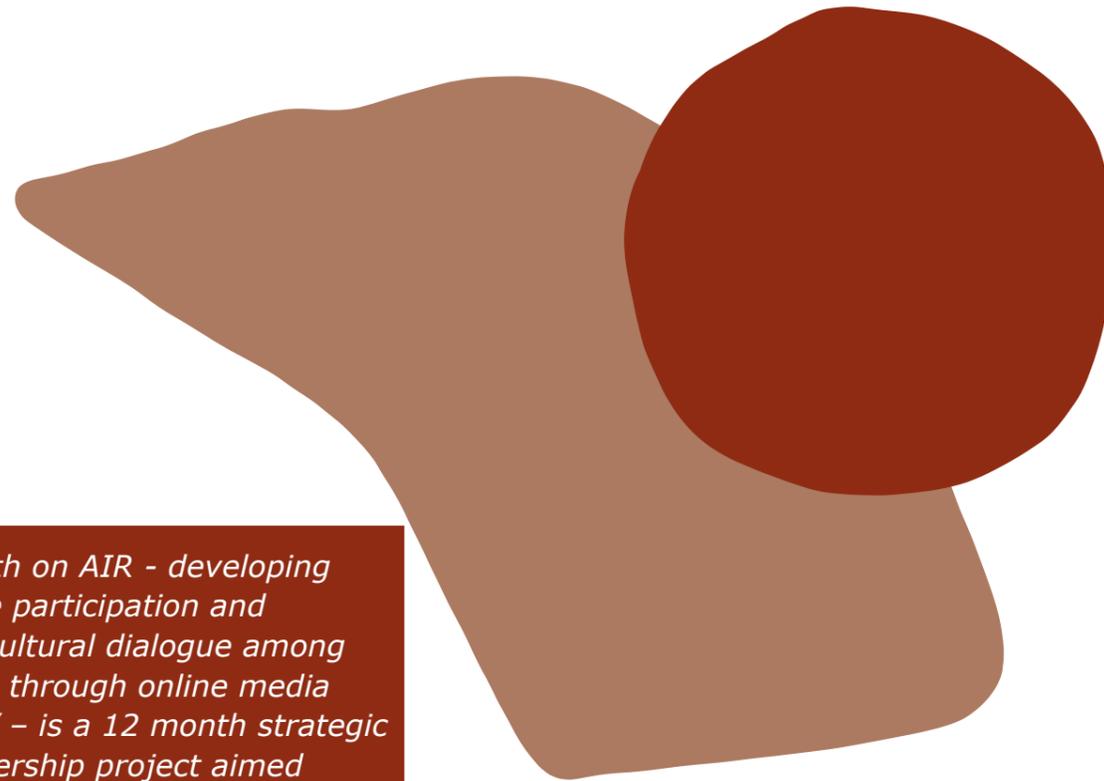


YOUTH ON AIR



TOOLKIT "RADIO FOR QUALITY YOUTH WORK"



"YOUth on AIR - developing active participation and intercultural dialogue among youth through online media tools" – is a 12 month strategic partnership project aimed at developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field through using digital radio as the main tool.



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INTRODUCTION: Why to use it?

Dear reader,

Welcome to our **Toolkit "Radio for quality youth work"**, an educational resource for youth workers, NGOs, radio practitioners and other stakeholders. This toolkit is an output from **"YOUTH on AIR - developing active participation and intercultural dialogue among youth through online media tools"**, a 12-month transnational strategic partnership project funded by the Erasmus+ programme of the European Union. The project is aimed at developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field through using digital radio as the main tool.

The Consortium implementing this project is consisted of:

ART OF THE BOX (Belgium)

PESHKAR PRODUCTIONS LIMITED (UK)

OUT OF THE BOX INTERNATIONAL (Belgium)

CENTAR ZA SOCIJALNE INOVACIJE CENTRIFUGA (Serbia) and

CENTER FOR INTERCULTURAL DIALOGUE ASSOCIATION (North Macedonia).

The objectives of the overall project are:

- Showcasing the power of radio as a medium, esp. in fostering active participation of young people by providing safe and creative spaces where they can work productively
- Highlighting the contribution of young people as creators of radio content and improving their participation
- Eliminating stereotypes and promoting multidimensional portrayal in radio; connecting youth from different ethnic/religious backgrounds through the universal language of music
- Building radio skills for youth radio production through cross sectoral and transnational cooperation
- Promoting European cooperation in the youth field

WHY DIGITAL RADIO? AND WHY TO USE THIS TOOLKIT?

This toolkit will walk you through all the steps from preparation through development to a successful implementation and dissemination of a youth-friendly radio programme.

In **'Introduction to youth work focusing on participation and intercultural dialogues topics'** you will find out how youth work is defined and how it can be implemented, what is the connection between youth work and social inclusion of youngsters from disadvantaged backgrounds, as well as what is non-formal education and how it relates to participation and intercultural dialogue.



The second chapter named as **'Digital youth radio'** is consisted of information on what is important to know about the management model and legality of digital youth radio, also which journalists standards have to be followed and nurtured. Furthermore you will find recommendations on technology and equipment, possibilities of youth involvement and how radio can help in strengthening the status of the young person in the society. Tips on setting the program and content can be found here too.



In **'Training for practitioners'** you will find many tips on planning your content, choosing the right format and preparing the script. Here you will learn about the importance of the role of a radio producer, what it takes to be one, but also what are the responsibilities that come with this role. Some tips regarding presentation and how to sound more confident when on air can be found in this chapter. And, if you are new to radio production, than you will find very useful the tips on recording and editing, as well as recommendations on good audio gear and all the technical equipment needed. Last but not least, in this chapter you will find guidelines on how to choose the best platform for your radio programme and how to disseminate and promote it.

Finally, you will find inspirational examples of **good practice** from Europe and worldwide in the last part of this Toolkit called 'Best practice (Good examples of youth radio or similar initiatives on different aspects)'.


YOUTH ON AIR

WHAT'S NEXT AFTER THIS TOOLKIT?

Learning activity in a form of a 5-days training for 15 youth workers and youth radio practitioners from Belgium, UK, Serbia and North Macedonia will take place online during autumn 2020. The training is aimed at supporting the participants to develop competences for using the radio in youth work. The main idea is to develop integrated and adaptable methodology (approach and tools) for using radio in making the voices of young people heard.

After the training, a series of 10 radio shows titled "Around Europe in 60 minutes" will be produced by the participants as a testing tool for the approaches and methodology laid out in the Toolkit. The main aim of this output is to give chance to the participants to explore the power of digital radio and its ability to significantly advance the position of youth, which in most communities is not yet being used to its full potential.

The project will be finalized with multiplier events in a form of conferences, info sessions and workshops in all participating countries.



YOUTH ON AIR ONLINE TRAINING COURSE



Partner countries:
Belgium, UK, Serbia and North Macedonia

DEVELOPING COMPETENCES
FOR USING RADIO IN YOUTH WORK

DATES

15,16,21,22&26
OKTOBER
2020

TIME

16U00-19U00

THIS 5-DAYS LEARNING ACTIVITY WILL BE TRAINING FOR YOUTH WORKERS AND YOUTH RADIO PRACTITIONERS AIMED AT SUPPORTING THEM TO DEVELOP COMPETENCES TO USE THE RADIO IN YOUTH