled me and am living positively. I even joined a drama group so life is really good. Sometimes I even forget that I have HIV. I even made a will. So I have really prepared for my kids and life.*

**NARR:** Thanks patience and Mbabazi for sharing with us your experiences on this issue of disclosure. Guys you have heard the good in disclosing. Its bad that though some times the people we trust and disclose too may betray us. But nevertheless it's good. If you haven't yet disclosed to any body. Think about it. Its good. Try it out. It helps live a longer and healthier life. Disclosure is also god because don't forget that there is also discordance. So it also helps save lives. Guys my time is up. Thanks for being part of the show. But if you don't know your status think of going for VCT. Well we meet next week. Bye.

**MUSIC OUTRO**