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# **Many Voices - Our Voices**

Guide to establishing community radios in Lao PDR

by  
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## Introduction

By Bianca Miglioretto<sup>1</sup>

Interviewer: *“Hello Maike, what do you remember that you heard on the radio?”*

Maike: *“If I find a bombie I should not touch it.”*

Maike is a 10 year old Hmong girl in Khoun District, Xieng Khouang Province, Lao PDR

Khoun Community Radio for Development was established in 2007 with the support of UNDP and the Ministry of Information and Culture. It is the first of its kind, with a strong involvement and support from the local communities. This example has stimulated the interest of other regions to set up a similar community radio.

This handy guide to establish community radio draws lessons from the experience of Khoun Community Radio and other radio stations operating under similar circumstances. There is no one particular or correct method of setting up community radio; each and every community needs to find its own method to organize their community radio, depending on the local situation, the people who live there and the financial resources available.

Setting up a community radio station is not that difficult. This guide and the included multimedia CD will guide you step by step through the process of establishing your own community radio. It starts by explaining what community radio is and how to determine the communication needs of a community. It continues with the importance of community involvement and volunteering, includes information on appropriate technology and ends with financial sustainability and evaluation. This guide also builds on examples and reflects upon lessons learnt from the pilot project in Khoun District and draws your attention to important issues you need to consider when establishing your own station.

The biggest challenge in setting up a community radio is not the technical equipment or the transmitter, there is always a solution to that. The challenge is how to organize the community support and involve members of the community right from the beginning in developing **their** community radio. The other challenge is how to produce creative interactive programmes that allow as many people within the community as possible to participate in the broadcasts in different ways.

Too many radio stations just talk **to** the listeners instead of talking **with** the listeners. The opinions and comments of the villagers from the different ethnic groups – women, men, children, youth and elderly people are the most interesting on air. The challenge is to give a voice to the ordinary people who do not usually have access to the media. If you manage to generate their active participation in the broadcast and management of the station then your community radio becomes an effective tool for community empowerment and development.

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<sup>1</sup> Bianca Miglioretto is an international community radio trainer and consultant. She conducted radio journalism trainings and supported the setting up of community radio in Africa, Asia and Europe for the last 20 years. She works for Isis International, a feminist organisation in the field of communication, active in Asia and the Pacific. Isis provides training and publications on current development issues and women's rights, engendering communication, supporting feminist debates and movement building. Bianca Miglioretto is the elected representative of the Women's International Network of AMARC in Asia Pacific. AMARC is the World Association of Community Radio Broadcasters with over 4000 member stations in Africa, Asia Pacific, Latin America, Europe and North America.

The Annexes and the multimedia CD included in this guide contain useful documents such as the Lao Media Law and free computer programmes such as Audacity for digital editing, together with Lao user manuals and a lot of pictures and sound bites from Khoun Community Radio for Development.

The guide gives a voice to volunteers and listeners from Khoun District to share their experiences and ideas and it provides advice and recommendations from government representatives.

Last but not least it suggests practical exercises that can lead you through the process of setting up a community radio in your community.

Good luck!

## Chapter 1

### Potential of Community Radio for Development

*“Community radio emerges as one strategy to develop the poorest districts in Lao PDR. It widens people’s informed choices in life. That is exactly what development is about.”*

Ms Sonam Yangchen Rana, UN Resident Coordinator / UNDP Resident Representative

More and more development organisations and governments acknowledge that community radio is a crucial communication tool to the success of poverty alleviation and development. It is easy to run and maintain. Radio is the most accessible mass media. It is particularly effective in communities where people are not used to reading and writing, but speak and listen. Its production costs are lower than other communications tools and its reception is easier and more affordable than that of video, television or print.

*“Community Radio plays a vital role in development and empowerment by:*

- *enabling communities to articulate their experiences and to critically examine issues, processes and policies affecting their lives;*
- *educating and mobilising communities around development initiatives and strategies that will result in better lives of the listeners (health, local government, gender issues, peace and security, environmental problems etc.)”<sup>2</sup>*

For the Lao PDR, Community Radio is a new communication tool and offers a huge potential to the success of rural and urban development projects and strategies in improving people's livelihoods and people's participation in fighting poverty. It gives communities a voice to better coordinate and implement development projects and frame them according to their needs and possibilities. It gives the community a platform to discuss and debate development strategies and it allows local governments to inform citizens about new programmes in the local context.

It gives self-confidence and respect to the ethnic minorities because they can speak their language over the radio. The ability to involve women not only as a target audience but also as participating agents and valuable resources makes community radio one of the most promising tools for community development.

*“Before, only parents who live close to the hospital had their children vaccinated. After we explained vaccination over the radio many more villagers are coming to the hospital to have their kids vaccinated against polio, chicken pox, hepatitis and tetanus.*

*Likewise, pregnant Hmong women seldom came to the hospital for check up. But after we announced it over the radio, many more Hmong women come for check ups.”*

Ms Buakham Thipmalay, host of the health programme in Lao Loum, and Board member.

#### Exercise 1

##### **What potential does community radio have in your place?**

Identify development initiatives in your district that were not so successful and think of how better means of communication could have helped in making them more successful.

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<sup>2</sup> “What is Community Radio – Resource Guide” by AMARC Africa and Panos Southern Africa, 1998

## Chapter 2

### What is a Community Radio?

#### a) What is a community?

The term “community” refers to a group of people sharing common characteristics and/or interests. A “community” can be:

- A social group or sector with a common or specific interest (ethnic groups, women, students, migrants, fisher folk etc); and/or
- A geographically based group of people (e.g. the population of a district or several village clusters)

The same community radio can serve different communities at the same time, with specific programmes for each community. An individual can belong to different communities at the same time. For example, a Khmu woman student: she is a member of the Khmu community, but at the same time she shares the interests of women with other Lao women and the interest of education with other students.

*Khoun Community Radio for Development serves multiple ethnic groups speaking Hmong, Khmu and Lao Loum. It features special programmes on women, youth, agriculture, health, environment, labour, education, peace and security as well as entertainment.*

*“Many Hmong people who neither know how to write nor read nor understand Lao Loum. I can provide them with information they would not get otherwise.”*

Mr Dua Jung, Vice Chair of Khoun Community Radio, host of the health and women & youth programmes in Hmong

#### Exercise 2

##### Identify the communities your radio will serve:

- What are the different communities that live in the reach of your future radio?
- A geographic or a social group?
- Which communities will your future community radio serve specifically?
- What are their needs and interests?

#### b) Why Radio (compared to other media)?

- Most households have a radio receiver or it is affordable for them to buy one, even in villages without electricity.
- FM Radio broadcast equipment can be acquired at relatively low cost.
- Radio is robust and easy to maintain, there is no need for broadcast engineers.
- Broadcasting a radio programme is easy to learn for almost everyone.
- It allows the participation of many community members and can adjust to the available time and capacities of individual volunteer broadcasters.
- People can listen to the radio while doing other work
- They can bring the radio receiver everywhere, to work, to the field etc.
- Radio cultivates the oral traditions in Laos.
- Almost every one can listen to the radio, there is no need to know how to read and write.

*Listeners who can neither read nor write can learn about agricultur techniques through the radio. Hmong listeners called into a programme on organic fertilizer. Later the Office of Agricultur visited their village and they started to produce organic fertilizer.*  
Mr. Sertasavanh Jung, Office of Agriculture, host of the programme on agriculture in Hmong and Lao Loum

### c) Broadcasting in Lao PDR

In the Lao National Radio (LNR), development programs is at the core of programming. So why is community radio needed or different?

In most countries the broadcasting industry is divided into three sectors:

- i. **Public Broadcasting** refers to a state funded radio that is owned and run by the government. The Lao National Radio: Its purpose is to disseminate official information nationwide alongside providing international news. The LNR programmes are produced by professional journalists and seek to address the diverse needs of listeners in the whole country..
- ii. **Commercial Broadcasting** In many countries there are radios, operated for profit, by a private commercial group or an individual. The main objective is to make profit for the owners of the radio station, or in other words to earn money through on-air advertisements.  
Example: Commercial radio stations broadcasting from Thailand.
- iii. **Community Broadcasting** offers “not for profit radio”, owned and operated by a particular community. It disseminates important information for the development of the community and serves the needs of local people. Non-professional volunteers from the community produce the programmes. It is not broadcasting from outside into the community, but from within to the community with local content.  
Example: Khoun Community Radio for Development:

#### “Radio by the people and for the people”

While the Lao National Radio gives important general information to the Lao people it cannot focus on the specific local context of every district and every community. In the Lao PDR, the Lao National Radio and community radio therefore complement each other very well in fulfilling the communication needs of the people at personal, local, provincial, national and international level.

*“I am very happy and proud to be part of the first community radio in the Lao PDR. The radio provides us with opportunities to showcase our talents. For instance, now our kids who can host their own programme, and women have a chance to learn about development issues.”*

Ms Pany Khounyotha, Chair of Khoun Community Radio for Development, Lao Womens' Union

*The radio is very convenient for the people. Sometimes people arrive in the district but they cannot locate their relatives, so they just go to the radio and announce that they are here . Or if someone is sick they can inform the relatives over the radio and call them to come.*  
Mr Bounsuay, listener and farmer in Samyung Hmong village

**d) Community Radio:** Community owned, community participation and non- profit

**i. Community owned**

Ownership and control of a community radio station is the most crucial aspect of defining a community radio station.

Crucial to the success of any community radio is that communities feel that this is their radio station; they identify with the radio station and are willing to support it as volunteers, with donations and as active listeners.

*“Some people don’t understand why I work for the radio station without payment. I tell them that the radio station belongs to everyone in Khoun. If we do not contribute to the station we cannot listen to it.”*

Mr Dua Jung, Vice Chair of Khoun Community Radio, broadcaster of the programmes on Health and Women & Youth in Hmong

*“Since the radio in Khoun started we get information in Hmong. We are very happy and are ready to support the radio.”*

Mr Xay Kor, Head of Samyung Hmong village

**ii. Community participation**

Community participation means not only that the members of the communities own the radio and have a say in electing the leadership of the radio, it also means that the members of the community have access to the airwaves, that they themselves can produce radio programmes and speak over the microphones, of course following the editorial guidelines of the radio station.

Different methods of community participation

- Management of the radio (board and advisory committee)
- Defining the rules and regulations of the stations
- Selection of the programming and schedules
- Production of programmes (broadcasters, announcers, correspondents, producers, technicians)
- External representation of the station (community mobilisation)
- Active listeners can contribute to the programme through letters and phone calls with messages, questions, announcements, poems, music, information etc.
- Village broadcasts, programmes recorded in the villages outside of the studio
- Giving interviews to the radio in the field and in the studio

There are many different methods with which you can organise community participation, although it depends on the capacity of the community members and the structure that the radio station adopts. There are community radio stations with up to 300 volunteers, who produce different programmes. Others have very active listeners who send in information, poems, and music requests, call to the station and send letters. Others have listeners clubs at village level. The members of the club listen to a programme collectively and discuss it, or they discuss another important issue. The discussion is recorded and broadcast on the radio. In the next programme a listeners club in another village broadcasts its discussion.



*In Khoun Community Radio only the station manager works fulltime for the station, all others are volunteers coming to the radio once or twice a week. So far, only one-third of the 40 volunteers are women. The radio is currently mobilising and training more women volunteers to ensure gender balance.*

### **iii. Non-profit**

This means that the community radio station is not run as a private enterprise for profit making but rather as a communication tool for the community. This does not mean that the radio station cannot generate income through advertisements or selling airtime, as long as it does not breach the Media Law. This requires that any surplus income generated is invested into the development of the station. No surplus should go into the pockets of individuals, such as owners or shareholders.

*“The purpose of the community radio is to serve the community. If the purpose of the radio was to earn as much money as possible it would not be able to serve the people well.”*

Mr Bao Muengphuan, Station Manager of Khoun Community Radio from the Office of Information and Culture

## **Chapter 3**

### **Preparing the ground for the community radio**

To start a small radio station is not as complicated and expensive as many people think. More important than the infrastructure is the willingness of the people to pool resources and enthusiasm together for their own radio in order to advance their community.

#### **a) Involve the community**

Community participation from the very start is crucial to the success of your community radio station. People need to be part of the planning stage already in order to get the feeling of ownership, that this is truly their radio.

There are different steps in organising the community.

##### **i. Inform the community about community radio**

The concept of community radio is new in the Lao PDR. Most people, especially in rural areas have never heard about community radio. Here a few ideas how you can inform them about community radio without directly asking them if they want community radio.

- Go to the villages with a simple mobile recording studio (small four track mixer, three microphones, CD player or MP3 player for music, speaker and headphones and an MP3 recorder for recording). Then invite villagers to discuss a development issue of their community. You can also train some of them to operate the mixer, so that they see how easy it is to produce a radio programme. Later, you can playback the programme over a speakerphone if one is available, or through your speakers.
- The “radio in a suitcase” (or radio in a box), with a small transmitter is an excellent way of demonstrating how simple radio is. If you can borrow one you can broadcast live from the village, involving the villagers in operating the radio and speaking on the radio. At the same time, those who have a radio receiver can listen to it also in other villages.

- On the CD accompanying this manual you will find a short radio drama produced by Khoun Community Radio that explains community radio in an entertaining way. In villages with speakerphones you can play this radio drama.

### ***Mobile broadcasting in Nong Het***

*On a request from the Office of Information and Culture Khoun Community Radio would like to visit Nong Het District in 2009 with its “radio in a suitcase” (mobile radio studio and transmitter) to demonstrate community radio.*

*The plan is to send a team from Khoun Community Radio on national vaccination day to produce a health programme with the local people. A local Hmong village at the end of the access road will be selected for this. The programme will include interviews with health workers to discuss the importance of different vaccinations as well as with mothers, whose children are vaccinated. After the interviews they plan to open up the microphone and everyone in the community was invited to give their opinions, make comments and phone in. The broadcasters from Khoun Community Radio plan to invited youth from the village to try operating the radio equipment, to show them how easy it is.*

*The Office for Information and Culture will announced the broadcast beforehand in the schools and the different village, so many people in the whole district can tune in to the first broadcast in Nong Het District and participate to make it a very special day in the district.*

### **ii. Base Line Survey: What are the communication needs of the community?**

Conduct a participatory base line survey in the different villages of the district.

- What is the situation of the people? What are their problems and dreams?
- Where and how do people get their information?
  1. market
  2. village meetings
  3. posters
  4. others
- When do they like to receive information?
- What are their information needs? What information can make their daily life easier and more pleasant?
- What are the most common methods of sharing information within the district?
  1. mouth to mouth
  2. cell phone and sms
  3. others
- What are their communications needs? What is needed to make communication with other members of the community better and easier?

All this information will help you to design the radio station to make it most successful. Such as what is the best location, how can you reach the people the easiest etc. The data gathered will also be useful during the impact evaluation of the radio.

### **iii. Consultation on how community radio can address the communication and information needs?**

Ask the people in the villages what would be the best way to improve their information and communication needs? If they already know about community radio, they might suggest it. Ideally the idea of setting up a community radio in their village should come from the people and not from you. Once the villagers say that they would like to

have community radio, you can start discussing with them how they could participate and what they expect from such a community radio.

- What kind of information and entertainment would they like to hear from the radio?
- In what languages?
- How can they contribute to the radio?
- Who is interested in becoming a volunteer of the radio and producing programmes for their community in what language?
- Who is interested in becoming a correspondent for the radio and regularly report about the activities and happenings in his or her village?
- Who is interested in being part of the planning group for the radio?

It might be that mainly adult men are talking during this consultation with the women keep quiet, and you end up with mostly male volunteers. To give women and young people and even children a chance to share their ideas, you can have separate discussions with each of these groups. Women might feel too shy to become volunteers, especially those who have little or no education. They need to be encouraged and motivated. Don't forget our objective is to have equal numbers of female and male volunteers. Additionally you might want to set a separate meeting with the village authorities as they generally know their village well.

To facilitate the consultation in the different villages you might want to collaborate with the existing organisations in these communities, such as youth, farmers, women, security committee etc. It is important that the consultation process is bottom up and not top down.

At the end of the consultation in each village you should have a lot of programme ideas and the names of some volunteers who are eager to learn how to produce radio.

*“The interest of the community is the most important. Ask the people how radio can improve their life. If the community does not realise the importance of community radio they will not contribute to it.*

*Of course if you offer them a community radio they will say yes. But when you leave, they will also leave the radio. The station will never be sustainable without the support of the community.”*

Mr Somephoen Philavong, Head of the Department of Information and Culture in Xieng Khouang Province

## **b) Objectives, Principles and Structure**

If people in the community understand the format of community radio and are eager to start it and the results of the base line survey show that community radio can contribute to the development in the villages and improvement of people's lives, you can start planning the concrete steps to set up the organisation that will operate the community radio.

### **i. Vision**

On the basis of the data and communications needs gathered in the consultations and the base line survey, what is your vision for the development of the community?

### **ii. Mission**

After defining your vision you need a clear mission statement setting out how you intend achieving this through your community radio station. The ideas you collected from people during the consultation in the villages might help you to come up with the mission and objectives.

The mission statement defines the aims of the radio station. It identifies the target audience that the station will serve and how the community radio station wants to respond to the needs of the community. The statement will provide guidance on how to operate the radio station. The entire programming will be based on the mission and it is also an instrument against which to measure the success of the station.

### ***Vision of Khoun Community Radio for Development***

*A happy, prosperous and dynamic community living in unity and peace, with a rich culture and a protected environment where all citizens enjoy equality, development opportunities, education, employment and good health.*

### ***Mission***

*The mission of Khoun Community Radio for Development is to give voice to the community, provide responsible and accurate information, and be a platform where the community can discuss all issues related to development in search of solutions and in line with party policies and state laws.*

This mission statement might be useful for the community radio in Khoun District in Xieng Khouang but no two districts face the same situation and problems, so your mission statement will differ depending on the needs and desires of the people in your community.

### **iii. Values and Principles**

What are the values and principles that will guide the future community radio and that will be promoted by the community radio? Of course the values and principles need to reflect the mission of the radio. (see Annex for the Community Radio Charter that can give you some ideas).

### ***The Values and Principles of Khoun Community Radio for Development***

- 1. Information is accurate, relevant and responsible*
- 2. We are transparent and accountable in all ways*
- 3. The KCR for Development belongs to everyone*
- 4. We work in a spirit of unity in all ways and at all times*
- 5. We practice openness and equality for everyone in Khoun (in terms of gender, religion, ethnic background, age, physical ability...)*
- 6. We are respectful to all and ensure access for all to be on air*
- 7. We are honest and supportive of the objectives and plans of the radio*

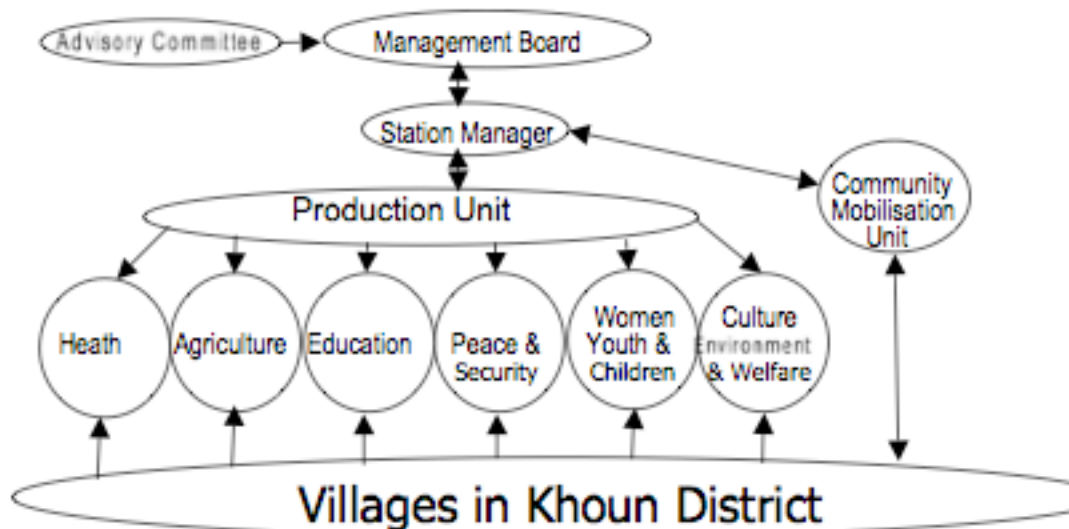
### **iv. Structure of the Radio**

Next is to design a participatory structure that best serves the mission of the radio. Together with the structure you should define the tasks, responsibilities and rights of each unit in the structure. What are the responsibilities of the board, the station manager, the broadcast volunteers etc.?

Below is the radio structure of Khoun Community radio. This is just an example. Every radio needs its own structure according to its needs. It is important that the structure is as simple as possible so that the people in the radio can concentrate on the most important task of the radio:

**To broadcast quality information and entertainment programmes.**

### Organisational structure of Khoun Community Radio for Development



#### Exercise 3:

##### **Draft your mission and vision statement:**

Organize a workshop with the people most interested in the radio following the consultation, present the findings of the baseline survey and recommendations from the consultation. Based on this information define together the vision, mission statement, values and principles and the structure for the future radio.

**Note:** Participation at the workshop should be gender balanced and have representatives from the different ethnic groups and segments in the community. It is advisable to invite representatives of the Office of Information and Culture to participate to ensure compliance with national media legislation.

#### v. **Form an Advisory Committee**

The next step is to form a committed advisory committee that will step by step pursue the establishment of the radio station. The members need to fully understand the concept of community radio and be committed to work hard. The advisory board needs to have equal representation of women and men. All the different ethnic groups and sectors in the community should also be represented. Of course the best scenario would be if the active participants from the workshop were willing to join the advisory committee. On the other hand the committee should not be too big as it will not be very functional. Eight to ten dedicated, active members is a good number. Once the radio station is established you can form an official board from the people committed to the success of the radio.

*The first board of Khoun Community Radio was assigned by the District Governor and composed of 18 members. Because it was a big group it was difficult to find dates for meetings. Not all of them knew what community radio was about and what their task was. After eight months the District Governor agreed to form a new board. This is composed of four women and six men. Three of them are village volunteers It is chaired by a woman and the vice chair is a Hmong villager.*

## **Chapter 4**

### **Steps to set up the structure of a community radio**

The first tasks of the advisory committee will be:

- to acquire the permit for the community radio from the Department of Information and Culture;
- to draft different policies and regulations for the radio;
- to find a location for the radio station, decide whether to use an existing building or construct a new one, acquire and install the studio equipment and the transmitter
- mobilize broadcasting volunteers and train them;
- define the programme schedules;
- to promote the radio in the community; and
- to raise funds for the station.

It is advisable to distribute the different tasks. The advisory committee can assign the tasks to members of the committee or other appropriate persons. The assigned people can form working groups and invite volunteers to join them. All the basic information for these different tasks you will find in the chapters following.

#### **a) Legal requirements**

Article 4 of new Lao Media Law<sup>3</sup> allows local organisations to operate media which are in line with the law. When you draft your mission statement and the values and principles make sure that they are in line with the media law.

After the directions (mission), objectives, services, target audience, coverage area, transmission power, frequency, broadcasting hours and languages are defined, the District Office of Information and Culture can submit the document to the provincial Department of Information and Culture for approval (see Article 26 of the Media Law).

The Ministry of Information and Culture might also help you to find possible funders to set up your community radio station.

*“The Lao PDR wants to allow community radio in the 47 poorest districts and in any other district that lacks access to media.*

*If they want to start a community radio in one of these places they need to submit all the papers to the provincial Department of Information and Culture and then it will be approved by the Mass Media Department of the Ministry of Information and Culture.”*

Mr Dy Sisombath, Deputy Director-General, Mass Media Department, Ministry of Information and Culture

<sup>3</sup> Find the Lao Media Law in the Annex

**b) Editorial guidelines, gender policy, ethnic representation and others regulations**

The radio will need a set of guidelines; policies, and code of conduct regulating and guiding the operation of the radio in an egalitarian and people-centred way.

The guidelines and policies need to be in line with the mission statement of the radio and the Media Law of the Lao PDR. The documents are initial drafts and may be changed later if you discover during the practical operation of the radio that there is a better way of doing it. Following is a description of some important documents for a community radio station:

**i. Strategic or action plan for the setting up of the community radio**

The strategic or action plan, describes all the activities you want to achieve together in a given time frame, usually one year. It consists of:

Activities	Responsible	Time schedule	Outcome	Budget

**Exercise 4**

**Draft an action plan:**

After reading all the different tasks to set up your community radio, organize a workshop with all the people involved in the setting up of the radio station and develop an action plan, including all the tasks that need to be fulfilled until the launch of the radio station and at least the first three months of operation. Use the table above for your planing. This helps the team to go ahead with all the work, monitor if everyone is doing her/his tasks on time and that nothing gets forgotten.

**ii. Editorial Guidelines**

These guidelines define what can and cannot be said on air; such as, do not give any false information, do not insult anyone, do not use vulgar words and do not discriminate against women or any ethnic group. The editorial guidelines need to be in line with the Lao Media Law. An example of a code of conduct is contained within the Annex. There you find some ideas which you may wish to include in the editorial guidelines.

*“You should not disseminate any information that can harm the people. There should not be any programmes that promote migration to other countries or trafficking of people. Instead the community radio can broadcast spots informing people about the dangers of human trafficking. There should not be any programmes that promote a certain religious behaviour and advice sick people to do certain rituals instead of going to the hospital.”*  
Mr Sipha Nonglath, Director General of the Lao National Radio (LNR)

**iii. Gender guidelines**

The Lao Constitution acknowledges women’s equality and the important role of women in community development and the Lao Media Law promotes gender equality (Article 28. 2.) Community radio should be at the forefront of achieving gender equality. Community radio can be an effective tool for women’s empowerment and active participation in civil society, but experience has shown that just saying we promote gender equality is not enough. Often it is more difficult for women to find time to participate in community activities, to acquire the necessary skills for leadership positions in the radio or to learn the technical operation of the radio studio. The gender guidelines define how gender equality is being observed in the radio. What special measures are being taken to **ensure** women’s full and equal participation? A very useful instrument to guide you is

the Gender Policy for Community Radio by AMARC (World Association of Community Radio Broadcasters). Your radio can tailor the gender policy according to the specific situation and need in your community. (see Annex for Gender Policy).

#### **iv. Code of conduct**

Instead of having several different documents some radio stations prefer to have one document that defines all the different subjects of good conduct and behaviour in the radio, for the benefit of the radio for all actors in and outside of the radio. In the Annex you find an example code of conduct of the Tambuli Network in the Philippines. It can give you ideas which you may want to include. You can take parts of it and add others parts that are important in your local context. This code of conduct is not very strong on gender equality, so you might want to include points from the Gender Policy.

The code of conduct of Tambuli Network also describes the tasks and responsibilities of the broadcast/volunteers (Chapter 6): how to represent the radio externally, and ethical guidelines on what kind of advertisement to allow (Chapter 7).

## **Chapter 5**

When planning a community radio many initially think of equipment and facilities. The equipment is important, but the best equipment is useless without a motivated and enthusiastic community that uses the equipment to the best benefit of the community. The equipment and the radio studio are just an instrument to give people a voice and bring important information to the listeners. You might already have a place in mind where the radio station will be housed or you are planning to build an entirely new house. In any case there are certain factors worth considering before choosing a place for the radio station.

### **a) Location**

The actual radio station should be located in the centre of your community, where all community members can easily reach it. It should be a safe place, where women and children can also go at night, and accessible for everyone including physically challenged people (e.g. it should not have stairs). This might be close to the market or a crossroad in the centre of town, where people go anyway. At the same time it should not be too noisy outside as you are recording radio programmes. Be prepared; as soon as the radio starts operation it might become a new meeting place in town, where people come to deliver their messages, music requests, watch the broadcasters or bring information from the remote communities.

The radio station needs to be in line of sight of the place where you plan to install your transmitter and antenna (see section on Transmitter).

In case of unexploded ordnance (UXO) danger consult the local agency as early as possible to clear the entire surroundings.

### **b) Radio Set up**

You need a soundproof **broadcast studio**. It is not necessary but advisable to have a second **production studio** for pre-recordings and editing. This studio can also serve as back up broadcast studio in case the main studio is under repair. It is also very important to have a **multi-purpose area** where the broadcasters can meet, receive visitors and discuss their programme. This space can also be used for training, meetings and as office space



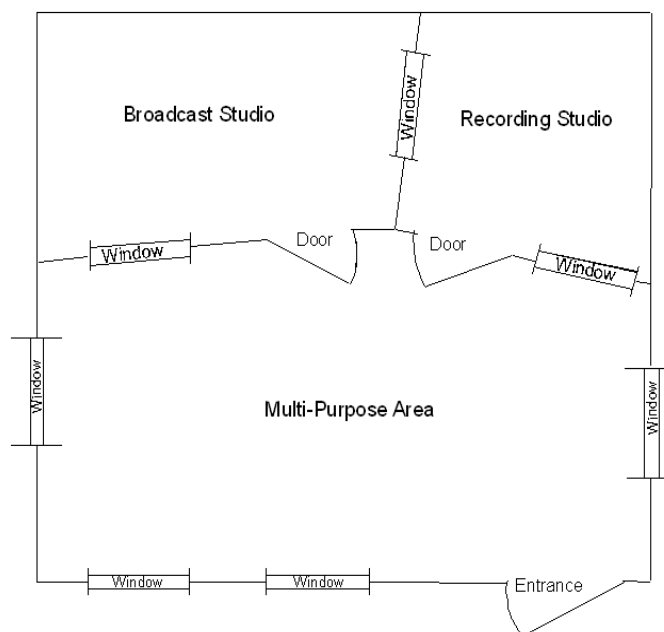
for the station administration. Do not forget the **toilet**. In case some of the communities are very far away you might consider including a small **dormitory** with **cooking facilities** for the safety of those volunteers and board members who might have to stay overnight (if there are no similar facilities nearby).

*“I am hosting three programmes a week between five and six in the evening. After my programmes I would like to take evening English classes. The dormitory will be very useful for me because I do not need to go home late at night, especially if I have to come again the next day for my programme.”*

Mr. Neng Yang, Young villager, host of the programmes on Culture, Environment and Labour & Welfare in Hmong at Khoun Community Radio

**c) Construction of the Studio/s:** The studios need to be soundproof because from here you are broadcasting or recording what you want the listeners to hear. So you want to keep all unwanted noises out of the studio. For better sound quality (less hall effect and echo) it is advisable (but not a must) to build your studios not exactly rectangular (not all walls parallel). If possible include a big soundproof double-glazed window between the two studios, so that you can use one of them as a control room and the other as a speakers room in case you have many guests. Of course for the people who visit the station it would be interesting to see the broadcasters while talking live on air. So you might consider putting another big soundproof double-glazed window between the multi-purpose area and the live broadcast studio. In case this is not possible at least put a soundproof double glazed window into the door of each studio, so that you can see what is going on inside the studio without needing to enter. A red light above the door that goes on whenever the microphone is open is also useful to keep people from disturbing the recordings or broadcasts.

### Possible Studio set up



For the sake of your equipment the studio should be dust free, so preferably avoid windows that can be opened to the outside and ensure doors are well-fitted. The studios need to be soundproof, as the microphone will pick up any unwanted outside noise. Partitions made of wood should be doubled with sound-deadening material in between. Sound bounces from hard walls and produces echo or hall effect; to avoid this, part of the walls should be covered with soft material. The low cost options are egg cartons, foam or curtains; both are viable but have a tendency to get dusty. The more costly and less dusty option is to use acoustic tiles. Place a sound absorbing carpet on the floor. This is also another reason to leave shoes outside, besides the dust. In each studio you should install several grounded power outlets (power socket with earthing) and lightning protection for the whole building.

## Chapter 6

### Technical infrastructure

Many people tend to be afraid of technical equipment and feel that they will not understand it. It is important to demystify broadcast technology. Most of it is simple technology and almost anyone can learn how to operate and maintain a radio studio. You do not need to be a sound engineer. Nevertheless it might be advisable to consult a technician when installing your transmitter and studio. Select someone who can explain the different equipment in simple terms and why she or he recommends one particular type of equipment over another. The technician should also train assigned radio people in the maintenance of the equipment and how to identify technical problems. It is recommended to set up a technical team in the radio tasked with the maintenance and training of new volunteers. Make sure that this team is composed of men and women.

When selecting your equipment always keep in mind that the equipment needs to be user friendly and durable so that many community people can easily learn how to operate them. The technician might recommend that you should not let other people operate the equipment, but thousands of community radios around the globe have proven that this is possible.

*At Khoun Radio some of the best trainers of new volunteers are women. From their own experience they can explain the technical equipment in simple terms and have the necessary patience to make newcomers feel confident. They are good role models to other women who might feel hesitant in learning technical equipment.*

*"I enjoy teaching other people my radio skills. It makes me happy when I helped others solve a technical problem."*

Ms Somesanouk, Lao Women's Union, host of Women's Programme in Lao Loum

Generally broadcast equipment falls under three categories:

- Studio equipment required for programme production and live broadcasts.
- Reporting equipment required for field recording and broadcasts from outside locations.
- Transmitting equipment to broadcast the audio signal to the listeners.

## a) Studio equipment

We list here the basic equipment that you need to start broadcasting. We recommend investing in less but more durable equipment rather than in many different electronic devices. You can always up-grade your studio at a later stage if needed.

### i. Broadcast studio

- **Mixer or mixing console** is the centrepiece of every studio. Sound producing equipment such as a CD-player, microphones, computer, MP3-recorder, telephone etc. are connected to the mixer, which controls what is recorded or broadcast.
  - **Advice:** An 8-track mixer is suitable for a community radio. There are special radio mixers with fader start that are more suitable than the mixers used in concerts or music recording studios. Select a simple mixer with fewer functions, as they are less prone to defects, more user-friendly and less intimidating. Most of the buttons you will not use anyway for broadcasting.
- **Broadcast microphones:** The broadcast studio should have 3 – 4 dynamic microphones with microphone stands, depending on the setup of your studio they can be desk stands or big stands with swinging arm.
  - **Advice:** Good microphones are very durable. It is worth investing in more expensive microphones with a metal housing that will last for decades.
- **CD-Player** to play songs jingles and pre-produced programmes burned onto CD. Some people say that a CD player is no longer necessary as you already have a computer in your studio. Two CD players for a smooth and well-prepared flow of your programme are still recommended. If all sound except the voices come from the computer the risk of mistake is much bigger and you are left without any music or jingles if you encounter computer problems.
  - **Advice:** The CD-players will be used a lot by many different people. select a simple but durable CD-player that can read any CD, including home burned ones and MP3/MP4s. Your CD-players should come with a separate input for headphones so you can select your title, and also a silent pause mode for instant start of the prepared title.
- **A computer with a sound card** can be the place for your music archive, where you store the jingles and upload pre-recorded programs, interviews, features, MP3 field recordings etc. In case you also want to use the computer for logging, recording and archiving all broadcasted programmes, installing a second sound card might be necessary. During off-broadcast hours the computer can also be used for pre-recording and editing. To handle the size of audio files the station will generate, the computer should have 1 Gigabyte RAM and 350 GB Harddisc.

*“In Khoun Community Radio we had a very good experience with Ubuntu<sup>4</sup> as an operation system in the studio computer where we store our music archive. Ubuntu is the only operation system that supports the Lao script. So you can easily search for a certain song using the Lao title of the song. This is very practical because volunteers know very few words of English.”*

Mr Xaisongkham Induangchanthy, project staff of Khoun Radio Support Project that supported the establishment of Khoun Community Radio for Development.

<sup>4</sup> Ubuntu is Free and Open Source Software (FOSS). The installation file is on the attached multi-media CD.

- **Telephone and Telephone Hybrid** The telephone hybrid converts the telephone signal into audio signal that can be recognized by the mixer. In other words it allows you to connect the telephone directly to the mixer without quality loss. The low cost way would be to buy a telephone with a loudspeaker and put the microphone close to the telephone speaker. The quality will not be very good, which is compounded if the connection from the cell phone is already bad. But it works.
  - **Advice:** Some mixers designed for radio already have an inbuilt telephone hybrid at little extra cost.
- **Amplifier and Loudspeakers** allow you to hear what is being broadcast or recorded. They are important for monitoring.
- **Headphones** There should be at least as many headphones as microphones in the studio. Because of feedback, the speakers need to be off whenever a microphone is used. Therefore, headphones are indispensable to monitor the quality of the broadcast.
  - **Advice:** Headphones break easily, cables get disconnected or they have loose contacts. If your budget allows, buy the more expensive ones that can be repaired (soldered).
  - A safe way to keep the headphones is to attach them with a soft rubber band to the ceiling of the studio within easy reach of the host/technician and guests.
- **Limiting-compressor** is a safety device that checks and regulates the outgoing sound level before the transmitter and avoids overloading and subsequent damage.
- **Uninterrupted Power Supply (UPS)** for each studio to protect your equipment from irregular power supply and shortage.
- **Radio Receiver** that is permanently tuned in to the frequency of your radio station. When broadcasting live, connect the signal from the radio receiver to the monitor system (amplifier, loudspeakers and headphone). This way you can always monitor what the listeners hear and you are immediately alerted if there is a transmitter or another technical problem.
- **Clock** that always has the correct hour and is visible from anywhere in the studio.
- **Internet connection** is not a must. But internet becomes more and more an important research tool. It is useful for programme exchange among different community radio stations or to download programmes that are produced by development organisations.
- **Satellite dish.** If your radio plans to broadcast the news from Lao National Radio (LNR) you need a satellite dish to receive them. Inquire with LNR for the dish specifications.

Further, you will need furniture such as a table, L or U shaped, for the mixer and the other equipment. Racks for the equipment, especially the CD-players need to be installed with air ventilating between them. Chairs that do not make any sound if people move around nervously and good lights are also needed. It might be advisable that all expensive equipment is fixed safely to the table to avoid tempting any thieves.

If your region is suffering from many and long power black outs you might consider buying a back-up generator if your budget allows it. But this is also something you can still acquire at a later stage if proven necessary.

## ii. Recording and Editing Studio

- **Small 4-track mixer** where you can connect a microphone and one or two other sound sources such as tape recorder or CD-player.
  - **Advice:** You can also use this mixer for a mobile studio if you plan to record programmes in the community.
- **Broadcast microphone** One extra microphone is enough as you can always connect other unused microphones from the broadcast studio.
  - **Advice:** Get a tall microphone stand with it that can also be used for the mobile studio.
- **Small pair of loudspeakers** that are amplified and have their own power supply. These can also be used for your mobile studio.
- **Computer** recording and editing.
  - **Advice:** We highly recommend Audacity as an editing programme. It is easy to learn and has all the necessary functions for radio editing. It is FOSS (Free and Open Source Software), so it is available for free, and anyone who has access to a computer at home or in school can install it and edit their recording outside the radio. English training modules for Audacity are available on the internet and Khoun Support Project produced a Lao user manual. You will find the programme and the user manual on the attached CD.
- **Headphones** to monitor your recording while recording from the microphone and the speakers need to be off. One is enough as others can be borrowed from the broadcast studio if not in use.
- **Uninterrupted Power Supply (UPS)** for each studio to protect your equipment from irregular power supply and shortage.
- **External Hard Disc** for back ups and to store past programmes.
- **USB Sticks** for each programme team to transfer the recordings from one computer to another for editing or broadcasting.
- **Plugs and cables** Further you will need several adapter plugs and audio cables for both studios, to connect the different equipment. You will also need electric extensions with an off/on switch to turn off the power supply to all the equipment at once.

*“The Lao songs on CDs come in a format that is usually unreadable by editing programmes such as Audacity. A small FOSS MP3 converter programme<sup>5</sup> that converts the songs into MP3 format has proven very handy.”*

Mr Xaisongkham Induangchanthy, project staff of Khoun Radio Support Project that supported the establishment of Khoun Community Radio for Development

## iii. Field Reporting

Your radio should have about four field recorders with microphones and headphones.

- **Recorder** Any tape recorder, minidisk or MP3 recorder that has a **good** built-in microphone or an input for an external microphone can be used for field reporting. Unfortunately the built-in microphone of most MP3 players or cell phones are not of very good quality as they pick up far too many unwanted sounds and have a narrow pick up.

<sup>5</sup> The MP3 converter programme and the user manual in Lao are on the attached multi-media CD.

- **Microphones** The quality of the sound you pick up does not depend so much on the quality of the recorder (except for tape recorders) but much more on the quality of the microphone. If your recorders have an external microphone input socket, you need a microphone for each recorder.
- **Headphones** A headphone for each recorder is a must to monitor the quality of the sound recorded. Far too many times people find out after the recording that nothing has been recorded or there is a strong disturbing noise because they did not use headphones.
- **Rechargeable batteries and charger** If your recorders run with batteries it is advisable to buy rechargeable batteries to save money in the long run.

*“The Khoun Community Radio for Development had a very good experience with the Zoom H2 MP3 recorder. It comes with an excellent built-in microphone for omni directional (for radio drama and group discussions) and directional (for interviews) recording. It can be used with batteries or with power supply. It has a line input that can be connected to the sound system of a community activity or to a mixer to record your programme with the mobile studio so there’s no need for a computer. It has a simple memory card, which can easily be replaced when it is full. It costs less than US\$ 200.<sup>6</sup>”*

Mr Xaisongkam Induongchanthy, project staff of Khoun Radio Support Project that supported the establishment of Khoun Community Radio for Development

## **b) Transmitter**

Most community radios transmit via FM transmitter. This has very practical reasons:

An FM transmitter and antenna are cheaper and require less power and it can be operated with car batteries or solar panels where there is no electricity.

FM signals are of good quality but do not reach so far. As most community radios serve a relatively small geographic area (one district or several clusters) it can bring quality sound to the listeners.

### **i. Mono or Stereo**

Many community radios broadcast in **mono**. The signal is more stable, reaches further at high quality and mono transmitters are cheaper. Stereo transmission needs three to four times more power than mono transmission. Besides, most listeners in poor communities have mono receivers, or the speakers of their stereo receivers are so close to each other that they are not able to hear the difference.

### **ii. Location**

The FM signal follows the line of sight. The signal reaches everywhere that you can see from the site of the antenna. In other words the antenna and the radio receiver must be able to see each other. There should be no obstructions such as high buildings or mountains. The higher you can position your antenna the further your signal can travel, additionally requiring less power. However, the signal will become weaker with distance.

In a low lying or flat area you might be able to position your transmitter at the station with the antenna on a high mast or building near by.

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6 See Annex for supplier.

In a hilly area you should look for the highest point in sight, which might be a mountain. The broadcast will be sent via a programme cable (not longer than 1 km) or via a low power transmitter from the radio station to the main transmitter.

*The Khoun Radio Support Project (KRSP) contracted a transmitter specialist to identify the best location for the transmitter, given the topography of Khoun District. KRSP was given a choice of three locations. One was highly contaminated with UXO and the other was too remote and inaccessible. You will find the contact details for the transmitter specialist in the annex of this guide.*

When choosing the location of your transmitter you also have to consider other factors such as UXO prevalence and safety. Consultation, if necessary, should be held with local UXO specialists in your province to determine if the location is safe or needs clearing (including the path or road leading to the site of the radio). As UXO specialists plan their operations long in advance it is advisable to contact them as early as possible, long before the equipment arrives.

*The selection of the location and the UXO clearance for the transmitter and the radio station took much longer than planned in Khoun District, so the equipment arrived prior to completion of clearance. There was no secure storage available, which caused some problems.*

The transmitter needs to be installed in a safe locked box, or in a building or small concrete structure to keep it safe from robbery and weather impact. Place a fence around the transmitter and the Antenna, to protect it from people and cattle. For reasons of safety, transportation and maintenance the site of the transmitter should not be too far from the next village and should be easily accessible by foot. You will have to transport the transmitter, car batteries, cement and metal for the mast and the antenna to the top of the mountain. Also, if for some reason the transmitter breaks down you need to be able to reach it within reasonable time in all seasons. It is advisable to educate the village nearby about the importance of the transmitter. So that they are willing to protect the transmitter to safe guard their radio.

If the chosen location of your transmitter has no main power supply you might consider extending the electricity cables from the closest area that has power, or using solar panels that charge car batteries.

### **iii. Power of the transmitter**

An FM transmitter is a relatively simple piece of technical equipment. In some countries engineering students or hobby technicians have built transmitters for their community radio. The transmitter converts the audio signal into airwaves and sends them into the air. The airwaves are then picked up by a radio receiver, which converts the airwaves back into audio signals that our ears can hear.

- **Important** Never turn on the transmitter without being connected to an antenna. If the transmitter does not have an output when being supplied with power it may break.

The power of the transmitter depends very much on the size of the area you want to cover. Most community radio stations use low-power FM transmitters in the range of

20–100 Watt. As the reach and power of your transmitter depend on so many different factors, such as the quality and height of the antenna, length of cable between the transmitter and the antenna, topography of the terrain etc, it is hard to say how many Watts will reach a certain distance. Here are some very approximate reaches for a mono transmitter located at low elevation:

20 Watt – radius of 3–6 km

50 Watt – radius of 10–15 km

100 Watt – radius of 15–20 km

150 Watt – radius up to 25 km

*The elevation of the location of the antenna has a huge impact on the distance the radio signal reaches: Khou Community Radio only has a 20 watt transmitter. But since it is located on a mountain top, it reaches about 25 km.*

- **Advice:** If you bought a certain transmitter and you find out later that it is not strong enough you can always buy an amplifier that will make your transmission signal stronger. But this will need more power supply, which is something you have to think of in the beginning, especially if your power supply comes from solar panels.

#### iv. **Antenna and mast**

- **Antenna and cable:** As said earlier, the antenna needs to be in a high position without any obstructions nearby in order to achieve high quality signal and further reach for FM. Usually community radio use an omni directional antenna that sends the signal in all directions. If your antenna is located at the slope of a mountain you might go for a directional antenna that does not broadcast in the direction of the mountain, as this is useless and the directional signal is stronger than the omni directional.

The transmitter is connected with a coaxial cable to the antenna. This should be as short as possible and no longer than 50 m as the longer the antenna cable the more power and quality you lose on the way.

- **Advice:** The antenna and cable are key investments; they are not a place to try and save money. A high quality antenna with several elements and made of good metal in addition to a high quality antenna cable can have a big impact on the quality and the reach of your signal.
- **Mast:** The antenna is placed on a mast. If the antenna is located on a high building or on the top of a hill it does not need to be so high, but if it is on the ground it should overlook the buildings around. Usually it is about 25 m high.

The mast can be built of local material such as galvanized steel water pipes. It needs a lightning conductor on the top to protect the transmitter from lightning.

#### v. **Power supply for your transmitter**

If the transmitter is placed in a location without electricity you might consider extending the power supply from the nearest location where there is electricity to the transmitter location, or you use solar panels and car batteries. Get the advice of a specialist on solar panels to determine the number of panels and batteries and the best position for them. Take into consideration that the panels also need to supply sufficient electricity during rainy season when there is less sunlight.



*Khoun Community Radio has a solar powered transmitter that is located on the top of a nearby mountain. During the rainy season the transmitter suddenly malfunctioned. The radio was off the air for over a week and people started complaining. It took almost a month to solve the problem. As technical problems can always occur, it is important to be prepared. And part of this is training on the maintenance of the transmitter.*

### **c) How to buy your equipment**

There are two ways of buying your equipment:

- Order it through an electronic supplier in Vientiane. Some international organisations require this way for transparency. Submit the list of equipment and request for quotations. This might be the more expensive option but it has the advantage, that payment is easier and you can make use of the warranty services if equipment is defective. The equipment will be delivered directly to your radio station. (see Annex for addresses of suppliers)
- Shopping your equipment in neighbouring countries. This requires technical knowledge and some research to compare prices and quality of the equipment. Currently prices in Thailand are about 30%-50% cheaper. But you will have to pay 40% import tax and transportation costs. If you buy the equipment through an international organisation or local government you can acquire an import tax exemption from the government. This option might result much cheaper and more time consuming.

Setting up a community radio does not need to be expensive. You can acquire second hand items or if you are lucky member of the community are happy to donate an old CD player or other equipments. In Indonesia most of the community radio station have very simple hifi equipment that they acquired at low costs. Young volunteers in the community who are interested in electronics or have repair shops helped in repairing used equipment and find low cost solutions. They are very proud of having built their radio by their own means.

## Estimated cost for equipment for a community radio In US Dollar

### Example of Khoun Radio

<b>Studio Building</b>		
incl lightning protection	14,000	
<b>20 Watt Transmitter</b>		
incl. solarpanels and batteries	13,000	
<b>Broadcast Studio</b>	3,000	
• 8 track mixer	500	
• 3 microphones 150/pcs	450	
• CD player	150	
• Computer	1,000	
• UPS power supply	300	
• Amplifier and Speaker	200	
• Radio Receiver	100	
• Cable, Mic-stand, headphones USB etc.	300	
<b>Recording Studio</b>	2,000	
• 4 track mixer	200	
• Computer	1,000	
• 1 microphone	140	
• Speaker	100	
• UPS power supply	300	
• Cables, headphones USB, HD etc	260	
<b>3 Field Recorders MP3 incl. microphone/batteries. etc. 200/pc</b>	<u>600</u>	
<b>Total</b>		<b>32,600</b>

Depending on the location of your studio and transmitter, factor in the costs for UXO clearance.

### Example Bantul FM, Yogyakarta, Indonesia

<b>Studio Building</b>	incl. simple lightning protection	
	land donated by village council, construction material collected in the community, built in volunteer work	500
<b>50 Watt Transmitter</b>	constructed by a technician from the community	600
<b>Broadcast Studio</b>		
• CD player, borrowed from community member		
• Computer donated by an embassy		
• 4 track mixer, bought second hand from community member	120	
• 2 karaoke mics, borrowed from community center		
• Cable, mic-stand, headphones etc.		80
<b>Recording Studio</b>		
• Computer bought second hand		200
• 1 microphone borrowed from volunteer		
• Cables, headphones mic-stands etc.		50
<b>Total</b>		<b>1,550</b>

Bantul FM was destroyed during the earthquake of 2006 and rebuilt by the community without any external financial aid. It serves a community of 15,000 people. The people urgently wanted their radio back and were generously offering whatever help they can.

## Chapter 7 Programming

The main activity of a community radio station is to broadcast quality programs which appeal to listeners. At the same time the programmes should cover issues relevant to the community. Radio production is easy to learn and can be done by almost anyone. One does not need to be a professional in order to produce quality programmes; what is important, is good training and the commitment to work hard and be creative. The people who know best what the information needs of the community are, are the members of the community themselves. Listeners identify more with the station if they hear their neighbour or a family member talk on the radio. Therefore, the programme should not only be for the community, but also be produced by the community. Most community radios have little operational budget, so they cannot afford to hire staff, if they can afford to hire a station manager they are already lucky. The majority of the broadcasters are volunteers who produce participatory radio programmes that invite the listeners to contribute to the programmes via phone calls, letters, messages, music requests, information, poems and locally produced music. The airwaves should be

open to any member in the community to have their opinion and make comments on issues relevant to community development.

### **a) Mobilize community volunteers**

Call for volunteers early on. Who is interested in producing programmes? The call for volunteers needs to be made in different forms, by posters in different villages and schools, by speakerphone, during the consultations and visits in the villages. Word of mouth among friends is also very important. It is always more fun to make programmes together with friends. Community radio encourages teamwork. There are many more ways of disseminating the call for volunteers in the community.

*"I became a volunteer because I am a teacher and like to talk and explain things to others. In the classroom, only 40 or 50 students listen to me but if I speak on the radio more people can listen."*

Mr Khamdy Chanthavong, Dean of the Secondary School, host of the education programme "The Candle of Life", board member

#### **i. Selection of volunteers**

The volunteers should come from all the ethnic groups and different segments of your community. There should be as many women as men among the volunteers (see Gender Policy for Community Radio in annex).

Anyone can become a volunteer - women, farmers, vendors, government employees, students, elderly people, physically challenged people etc. No special education or skills are needed, even illiterate and blind people can become volunteers, if they are provided with the appropriate training. And don't dismiss quiet or shy people – it is surprising how the quietest person in company can become the most vocal when placed behind a microphone, as has been the experience at Khoun Radio Station!

During the consultation you may already have encountered people interested in becoming a volunteer. The most important factor is the motivation of the volunteers to work for the community. They will not get rich financially, but in terms of experience and skills. Making radio is a lot of fun!

*"I host the programme on peace and security together with my friend from the police. I enjoy the teamwork. It is fun and listeners can be more interactive."*

Ms Salduangchay Phavilanorsy, Lao Army, hosts of the programme on peace and security

Volunteers need to be able and interested to work in a team. Sometimes young people come to the station because they want to be star DJs. They are only interested in the success of their radio show but not in the success of the overall radio. It is important that the community loves the radio as a whole and that the broadcasters supports each other and promote the radio as a whole. As a community radio broadcaster you learn many useful communication skills and if you produce good programmes you will earn the respect of the community.

*“When I had to work in my rice field and could not go to the station, villagers would ask me: “What has happened to you? Why didn't you host a Khmu programme? We like your programme.” As I cannot resist their request, so I continue hosting the programme.”*

Ms Khamphaeng Manyvone, Khmu villager and board member, host of the programme on environment and culture

The volunteers are the most valuable resource of the radio station. The more volunteers you have the better the quality of your programmes and the richer the diversity. If you limit the volunteers to a small number, they will have to produce many programmes and will not have time to prepare them well. They will also not have time to guarantee an income for themselves and their family. In the short or long-term they will either ask for a salary or will be forced to quit. The volunteers should undertake their programmes in their free time after work or school; they are then more likely to stay for a longer time. The ideal is one programme per week. Hopefully the board members will also become broadcasters on the radio.

*Khoun Community Radio only had three Hmong volunteers for some time. They had to broadcast eight hours of programmes every week; therefore they no longer had time to research topics and interview people. As a result, their programmes became uninteresting. Listeners complained: “Why do you call the station a community radio for development when I get little useful information on development.” The quality of the programmes improved as soon as there were more Hmong broadcasters.*

### **Exercise 5**

Draft a plan on how to recruit volunteers and how you want to select them. Who is responsible for the selection? What are the selection criteria, for example gender, age, ethnic group and segment, position in the community etc.?

#### **ii. Tasks and Responsibilities of the broadcasters**

The broadcasters (the majority of them volunteers) are responsible for the quality products of the radio, namely its programmes. They need to be well prepared and observe the editorial guidelines. At the same time they need to take care of the studio and observe the code of conduct for the radio.

In order to fulfil their task as community broadcasters, volunteers who come from far might have some personal expenses for transportation and food. This might prevent them from engaging in the radio because they cannot afford to pay these costs from their own pockets. In order to enable all community members, including the poorest, to participate as broadcasters you might need to introduce some compensation for transportation and food allowance.

*Some broadcasters in Khoun Community Radio were forced to stop broadcasting because they could no longer afford to pay for their transportation in going to the station every week. After the radio was able to earn some money for special broadcasts for development projects, they were able to compensate the volunteers 10,000 Kip for every 10 km travelled and 10,000 Kip for food allowance per day. That made it possible for former volunteers to come back and broadcast again.*

### iii. Coordination of the broadcasters

A community radio with strong community support and participation can have up to 100 or more broadcast volunteers. These volunteers need to be supported and coordinated well. If you have a station manager, her/his is their task. She/he needs to be a very good team player and have the skills to motivate and support the broadcasters. The station manager should maintain good relations with all government offices and other development projects so that she/he can give the broadcasters tips where to get information or about activities in the communities that they can cover. In the absence of a station manager it is the responsibility of the board to coordinate and support the broadcasters. A more practical solution is to form a coordinating committee from among the broadcasters to coordinate programme production. The board can support this committee.

*“The board members need to respect the volunteers, talk to them and treat them as equal colleagues.”*

Mr Dua Jung, Vice Chair of Khoun Community Radio, host of the health and women & youth programmes in Hmong

### Exercise 6

#### **Volunteer support mechanisms:**

Together with the volunteers develop mechanisms on how to best integrate and support the volunteers. The following questions might be helpful:

- Does the structure of the radio drafted earlier sufficiently address the coordination the work of the volunteers?
- Does your code of conduct sufficiently address the does and don'ts for volunteers?
- Do you need separate guide lines for volunteers?
- The example code of conduct in the Annex can give you ideas on important points to include.

**Note:** Rules and regulations are important to facilitate the collaboration of the different entities in the community radio. But the rules and regulations need to be flexible. Once you are broadcasting, the experience might turn out to be different from what you anticipated and you need to adapt your rules and regulations.

#### **b) Programme schedules of the radio station**

The programme schedule should be relevant to the information needs of the communities and the availability of the volunteers. The radio might start with just a few hours each day when people are most likely to have time to listen to the radio. However, be careful when defining what these times are, do not only think of the farmers and workers who go to the field or to work, also think of elderly people and women who might work in the house, or the market vendors who might want to listen to the radio while attending to their shops.

The programmes should reflect the language diversity in your community. While some member of the ethnic minorities may understand Lao Loum, they might be more interested in hearing programmes in their own language. The programmes should reflect all the important issues for the community that were identified in the consultation and in your mission statement. Last but not least the programme needs to be balanced with regard to information and entertainment. The listeners want to get useful information from the radio but they also want to enjoy listening to the radio. An important part is the promotion of the different local cultures and traditions, such as music, story telling, radio drama, poems etc.

News from other parts of the country or even international news is very hard to get for a small community radio. The Lao National Radio offers its news programmes to community radio stations for re-broadcast. This is a good opportunity to provide your listeners with up to date information that go beyond the district. The news on LNR are broadcasted on specific times. If you wish to re-broadcast them, you need to include them in your programme schedules.

*“Each ethnic group needs programmes in their own language. It does not matter if there are eight different ethnic groups and therefore programmes in eight languages in the broadcast area of the radio. All ethnic groups need to have equal opportunities from the very outset. If the different ethnic groups do not understand one common language, special training is needed for each language group.”*

Recommendation from Mr Somephone Philavong, Head of the Department of Information and Culture in Xieng Khouang Province

*Khoun Community Radio started with six hours of broadcast every day. One hour in Khmu, one hour in Hmong and four hours in Lao Loum. On the weekends, there are more entertainment programmes in Khmu and Hmong and some English classes.*

*“I listen to Khoun Community Radio every day. I like all the programmes in Hmong and Lao Loum. I even take the radio to the rice fields. But their airtime is too short. When I start enjoying the programme there would only be a few minutes left and a few moments later, I would hear a language that I cannot understand or the broadcast was over.”*

Ms Xeng Ja, Hmong farmer in Samyung village

## Exercise 7

### **Develop a programme schedule:**

Form a programme committee composed of board or advisory committee members, volunteers from the different ethnic groups and segments of society. Identify what the information needs of the different members of the community are and draft a programme schedule for the radio.

**Note:** Not all ethnic groups have the same interests, for some promotion of the culture might be more important, whereas for others it will be literacy and education or health and agriculture. The programme should cover the information and entertainment needs of all groups, be they majority or minority.

(see Annexe for example programme schedule of Khoun Community Radio)

### **c) Training**

Training is very important for all members of the community radio. There can be different training dependant on need, for example:

- Management and fundraising skills
- Maintenance and repair of the equipment
- Programme production and technical operation skills

While the management and maintenance skills are for special groups such as the board and station manager or the technical team, the production and technical operation skills are for all the broadcasters.

In community radio we do not make the division between technicians and programme producers. Everyone can learn everything and will not be dependant on a technician to produce or record a programme. It is important that the broadcasters work as a team and

support each other, for example some might be better at sound editing on the computer and others might be better at conducting field interviews. All training should include basic information on what community radio is and on the vision, mission, principles and values of the radio. This is because all broadcasters need to thoroughly understand the concept of community radio in order to contribute to its success.

**i. Basic skills in radio journalism and studio operation:**

Basic training for all broadcasters should include:

- What is community radio?
- Programme format, how to conceptualize and plan a radio programme
- Writing for radio, how to write your script
- Hosting and speaking in front of the microphone
- Interview - how to conduct field and studio interviews with guest and experts
- Studio techniques - how to operate the radio studio
- Field interviews - how to use the field recorders
- Digital editing - how to edit your interviews and other recordings with Audacity

**ii. Special broadcast skills that are useful for creative programme production:**

- News gathering, writing, and presenting
- Hosting of a panel discussion, studio discussion
- Production of radio spots (station ID, programme ID, public announcements)
- Production of radio drama

*At the start of the Khoun Community Radio everything was ready, the broadcasters knew how to operate the studio, the equipment was ready and everyone was happy. But only a few broadcasters had received training in radio journalism. They did as good as they could but they did not dare to interview resource persons or invite guests into the studio, much less host a panel discussion. There were no radio spots or station and programme IDs. Now the station has plenty of radio spots in different languages. Eight months later they got an extensive training on radio journalism skills. This gave them a larger choice how to design their radio show and they learned different formats to present an issue. Now the station has plenty of radio spots in different languages.*

*“Before the training I had no idea on how to compose and edit a programme. Now I can record interesting interviews with the MP3 recorder, edit them with Audacity, gather news and combine everything into a lively programme.”*

Mr. Neng Yang, villager, host of the programmes on Culture, Environment and Labour & Welfare in Hmong

**iii. Hands on training**

Many of the broadcasters might not be used to theoretical learning; therefore it is good to have predominantly practical training. The training participants will immediately apply what they have learned. If they learn interview technique in the morning, in the afternoon they can go out and do an interview with a resource person. The smaller the group of participants in a training session, the more they learn during the practical exercises. Six to sixteen participants is a good number.

When offering special training to groups such as women, children, elderly people or the physically challenged the group should be even smaller (six to ten).

#### **iv. Peer training**

Some training participants might learn faster than others. Some are better at technical aspects, while some are better at information gathering. It encourages teamwork and a mutual support system if you request those participants who are better in one subject to assist the others. Sometimes they have a different way of explaining it than the trainer and the slower participants can learn easily from them. Some of the participants turn out to be very good trainers. Just make sure that they let the other participants have hands on experience. Men have a tendency of staying in front of the computer or the mixer and explaining it to the others. This is not the purpose. Each and every participant should work on the computer or the mixer and the one who explains will be behind and explain as much as possible in words, not with hands.

As soon as the studio equipment is ready, radio journalism and technical training can start. Training on the concept of community radio, radio management and planning should take place even earlier. Way before the launch of the radio the broadcasters can already start to produce programmes and radio spots. There is a lot of programme preparation that can start before the actual broadcast. All the broadcasters need to be trained and they need practice in order not to forget what they have learned and to feel confident with the equipment and speaking in front of the microphone by the time the radio starts broadcasting.

#### **v. Training for special groups**

- Women might feel more comfortable if there is special training for them, especially when it comes to the technical aspects of radio production.
- Illiterate people or those who are not used to reading and writing might need very practical training where they mainly learn whilst doing.
- Physically challenged people, such as amputees, the blind or those in wheelchairs need special attention during training to be able to produce their programmes. Some adjustments in the studio might be needed, such as Braille signs on the mixer and other equipment to help identify different tracks and buttons. Larger spaces to ensure wheelchair access is necessary, and all equipment should be accessible from the chair.
- Different language groups might need training in their own language to make sure everyone has the same basic skills.

*"We have difficulty motivating women to participate. Even though their names are on the list of the programme teams, the men host the programmes. The women say they are not good enough to speak in front of the microphone.*

*I would like to encourage women to be active, strong and expressive. The women need to insist on participating in the development of the station. Women have to dare to take leadership roles, host the women's programmes in all three languages. I hope that the women's programme will encourage more women to participate in the community radio"*

*Ms Somesanouk, Lao Women's Union, host of the Women's programme in Lao Loum*



## vi. Training of Trainers

While external trainers might conduct the first trainings, basic production training needs to be a regular activity of the radio and some local people should become trainers. Even if the radio is looking for long-term broadcast volunteers, there will always be changes, some will leave and new ones will come. This is a very natural process.

In training for trainers some of the more engaged broadcasters can be trained to become trainers. They will be in charge of training the new volunteers. It is very important to train equal numbers of women as men to become trainers. Women trainers are role models to other women and can motivate them to join the radio. In multi-linguistic locations make sure that men and women from the different language groups are being trained as trainers. The radio might decide to compensate the trainers for the trainings they conduct. As soon as there are five or six new volunteers you can conduct training for them in basic radio journalism skills and studio operation. They can then join one of the broadcast team to gain more experience and practice before they start their own programme.

*The Khoun Support Project translated all the training session handouts and presentations by an international trainer into Lao and produced operation manuals for the Zoom MP3 recorder, Audacity editing software and the MP3 converter software. So there is no need to re-invent the wheel. You find all these materials on the multimedia CD attached to this guide.*

## vii. The radio as a community-training centre

Some broadcasters need to leave the station because they need to continue their studies in another place or have found work somewhere else. Others have limited time or financial constraints. The villagers can support the broadcasters by helping them, for instance during the planting and harvesting season, so that the broadcasters can still broadcast their programmes alongside attending to their fields. The villagers may also take care of the small children of the broadcasters while they are at the radio; this will allow more women to participate.

The radio can also plan ahead for those busy times and request the volunteers to pre-record their programmes or repeat programmes that are still relevant but broadcasted some time ago.

While sustainability of volunteers is desirable for the radio, the radio also serves as a training centre for the community members to learn communication skills. Such as

- Confidence speaking in public
- Planning and time management
- Working efficiently under time pressure (your programme start on time)
- Interacting with listeners and other broadcasters
- Creativity in presenting topics

Most of these skills are not only necessary to produce quality radio programmes but they can also be used in a lot of other jobs and fields. Some broadcasters may find a new job thanks to the skills they learnt at the radio. This is another form of community empowerment.

The radio should offer continuous training of new volunteers. After the training they can join one of the existing broadcast teams to earn experience and learn from them, before they eventually can hosting their own show.

*“Before I became a volunteer at Khoun Community Radio I did not know how to speak in public or how to use a computer. But I learned and even had the chance to visit a foreign country to represent Khoun Community Radio at a conference. Now I am no longer afraid to raise my voice and speak at public meetings.”*

Ms Somesanouk is a broadcaster of the programme for women, youth and children at Khoun Community radio.

## **Exercise 8**

### **Identify the training needs for your radio station:**

- Draft a training plan until the start of the radio.
- Where can you find the appropriate trainers and the training modules?

(see Annex for example programme of three-week programme production training conducted at Khoun Community Radio)

### **d) Promotion of the radio station**

People will have been waiting for the radio to start since the consultation process, but you might not have reached everyone in the community during the consultation so you need different promotion materials such as:

- Firstly, a logo for your radio that includes the FM frequency.
- A small easy to understand brochure in the local languages that explains the concept of the community radio, its vision and mission and the different ways people can participate and support the radio as producers, as active listeners and sponsors.
- Stickers with the logo of the radio and the frequency.
- Posters with the programme schedules so that listeners do not miss their favourite programme and so they know when the programmes in their language are being broadcast.
- Posters and banners that announce the date of the launch of the radio and the opening ceremony.
- Invitation letters to all the government offices and development projects in your province to attend the launch and contribute to the radio.
- Depending on your budget you might also want to produce T-shirts and caps with the logo of the radio and small radio transistor radios with a logo sticker of the radio. You might also want to sell these items at an affordable price to earn an income for the operation of the radio.

If you have a limited budget, you might just make stickers or simple posters to motivate as many people as possible to tune in to your station. Remember you hold a very important promotion tool in your hands: The radio!

If you get people to tune in to your radio, you can explain the concept of community radio and how people can participate and announce the programme schedules over the airwaves. This can be done with phone-in programmes, radio spots and round tables where you invite listeners to the studio, etc.

Mouth to mouth propaganda is still one of the most effective. If you spread the news about the radio station at populated places such as the market, and in the schools the children and

commuters will go back to their villages and can inform the others. Make use of the communication systems already in place such as village boards and speakerphones.

## Chapter 8

### Sustainability of the community radio

#### a) Community support

Most important for the sustainability of the radio is community support. If people see the advantage of the radio and how information helps them alongside improving communication in the community, they will be willing to contribute in different forms to the radio.

In most cases the broadcasts alone are not enough to guarantee ongoing support from the community; therefore, you might organize special community activities, especially in those communities that are far from the district centre, to inform people directly about the radio and to show them how it works. One way of doing this is to establish a small mobile radio studio (with the equipment from the production studio) in their village and record a programme right there with the local people, interviewing them and discussing their situation with them. When you go back to the radio station you can be sure that they will all listen to the programme about their village and other listeners will also learn about life in that village.

#### **Community mobilisation**

*“We formed a community mobilisation team from among the board members and the broadcasters. One day this team went to the Khmu village of Nada and introduced Khoun Community Radio for Development is all about and how the villagers can contribute to the radio. Then we organized a quiz with questions about community radio and our programmes. Those who gave the right answers won a small radio receiver.*

*On future village visits, we will distribute stickers, t-shirts and caps to people who won in the quiz.”*

Mr Vongsone Oudomsouk, Project manager of the Khoun Support Project that supported the establishment of Khoun Community Radio for Development

#### b) Financial sustainability

You might have been able to raise some funds from donors to set up the community radio, but the operation of the radio also costs money and the donors will not always be there.

The long-term objective of the radio should therefore be to become financially self-reliant. In order to be independent it is advisable to get your financial resources from different sources, such as:

##### i. From the community

- **Donations:** During community mobilisation or other activities in the community you can request for donations. These do not always need to be money, it can also be rice or other products useful for the radio. Place a donation box at the entrance of the station so people who bring a message or request can make a donation.
- **Messages:** People can be requested to include a small amount of money (500 Kip) for the messages they want to be read over the radio or for music requests.

- **Membership fees:** Households can be asked to contribute a small membership fee in the form of a certain amount of rice or money every year. In exchange, their names will be mentioned on air and they will receive a radio programme poster or another promotional item.
- **Raffles and contests:** You can organize raffles or singing contests and people who want to participate pay a small fee.
- **Renting of equipment:** The radio has sound systems and loudspeakers that can be rented for family events and other activities. People can rent the production studio for recordings.
- **Selling promotion products and local handicrafts** such as t-shirts, caps, radio receivers, weavings (with the name and frequency of the station), baskets etc. at affordable prices.

#### ii. From government offices

The community radio will regularly broadcast announcements and information from the government about different activities. This saves the government offices money because they do not need to go to all the villages. Most government offices have a small budget for this informational work. You might solicit a monthly contribution to the running costs of the radio in exchange for these services.

#### iii. Broadcast services for development projects and programmes

Many international development projects are eager to use the radio to disseminate information about their programmes and campaigns.

- They can be charged for the airtime
- The radio can produce campaign jingles for them for a certain fee
- The radio can produce programmes for them and charge a fee for the work
- The project can rent the studio with a technician if they need to record narration for a video or a slide presentation.

*Khoun Community Radio was able to enter into partnership with two development organisations/projects:*

- **Mines Action Group:** the radio is now playing their radio spots
- **Sustainable Agriculture Project:** the radio produced and broadcasts radio spots in three languages

*From these two projects the radio earns 1 Million Kip per month.*

*Further, the radio has entered into partnership negotiations with three more projects:*

- **Poverty Reduction Fund,** to produce programmes about the fund
- **UXO Lao,** to announce and cover activities of the organisation
- **World Bank Water and Sanitation Programme,** to produce features, radio drama and interviews

#### iv. Advertisements and private sponsoring

Article 4 of the new Media Law allows collaboration with private enterprises. In other words you can broadcast advertisements for local businesses, such as guesthouses, shops, beauty salons, suppliers of agricultural tools, animal feed, bicycles etc.

- Spots: If the radio produces a spot you can also charge for this service and for the airtime every time the spot is broadcast. The airtime for private enterprises should

be higher than the airtime for other not for profit organisations. And the jingles should be clearly different from the rest of the programme.

- Sponsoring: Some enterprises might want to sponsor a certain programme on agriculture or health. At the end of the programme the announcer will make a short statement in the sense of: "This programme was brought to you by XY farm supply shop or XY drugstore."

If you decide to accept advertisements and sponsoring it is very important that your radio has **clear guidelines** on what kind of advertisement is welcome (and for the benefit of the community) and what should be excluded, even if they pay well (for instance tobacco, alcohol, unhealthy junk food and soft drinks etc.). The example code of conduct in the annex might give you some ideas of what to include in the guidelines for advertisements.

*"The radio stations need money for maintenance and operation costs such as electricity. The new Media Law allows small-scale advertisements as long as they are not contrary to the law and against the interest of the local communities.*

*Local enterprises that sell useful products for the communities, such as farm supplies, motorcycles, tractors and bicycles may place advertisements."*

Mr Dy Sisombath, Deputy Director-General, Mass Media Department, Ministry of Information and Culture

- v. **Funding Applications:** You might want to apply for funding from international development organisations for special programme activities and information campaigns such as the Millennium Development Goals, poverty reduction, reducing maternal mortality etc. You need to check the websites of international development organisations regularly to find out when and how to apply. The Ministry of Information and Culture can also be helpful to locate appropriate international funding activities.

All above-mentioned sources of income do not materialise by themselves. The radio needs to solicit them and make agreements with them, which means a lot of work. This can be the task of a special finance committee alongside members of the board and the station manager.

## Exercise 9

### Draft a budget for your radio station:

- What are all the annual expenses?
- Where and how can you get money to cover these expenses?

**Note:** The running operations costs of the radio should include:

- Electricity and water supply
- Salaries of staff (if there are paid staff)
- Transportation and food allowances for the volunteers and board members
- Maintenance of the facilities
- Trainings for new volunteers
- Promotion, community mobilisation and fund-raising activities
- Contribution to the amortisation fund (a fund you put aside for repair or replacement of equipment)
- Contribution to the reserve fund (a fund for crises or new investments)

## Chapter 9 Evaluation

There are many different ways to evaluate and measure the impact of the radio station. Some impacts can be seen after just one year later, others only after a longer period of time, especially those related to poverty reduction and community development. Any evaluations should not just be made to satisfy the requirements of the funders but with the main objective of improving the radio operation and serve the community better. Following are a few simple ways of evaluating listener feedback and the operation of the radio station.

### a) Listeners participation and feedback

- Letters: Keep all the letters. You can analyse them according to the content and get an overview of listeners' participation in the radio.
- Phone Calls: Phone calls are another important indicator. You can provide a simple form in the studio where the programme announcer can tick a few boxes for every phone call they receive, such as:
  - Name of the programme being broadcast?
  - Gender of the person calling: woman, man, girl, boy, other?
  - Ethnic group the caller belongs to?
  - Place the caller is from?
  - Kind of contribution: Greeting, music request, opinion, announcement or comment on the programme?

This gives you some important information about the listeners of the different programmes.

- Donations can also indicate listeners' participation and feedback.
- You can also organize contests or quizzes over the radio where people can answer via phone or via letter and win prizes such as a radio t-shirt or transistor radio. The participation in these contests also gives you an indication of the listenership.
- Volunteers are also an important source of information. If they happen to go to a village for another purpose they can ask for feedback from people on the radio programmes. A simple form can help them gather the data:
  - How many hours does the person listen to your station?
  - What does she or he remember from what they heard?
  - What suggestions does she or he have regarding programming?

Volunteers might feel shy in the beginning to ask all those questions but you will soon find out that people are happy to talk about the radio and make suggestions. They will feel honored that a person from the radio comes to talk to them. You might even record their answers and play them on the radio. They will be happy to hear their voice over the radio. To make the beginning easier you can start with your friends and then move to their friends and so on.

*During the first 11 months of broadcasting Khoun Community Radio for Development received 3,430 letters, 7,266 phone calls, 214 poems, 48 announcements and 7 Million Kip in donations.*

## **b) Listeners survey**

After a year of broadcasting or longer you might want to find out how the radio has changed people's life and if the radio is fulfilling its mission. This you can do through a listeners' survey, with key informant interviews. The gathered data can be compared against the base-line survey you did before the radio started. If you want to go further and also collect information on how the radio can improve, focus group discussions can be organised in the different villages and among the different ethnic groups and sectors. Now that the people know how the radio works they might also have very useful ideas on how to improve the broadcasts and community participation. They might even have ideas about how to contribute to the financial sustainability of the radio.

## **c) Operation of the radio – SWOT evaluation**

After one year, or if you encounter many problems in the operation of the radio even earlier you might want to do a SWOT evaluation (Strengths, Weaknesses, Opportunities and Threats). While the above forms of evaluation are to evaluate the external impact this is a useful tool to evaluate the internal operation and atmosphere of the radio.

- First, divide all the workshop participants into different groups according to their interests (ethnic group, management, broadcasters, women, government employees etc) 3 to 5 groups. Each group evaluates the operation of the radio using the Strengths Weaknesses, Opportunities and T??? (SWOT) criteria. Then compare the different findings and identify the weaknesses and threats that need to be addressed, the strengths that should be reinforced and the opportunities that need to be taken up.
- Secondly, form new working groups with representation from the different sectors and ethnic groups. These working groups can develop an action plan on how to address the different problems identified. All participants should agree on an action plan.
- The third and most important step is to implement the agreed changes. The management board will overview the implementation of the action plan.

It is advisable to get an external person to facilitate a SWOT evaluation.

*Khoun community radio for development did a SWOT evaluation just before the launch of the station. The results were rather general so it was hard for people to implement them; besides, they were too busy with the broadcasts. Eight months later they did another SWOT evaluation where it clearly came out that the board was not fulfilling its responsibilities whilst everyone was waiting for guidance from the board. A new board was formed that monitored the implementation of the action plan and recommendations from the second SWOT. After only three months half of the recommendations were already implemented and the improvements were very noticeable on air and in the operation of the radio.*

## **d) Programme evaluation**

Every programme can be improved sometimes; it needs very little to make a programme more creative and to allow listeners to enjoy listening to the radio even more.

- A very effective way for the broadcasters to improve themselves is to listen to their own programme afterwards. You will fast find out how to improve your voice modulation, where a script is too long, too complicated or boring and where the presentation needs more creativity.
- The other broadcasters can also give feedback to each other on the programmes. But in the hectic world of radio this kind of valuable programme critiquing often gets forgotten.

- At some point an external programme evaluation might be very useful. You can either form a listeners committee that will listen to certain programmes explicitly with the objective of giving constructive feedback to the broadcasters. Or if your budget allows, you can hire someone to evaluate the different programmes. This can be someone with an education or journalism background or even an experienced person from another community radio - they know the production environment and can give very realistic tips for improvement based on their own experience. They can even learn some lessons for their own radio station back home.

*“We need to improve reliability of the volunteers. It seems some of them only hoste their programmes when they are in the mood. Many broadcasters still get most of the information from office documents and manuals. We need to go out and collect more news and information from villages. We should also invite model families to our programmes.”*

Ms Pany Khounyotha, Chair of Khoun Community Radio for Development, Lao Womens' Union

#### **e) Annual evaluation and planning**

Every radio station should take the time once a year to evaluate the operation of the radio and compare it with the strategic plan for that year. Based on the results a strategic plan for the next year can be drafted with realistic objectives for improvement. This strategic plan should include the broadcast services, performance, coordination and support of the broadcasters, community participation, management and financial sustainability.

#### **f) Impact evaluation after the first three to five years of operation**

For a thorough impact evaluation of how community radio contributes to poverty reduction, development of the community, and the health and education situation in the community, AMARC, the World Association of Community Broadcasters, has developed an impact evaluation tool “Community Radio Social Impact Assessment - Removing Barrières, Increasing Effectiveness” that is available in English on <http://evaluation.amarc.org/evaluation.php> for download.

## **Chapter 10**

### **Networking with other community radios**

The exchange with other community radio stations at provincial, national and international level can be very enriching for each station. Your radio can learn new skills, other experiences, and share their experiences and skills.

#### **a) Provincial and national networking**

The idea of community radio is new to the Lao PDR, but it seems to be spreading fast, and soon there will be a number of community radio stations in different provinces. It would therefore be very useful to form a national network of community radios that can support the radio stations and provide:

- exposure to different radio stations for people interested in setting up a community radio;
- training, exchange of trainers and training of trainers;
- consultation and advice on setting up a community radio;



- Organize exchange of volunteers. A broadcaster from one station works for one month in another stations and vice versa; and
- exchange of radio programmes. The experience of a Khmu women's group in Udomxai Province of the implementation of a development project can be very interesting for Khmu listeners in Khoun District, or an agricultural programme from Sekong may be interesting to listeners in Udomxai. This programme exchange can be organized through a special website developed for the community radio network or through CDs that are sent to the other radio stations.

Within the same province, community radio stations can enter into partnership and share programmes, music and other resources, as it is easier to meet in the provincial capital.

## **b) International networking**

AMARC is the World Association of Community Radio Broadcasters. It has over 5,000 member stations all over the world, many of them in Latin America, Africa, Asia and the Pacific. The regional chapter of Asia Pacific started in 2003 and has spread into many countries. AMARC Asia Pacific has members in Indonesia, East Timor, Thailand, Philippines, Malaysia, Cambodia, Japan, Korea, Taiwan, Fiji, New Zealand, Australia, India, Bangladesh, Sri Lanka, Nepal, Pakistan, Afghanistan and Laos.

Within AMARC, the Women's International Network (WIN) organises women community radio broadcasters from around the globe. The regional WIN chapters support the women through survey, training, strategies, such as the gender policy for community radio and solidarity. The regional WIN-representatives monitor gender equality in AMARC's activities and the implementation of the strategic plan of action.

### **i. Resource guides**

AMARC and its members have produced a number of useful resource guides in English, French and Spanish on training, the setting up and managing of community radio and on impact evaluation.

### **ii. International radio campaigns**

AMARC organizes international radio campaigns on March 8 (International Women's Day), March 21 (International Day against Racism) and on other important days and international events such as the World Summit on the Information Society. During these campaigns, radio stations from the world broadcast programmes, for example on the topic of violence against women, on their own radio in their respective languages and at the same time they send the programmes via internet to the AMARC Website so people from all over the world who understand this language can listen to the programmes or even download and re-broadcast them on their radio station.

### **iii. International community radio meetings**

Other important activities organised by AMARC include regular meetings, training and General Assemblies in the different regions and at global level. The next AMARC Conference in Asia Pacific will be in 2009. Usually there are scholarships available to attend these conferences. The international meetings are an opportunity for the participants to learn from the experiences of community radio stations in other parts of the world under similarly difficult circumstances. It is very motivating and encouraging to participate in these international gatherings of people who face similar challenges to improve communication in their communities.

**iv. How to become a member of AMARC Asia Pacific?**

You can find more information on AMARC and how to become a member on the website (See Annex), unfortunately only in English, French and Spanish. There you also can find membership application forms.

*Khoun Community Radio for Development joined AMARC in 2007. In December 2007 Ms Somesanouk was invited to represent Khoun Community Radio at a meeting of the Women's International Network of AMARC Asia Pacific in Kuala Lumpur, Malaysia, she made a presentation on Khoun Community Radio. She had the opportunity to meet other women broadcasters from community radio stations in Asia-Pacific and even from Africa, Latin America and Europe.*

## ***Ten Steps to set up a community radio in Lao PDR***

- 1. Undertake a Needs Assessment in the community**
  - a. Inform the community about the concept of community radio (CR)
  - b. Conduct a base line survey on the communication needs of the community
  - c. Hold community consultation to discuss how CR contributes to the development of the community?
- 2. Secure funding for the setting up of the community radio**
  - a. Inquire about possible funding sources
  - b. Contact them and submit project proposals
  - c. Follow up the project proposals
- 3. Define the organisation of the community radio**
  - d. Develop together with the community the vision, mission, values and principles and the structure of the CR
  - e. Form an advisory committee to be tasked with the setting up of the CR.
  - f. Form different working groups of volunteers tasked with the following steps:
- 4. Acquire the permit for the community radio from the Ministry of Information and Culture**
- 5. The radio studio**
  - a. Select the best location for the radio station (including undertaking UXO clearance if necessary)
  - b. Build the studio (in an existing building or you might decide to build a new house for the radio)
  - c. Select and buy the studio and equipment
  - d. Install the equipment
- 6. Provide the transmitter for the radio**
  - a. Select the best location for the transmitter, (including undertaking UXO clearance if necessary)
  - b. Decide how the transmitter will be powered
  - c. Select and buy the transmitter, the power supply for the transmitter (for example solar panels and batteries)
  - d. Acquire the material for the mast
  - e. Install the mast, antenna, transmitter and power supply (if needed)
- 7. Recruit and train volunteers as broadcasters**
  - a. Call for volunteers in the villages
  - b. Selection of volunteers
  - c. Training of volunteers in radio journalism and studio operation
  - d. Production of radio programmes and radio spots

## **8. Define the programme schedules for the radio**

- a. How many hours do you want to broadcast in the beginning?
- b. In what languages?
- c. On what topics?
- d. What entertainment programmes?
- e. Form programme teams for the different programmes
- f. Enter into partnership with development organisations for paid programme services
- g. Acquire advertisement from local enterprises

## **9. Promotion of the community radio**

- a. Produce a small brochure with the CR's vision and mission and description
- b. Produce posters with the programme schedules and stickers with the frequency
- c. Distribute these and other promotional materials within the community

## **10. Launch of the community radio**

- a. Define a date for the launch of the CR.
- b. Produce invitations and banners for the launch
- c. Invite government offices and development projects working in the region to the opening ceremony
- d. Organize the opening ceremony

These steps are not necessarily consecutive, in preparation for the CR you may need to take several steps at a time. You will find a more detailed breakdown of the above steps in the Guide to Community Radio in Lao PDR.

## **Annexes**

### **V. Gender policy for community radio**

### **VI. The community radio charter**

### **III. Programme schedules of Khoun Community Radio**

### **IV. Example of a code of conduct from Tambuli Network**

### **V. Example of a training programme**

### **VI. Relevant literature**

### **VII. Useful websites**

### **VIII. Useful addresses**

# Annexes

## Annex I

### **Gender Policy for Community Radio of AMARC-WIN, March 8 2008**

#### **Preamble**

Women's equality and the important role of women in every field of human endeavour have been acknowledged by international instruments, national constitutions and societies across the globe.

The rights of all people, regardless of gender, sexuality, race, religion, have been acknowledged under the Universal Declaration of Human Rights. Further, governments have acknowledged the rights of women under the Convention for the Elimination of all forms of Discrimination Against Women (CEDAW). Under this Convention, governments are obliged to implement concrete programs to put into practice three main principles: the principle of equality, the principle of nondiscrimination and the principle of State obligation.

The role of the media in promoting the women's equality is vital. It is recognised in Section J of the Beijing Platform for Women, adopted by consensus in 1995. This section draws attention to the active involvement of women in the media, but their general absence from decision-making positions in all forms of media. It also points to the urgent need for reform and puts on obligation on States to undertake steps such as training, research and promotion of women into positions of decision-making power. It also points an obligation onto media practitioners to help achieve the two outlined strategic objectives to increase the participation and access of women to expression and decisionmaking in and through the media and new information communication technologies (ICTs); and to promote a balanced and non-stereotyped portrayal of women in the media.

Community radio should be at the forefront of achieving these objectives. The advent of the internet and online communications provides opportunities for women to network and communicate on an equitable footing. The majority of women, however, live in developing nations, where their access to all forms of technology is severely limited. The needs of women in developing countries, and those limited in their access to technology in developed countries, need to be taken into account not only by community radio practitioners, but also by policy-makers at every level of society, from local governments to international governing bodies. Unfortunately, policy-making has largely ignored women's needs online, leading to an environment that has been largely designed by and for men, and which worsens both the information gap between men and women as well as the negative portrayals, overt commercialisation and sexualisation of the female body. Community radio can play a role in helping to bring these specific concerns to the policy table, and promoting the role of women both in the use of ICTs, and redressing this political imbalance.

Internationally, the role of women in preventing and resolving conflict and in peace-building has been recognised through United Nations Security Council resolution 1325. Community radio has the responsibility to help ensure women's visibility and participation in these situations, providing spaces for women's voices to be heard in the peace-building process and addressing women's and girls' specific needs in conflict situations. Community radio has an obligation to redress the imbalance; facilitate women's involvement at all levels of decision-making and programming; ensure that women's voices and concerns are part of the daily news agenda; ensure that women are portrayed positively as active members of society; and support women acquire the technical skills and confidence to control their communications. Community radio is part of a progressive social movement, and as such stations should initiate and strengthen ties with progressive women's movements. Stations also have an obligation to implement and enforce an ethical policy that includes respect for women and equality as one of its cornerstones. This Gender Policy for Community Radio will serve as a tool to implement gender equality in stations. It should be part of station by-laws and ethical policies.

#### **Section I**

##### ***Women's access to the airwaves***

Women need to have access to the airwaves, in terms of the ability to make their own programmes about political and social issues and entertainment, and also to have programmes that deal with women's issues.

This requires a positive attitude towards training for women, allowing women space to produce programmes; and ensuring a supportive, secure environment in and around the station. This includes the development of anti-

sexual harassment policy and a complaints mechanism to provide protection for women from any form of sexual harassment and molestation. Women also have the right to work without fear, so appropriate training in security and self-defence, zero tolerance for violations of women's dignity and helping women deal with threats coming from both inside and outside the station form a key part in allowing women access to the airwaves.

Culturally, it is sometimes difficult for women to access the airwaves, due to their inability to travel alone or late at night. Efforts should be made to ensure that women are able to overcome these barriers, for example, through mobile radio stations, sharing of transport or the provision of escorts. Special technical training for women or women-only days at the station are ways of overcoming problems of confidence. Until women achieve parity, stations should commit to establishing a women's desk within the radio station to support women's participation and to safeguard them against all forms of discrimination within the station and on air; and to help in creating an affirmative environment for women's equal participation.

## **Section II**

### ***Women's representation on air***

Encourage the representation of women in their diversity, instead of emphasising stereotyped roles, such as within the family, for women. Ensure that all people, regardless of gender, ethnicity, class, sexual orientation, etc are treated with respect and dignity in all aspects of the content broadcast on the station, whether as editorial content or advertisements. This includes ensuring that neither men nor women are objectified, physically or otherwise.

Women's perspectives should be represented in all programming. However, special programme must be allotted for women. At the same time women broadcasters should not be confined to these specific women's programs. Women are often neglected by the media as sources of expertise and expert opinion. Diverse sources, representative of all sectors of society, should be used for news and analysis programmes. To facilitate this, it may be useful to make a directory of women experts in various fields that can be used as a reference point.

## **Section III**

### ***The special needs of minority women***

The diversity of women's experiences needs to be recognised, and space should be created for women who have faced further forms discrimination, oppression or neglect by commercial and state media. This includes special provisions for including differently abled women, women from minority ethnic, caste or indigenous backgrounds and women from sexual minorities, such as lesbians and transgenders.

Ensure that women and people have access to the airwaves in their full diversity. In particular, give women from minorities priority airtime to discuss their issues in an empowering, safe and nondiscriminatory environment.

The training and capacity building of women from these backgrounds and orientations may be unique, and funding should be included to ensure that these needs are met.

## **Section IV**

### ***Women's representation on air***

Community radio has better women's representation than either commercial or government-owned / public media. However, women are still largely underrepresented, particularly in areas of decision-making and technical skills and there are too many stations where there is no effective representation of women. In order for women to be meaningfully represented at all levels of the community radio station, quotas for participation need to be set for ownership, management and production, including women's participation in technical management. The ultimate goal is to reach equality between men and women, but quotas of at least 30% women's representation should be set in the interim. To achieve these quotas, it is important to invest in women's skills, to institute leadership and management training aimed at supporting women and achieve gender parity within the station.

Women's participation cannot be measured by the number of women involved in the station. Women must be represented in the production, ownership and decision-making bodies of the station to ensure that women are able to engage meaningfully with policy processes, which could include culturally sensitive supportive environment.

There are multiple factors that can facilitate women's participation. This includes ensuring child-care, flexible working hours and broadcast schedules that fit women's other responsibilities, adequate lighting and security at the station during meeting and broadcast times, or secure transport for women who have to travel to and from the station, particularly at night or on public holidays. At least half of all training places should be reserved for women.

## **Section V**

### ***The use of appropriate technology***

While some women are proficient in the use of ICTs, there remains a gendered digital divide and the majority are not. Women are often excluded from the use of technology, including the use of traditional technology, such as operating a radio studio. It is important to acknowledge this gendered digital divide and overcome it, through both dedicated technical training by and for women and investment in appropriate technologies. Appropriate technologies includes a commitment to free and open source software. This includes a studio set up that is easy to operate for women, bearing in mind physical differences, accounting for example that women are usually shorter than men – to ensure that the studio can be used by all, including differently abled people. It also includes ensuring that training materials are accessible, translated into the local languages and adapted for non-literates, so that anyone can understand them. There is also an urgent need to encourage research and support initiatives that help the poor and non-literate meet their communication needs, both through the development of technology that can be used by those who are non-literate; and through making cheaper technology available.

## **Section VI**

### ***Funding and capacity-building for women's radio***

Capacity-building is a key component for achieving gender parity. This does not only apply to capacity-building for women involved in the station, but for both men and women so that they can work together to build a safe, nurturing and supportive environment where all feel able to contribute their best to all aspects of the station's success. At the same time, gender sensitivity training should be conducted for all participants at the radio station to enable men and women to recognise patriarchal behaviour and discriminatory portrayals; and eventually develop egalitarian gender relations, and non-discriminatory and gender fair reporting.

While many stations have good intentions to achieve gender parity, rarely is funding or capacity-building dedicated to this goal. Specific funds and money should be set aside to achieve gender parity. These funds should be used to train women with technical, programming and management skills; invest in achieving conditions in the station that enable women to feel secure (such as lighting, security equipment or separate toilet facilities); and provide networking opportunities for women involved in the station.

From a structural point of view, it may be vital to have a women's officer among the staff, advisory board or management committee who can assess the needs of the station and implement programmes to help achieve gender parity, such as through a women's desk.

*The inputs to this gender policy come from the members of AMARCWIN Asia Pacific and it was approved by AMARC-WIN International.*

*Drafting Committee: Geeta Malhotra, READ (India); Nimmi Chauhan, DRISHTI Media Collective (India); Sonia Randhawa, AMARC Asia Pacific Board (Australia); Tamara Aqrabawe, INTERNEWS (Afghanistan); and Bianca Miglioretto, ISIS INTERNATIONAL (Philippines)*

**Coordination: Isis International, [www.isiswomen.org](http://www.isiswomen.org)**

## **Annex II**

### **The Community Radio Charter (AMARC Europe)**

Recognising that Community Radio is an ideal means of fostering freedom of expression and information, the development of culture, the freedom to form and confront opinions and active participation in local life; noting that different cultures and traditions lead to a diversity of forms of Community Radio; this Charter identifies objectives which community radio stations share and should strive to achieve.

#### **Community Radio Stations**

1. Promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society;
2. Provide access to training, production and distribution facilities; encourage local creative talent and foster local traditions; and provide programmes for the benefit, entertainment, education and development of their listeners.
3. Seek to have their ownership representative of local geographically recognisable communities or of communities of common interest.
4. Are editorially independent of government, commercial and religious institutions and political parties in determining their programme policy.
5. Provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity.
6. Seek to honestly inform their listeners on the basis of information drawn from a diversity of sources and provide a right of reply to any person or organisation subject to serious misrepresentation.
7. Are established as organisations, which are not run with a view to profit and ensure their independence by being financed from a variety of sources.
8. Recognise and respect the contribution of volunteers, recognise the right of paid workers to join trade unions and provide satisfactory working conditions for both.
9. Operate management, programming and employment practices which oppose discrimination and which are open and accountable to all supporters, staff and volunteers.
10. Foster exchange between community radio broadcasters using communications to develop greater understanding in support of peace, tolerance, democracy and development.



**Annex III**

**Programme Schedule of Khoun Community Radio for Development, FM  
94.5 MHz  
(Last Updated: July 2008)**

**Time**  
**Monday**  
**Tuesday**  
**Wednesday**  
**Thursday**  
**Friday**  
**Saturday**  
**Sunday**  
08:00  
Agriculture  
(Lao Loum)  
Peace & Security  
(LL)  
Law  
(LL)  
Environment  
(LL)  
Health  
(LL)  
Education  
(LL)  
Special Programme\*  
09:00  
09:00  
Health  
(Khmu)  
Agriculture  
(KH)  
Environment & Culture  
(KH)  
Labor & Welfare  
(KH)  
Women, Youth & Children  
(KH)  
Education  
(KH)  
Peace & Security  
(KH)  
10:00  
  
11:30  
Drama  
Drama  
Drama  
Drama  
Drama  
Learning English  
Learning English  
12:00

12:00  
News from LNR  
News from LNR  
News from LNR  
News from LNR  
News from LNR  
News from LNR  
News from LNR

12:30  
12:30  
Music at Noon  
(LL)  
Music at Noon  
(LL)  
Music at Noon  
(LL)  
Music at Noon  
(LL)  
Music at Noon  
(LL)  
Music at Noon  
(LL)  
Music at Noon  
(KH)  
Music at Noon  
(Hmong)  
13:30

17:00  
Health  
( Hmong)  
Culture  
( HM)  
Agriculture  
( HM)  
Environment & Welfare  
( HM)  
Women, Youth & Children  
( HM)  
Peace & Security  
( HM)  
Education  
( HM)  
18:00  
18:00  
Culture  
(LL)  
Women  
(LL)  
Youth, Children  
(LL)  
Education  
(LL)  
Agriculture  
(LL)  
Women  
(LL)  
Health  
(LL)  
19:00

**Note:** LL= Lao Loum language; KH= Khmu language; HM= Hmong language;  
LNR= Lao National Radio.

\* Special Programme slot is dedicated for partnership organizations working with Khoun Radio.

## **Annex IV**

### **Example of a code of conduct from Tambuli Network in the Philippines<sup>7</sup>**

(Following are those parts of the document that are most relevant in the Lao context. Several of the recommended codes of conduct represent requirements by the Lao Media Law)

#### Preparing and Conducting Broadcasts

##### **General**

- Programmes should be well prepared in order to present new ideas, new information, and new points of view.
- Broadcasters should obtain information from reliable sources and organize their programmes properly before going on air.
- A good balance should be maintained between news, entertainment, and public-service programmes.
- *Programming should maintain a balance that properly reflects the differing interests of the various majority and minority sectors in the community.*

##### **Research**

- Broadcasters should actively and constantly be researching new, interesting, and comprehensive information.

##### **Decency and Good Taste**

- Programmes should exclude material that is indecent, obscene, or offensive to public morals or to the religious convictions of any sector of the community.
- Programmes should promote good relationships between different sectors of the community and should most certainly avoid prejudicing them.
- Justifiable material that relates to brutality, violence, atrocities, drug abuse and obscenity should be presented with due care and sensitivity and always in context, not gratuitously.
- Broadcasters should remember that listeners, especially children and youth, may make radio announcers and presenters their role model, and therefore they should behave accordingly.

##### **Respect for Privacy**

- Broadcasters should use care and consideration in matters involving the private lives and concerns of individuals. The interest, and even the right to know, of a community is not a licence to invade a person's privacy.
- Information provided by an interviewee as off-the-record should be treated as such by a reporter.

##### **Preference for a Positive and Constructive Approach**

- Broadcasters should strongly avoid the temptation to include rumours, gossip, slurs, criticisms, conflicts, and indirect propaganda in their programmes.
- Where the public interest is at stake and a controversy must be discussed on air, the broadcasters should do everything in their power to present all sides of the story.
- Broadcasters should emphasize interesting and useful information rather than dwell on unsavoury conflicts.
- When dealing with a problem, rather than bemoaning it, the stress should be placed on discussing it in the positive light of what possible actions could be taken, and by whom, to solve it.

#### Conduct During Operations

##### **Teamwork**

- The personnel of a community radio are all part of a team and should act and work as such. This means, among other things, being willing to help a colleague who is in difficulty for any reason and co-operating by providing information, contacts, and materials to colleagues who may need them.
- Individuals should participate in evaluations and discussions and encourage their colleagues to assess and criticize their work.
- Individuals should be willing to accept and act upon evaluation critiques.
- Broadcasters should be willing to make announcements that promote other programmes in the station's schedule.
- In live programmes, it should be normal practice for a broadcaster to stand in for the programme following his/hers if the next broadcaster should be delayed. The broadcast should never be left unattended.

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<sup>7</sup> by Tambuli in Community Radio Handbook, Luis Tabing, UNESCO, 2001

### **Respect for Management**

- Personnel should respect the management and comply fully with the administrative and operational procedures it has put in place.
- Any disagreements between staff member(s) and the management should be first discussed with the station manager. If the problem cannot be resolved at that level, the matter should be referred to the management body of the community radio, whose decision should be final. Respect from both sides and a democratic process should be observed in these discussions, with the interests of the radio station and the community it serves as the dominating criterion.

### **Punctuality and Reliability**

- Personnel who are to go on air must be punctual, leaving sufficient lead-time to prepare themselves and their materials and to confer with the station manager, or with guests or interviewees as necessary. An absolute minimum of ten minutes before broadcast time should be observed, though considerably longer lead-time is usually advisable.
  - If an individual anticipates not being able to fulfil a broadcast commitment, he/she should inform the station manager at least one day before so that a replacement can be appointed and have time to prepare properly.
- Conduct in the Studio Premises
- No personnel should be allowed to bring firearms into the studio, even if they are members of the police or military.
  - Drinking or taking of illicit drugs in the studio premises should be treated as a violation of the station's standing and integrity. So should coming to the station intoxicated or under the influence of drugs.
  - Broadcasters should not invite guests and relatives to the studio premises without briefing them on proper behaviour, especially with regard to orderliness and silence.
  - Guests should not be allowed to distract broadcasters, disrupt activities, or tamper with or pilfer station equipment and property.
  - Children visiting the station should always be accompanied by parent or other responsible adult.

### **Care of Studio Equipment**

- Every member of the station's staff should participate in preserving its equipment and property.
- The operation of studio equipment should only be by people who have been trained, qualified, and authorized to use it.
- All equipment not in use should be switched off. All personnel should be obliged to clean, recap, cover, and store equipment they have used in their proper place.
- No piece of equipment should be taken out of the studio premises without the prior approval of the station manager or the person to whom he/she has delegated control of such matters. Ideally, this approval should be in writing.
- Any equipment taken out of the studio premises should be returned promptly after use.
- Systems of usage and borrowing should be set up. A user's log and a borrower's log should be kept.
- Broadcasters should immediately report to the station manager or others in authority any malfunction, loss, or damage to equipment they were using, noting the time and circumstances in which it happened.

### **Management of Financial Resources**

- The community radio should designate a treasurer who should open a bank account for the safekeeping and disbursement of its financial resources. The choice of bank should be made in conjunction with the management body of the radio.
- Two signatures should be required for withdrawal of funds from the bank account.
- All funds, grants, earnings, collections, and other income should be remitted to the designated treasurer as soon as possible.
- The treasurer should keep a record of all receipts and payments. This should be available for inspection at any time by any member of the management or by the authorities.
- Only after income has been given to the treasurer, and its receipt duly recorded, should it become expendable. No staff should be permitted to use unrecorded income, even to reimburse legitimate expenses they may have incurred .
- The station manager should have access to a petty cash fund. This should be replenished by the treasurer whenever it falls below a predetermined amount. Full records of the petty cash expenditures and replenishments should be kept.

- The community should be kept informed, at regular intervals, of the financial state of their radio station, and also have the right to ask for related information at any time.

### Advertising and Sponsorship

- The management body should decide whether advertising, when allowed under the existing legislation, is compatible with the aims and objectives of the community radio.
- If it is decided to accept advertising, the management body should establish criteria for the types of commercial interests whose publicity will be broadcast.
- Preference should be given to events, goods, and services being organized or offered by commercial concerns within the area in which the community radio is situated.
- Advertising should not be accepted from concerns offering goods that are harmful to individuals, to the community, or to society, especially in terms of health or behaviour (e.g. tobacco and alcohol). Nor should advertising be accepted for items that are generally detrimental to the socio-economic welfare of the poor (e.g. junk food, carbonated drinks and other items that are low in nutritional value and relatively high in cost).
- In respect of sponsorship – where allowed - and advertising, care should be taken to ensure that there is no potential conflict of interest between the sponsor or advertiser and the change and development objectives of the radio station.

## Annex V Example of a Training Programme

### Radio Programme Production Training for Community Radio

5 – 15 May 2008, for Khoun Radio, Laos By Bianca Miglioretto, Isis International-Manila

<b>Mon. May 5</b>	<b>The Medium Radio and Program Format</b>
8.30	Presentation of participants, trainers, training programme and objectives, Expectation check
9.30	The medium radio and the principles of Community Radio
11.00 – 12.00	Programme format: magazine programme, radio feature
13.00	Writing for radio
14.00	Workshop in 4 groups: develop format for magazine programme and for a radio feature that will be produced during the training.
15.30 – 17.00	Presentation and discussion of formats
<b>Tue. May 6</b>	<b>Interview and Studio techniques</b>
8.30	Recap and highlights of the previous day
9.00	Interview techniques
11.00 – 12.00	Sparing interviews among participants
13.30 – 17.00	Studio techniques in groups (group 1 and 2). First timers do a short recording. The other groups will prepare the field interviews and work on their features in the meantime.
<b>Wed. May 7</b>	<b>Power Relations in Media – Giving a voice to the voiceless</b>
8.30	Recap and highlights of the previous day. Review state of preparation of each group.
9.30	Group 3 and 4 in studio. Other groups work on their features
11.00 – 12.00	Power relations in media – participatory and gender fair broadcasting
13.30	Use of field recorders
14.30 – 17.00	Field interviews
<b>Thu. May 8</b>	<b>Digital Editing and Feature Production</b>
8.30	Discuss experiences and problems encountered doing the field interviews.
9.00	Digital editing with Audacity
10.30 – 12.00	Hands on: Edit studio recordings of the previous days.
13.30 – 17.00	Workshop in 4 groups: Edit the field interviews. Further work on the radio features; prepare manuscripts; select music and sound effects; record presenters in the studio.
<b>Fri. May 9</b>	<b>Radio Feature and Live Broadcast</b>
8.30	Recap and highlights of the previous day
9.00 – 12.00	Final recording and editing of radio features (working snack)
13.30	Listening to radio features: Evaluation and comments — identify areas of improvement.
15. – 17.00	Short evaluation of the first week of training. Discussion of the programme for next week.
<b>Mon. May 12</b>	<b>Radio Jingle Production</b>
8.30	Introduction to radio plug production
10.00	Workshop in 6 groups: Develop script and running sheet for radio plugs.
11.00 – 12.00	Presentation and discussion of scripts and running sheets
13.30	Prepare radio plugs; select music and sound effects; write and rehearse scripts
14.00	Recording and editing of radio plugs in groups.
15. – 17.00	Listen, evaluate and comment on radio plugs; identify areas of improvements.
<b>Tue. May 13</b>	<b>News Broadcasting and Panel Discussion</b>
8.30	Introduction to panel discussion, News research, writing and presentation
11.30- 12.00	Workshop in 5 groups: 2 groups prepare panel discussion 2 groups prepare news cast 1 group produces Station ID plugs
13.30	Work on the presentation of the different broadcasts
15.00 – 17.00	Listen to the different programmes while they are being produced in the studio. The other participants are the audience. Feedback and comments.

**Wed, May 14      Radio Drama**  
 8.30            Listen to newscasts from the previous day.  
 9.00            How to produce a radio drama? — Different forms of production  
 10.30 – 12.00    Workshop in 4 groups: Produce 15 min. radio dramas. Develop the story; write the script; record and select sound effects and music; and record dialogues.  
 13.30           Present and discuss the stories and script as far as developed  
 14.30 – 17.00    Radio drama production, recording, sound collection, etc.

**Thu, May 15      Radio Drama Production**  
 8.30 – 12.00    Continue with radio drama production  
 13.30           Continue with radio drama production, editing  
 15.00 – 17.00    Listen, evaluate and critique on radio dramas: Identify areas of improvement

### TOT Radio Training of Trainers 16 and 17 May 2008, for Khoun Radio, Laos

**Fri, May 16**  
 8.30            Sharing what were the most effective learnings during the training and why?  
 9.30            How to prepare and conduct radio training?  
 10.30 – 12.00    Workshop in 5 groups: Prepare different training sessions for two hours: Audacity; MP3 Recorder; Studio Operation; Script Writing; and Interview.  
 13.30           Continue training preparations  
 15.00 – 17.00    Present Audacity and script writing training modules. Comments how to improve.

**Sat, May 17**  
 8.30            Present the interview training. Comments how to improve  
 9.30            Conduct MP3 and studio operation training modules with four and five students from the Secondary School  
 11.30 – 12.30    Evaluation of training with inputs from participants.

### Community Radio Management Evaluation and Training 19 – 20 May 2008, for Khoun Radio

**Mon, May 19      Evaluation of Radio Operation**  
 8.30            Present evaluation tool SWOT (Satisfaction, Weaknesses, Opportunities, Threats)  
 10.30 – 12.00    Split the participants into 3 groups: Board and station managers, village volunteers and government volunteers. Each group answers the SWOT evaluation questions.  
 13.30           Continue group work.  
 14.30 – 17.00    Present the three SWOT-Evaluations of the different groups, compare and discuss similarities and differences

**Tue, May 20      Develop Action Plan and Recommendations**  
 8.30            Present identified weaknesses and opportunities and questions that lead towards a better coordination and operation of the radio.  
 10.30 – 12.00    Workshop in 5 groups each composed of village volunteers, government volunteers and board members, all tasked to develop measures regarding the 11 identified weaknesses and opportunities  
 13.30           Continue group work.  
 14.30 – 17.00    Present the suggested measures to the plenary, discuss the measures and revise them accordingly.



## Annex VI

### Relevant literature

- **Community Radio Strategic Planning Manual** by Bikram Subba, Raghu Mainali, CRSC and NEFEJ, 2008 ISBN: 978-99946-856-1-5 [www.nefej.org.np/www.crscnepal.org](http://www.nefej.org.np/www.crscnepal.org)
- **Community Radio Collective Marketing Strategies** by Bikram Subba, Yadav Chapagain, Raghu Mainali, CRSC and NEFEJ, 2008 (English Edition) ISBN: 978-99946-856-2-2 [www.nefej.org.np/www.crscnepal.org](http://www.nefej.org.np/www.crscnepal.org)
- **CR: A user's guide to the technology** by N. Ramakrishnan, 2007 UNESCO <http://unesdoc.unesco.org/images/0015/001561/156197e.pdf>
- **How to do Community Radio** by Louie Tabing, 2002 UNESCO <http://unesdoc.unesco.org/images/0015/001561/156197e.pdf>
- **Handbook on Community Radio** by Colin Fraser and Sonia Restepo Estrada, 2001 UNESCO, <http://unesdoc.unesco.org/images/0012/001245/124595e.pdf>
- **Community Radio Manual**, by Open Society Foundation for South Africa, 1999 <http://www.osf.org.za/Publications/default.asp?PubCatID=31&offset=0>
- **What is Community Radio? A resource guide** by AMARC Africa and Panos Southern Africa, 1998 [http://www.amarc.org/documents/manuals/What\\_is\\_CR\\_english.pdf](http://www.amarc.org/documents/manuals/What_is_CR_english.pdf)
- **Radio Management in the small community - A Manual for Managers of Rural and Community Station in Asia and the Pacific** by AIBD, Kuala Lumpur, 1977 <http://www.aibd.org.my/publications/abstract.cgi/10.html>
- **All about Community Radio** Different publications and manuals from around the world on the AMARC Website: <http://www.amarc.org/index.php?p=Manuals&l=EN>

## Annex VII

### Useful Websites

- Blog of Khoum Community Radio: <http://khouncommunityradio-xiengkhouang.blogspot.com/>
- UNDP Lao PDR: <http://www.undplao.org/>
- AMARC: <http://www.amarc.org/>
- Isis International: [www.isiswomen.org/](http://www.isiswomen.org/)
- Ministry of Information and Culture: [www.mic.gov.la/](http://www.mic.gov.la/)
- Lao National Radio: <http://www.lnr.org.la/>
- Sunlabob: <http://www.sunlabob.com/>
- Misesearch: <http://www.milsearch.com.au/projects.html>
- UXO Lao: <http://www.uxolao.org/>

### Other Development Agencies

- Ford Foundation: [www.fordfound.org/](http://www.fordfound.org/)
- UNICEF: <http://www.unicef.org/infobycountry/laopdr.html>
- SIDA: [http://www.asdi.org/sida/jsp/sida.jsp?d=543&language=en\\_US](http://www.asdi.org/sida/jsp/sida.jsp?d=543&language=en_US)
- ArtVenture: [www.artventure.com](http://www.artventure.com)

### Equipments

- Zoom H2 MP3 Recorder: <http://www.samsontech.com/products/productpage.cfm?prodID=1916>
- Wantok Suitcase Radio: <http://www.wantokent.com/>
- Lao Ubuntu: <http://www.laoubuntu.com/>
- Audacity: <http://audacity.sourceforge.net/>
- UNESCO Community Radio Handbook: [http://portal.unesco.org/ci/en/ev.php-URL\\_ID=1949&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=1949&URL_DO=DO_TOPIC&URL_SECTION=201.html)

## Annex VIII

### Useful Addresses and Telephone Numbers

- **UNDP Lao PDR:**  
Lane Xang Avenue, PO Box 345, Vientiane, Lao PDR.  
Tel: (856 -21) 267777, Fax: (856-21) 267799 / (856-21) 264 939
- **Khoun Community Radio for Development:**  
Phiawat Village, Khoun District, Xiengkhouang Province, Lao PDR.  
Tel (856) 305171139
- **Ministry of Information and Culture:**  
Setthathirat Road, Ban Xiengyeun Tha, Chanthaburi District, Vientiane, Laos.  
P O Box 122, Vientiane, Laos  
Telephone: 856 (0) 21 212406, 856 (0) 21 212412  
Fax: 856 (0) 21 212401, 856 (0) 21 212408
- **Lao National Radio:**  
PO Box 310, Phainam Road, Vientiane. Telephone: (856-21) 212468, 243250; Fax: (856-21) 212430.  
E-mail: [laonradio@lnr.org.la](mailto:laonradio@lnr.org.la)

### Suppliers in Vientiane

- **Thinnarath Music Shop** (for studio equipments)  
Samsaenthai Road, Vientiane (near the National Cultural Hall);  
Tel: 021 217160
- **Sunlabob** (for solar panels and batteries)  
P.O. Box 9077, Thai-Lao Road, km3  
Watnak Village, Sisattanak District, Vientiane, Lao PDR  
Tel: (856) 21-313 874; Fax: (856) 21-314 045  
Email: [contact@sunlabob.com](mailto:contact@sunlabob.com)
- **ComSystems** (for transmitters and best location assessment)  
P.O Box 5840, Vientiane, Laos  
Tel: (856-21) 250631
- **UXO Lao:**  
P.O. Box 345. Ban Nongsangthor, Xaysetha District,  
Vientiane , LAO PDR  
Tel: (856-21) 414896 or 415767; Fax: (856-21) 415766  
E-mail: [uxolao@uxolao.gov.la](mailto:uxolao@uxolao.gov.la)
- **Milsearch:**  
Unit 9, Ban Sapanphong, Vientiane Lao PDR  
Tel: (856-21) 351608; Fax: (856-21) 351609  
Email: [millao@laopdr.com](mailto:millao@laopdr.com)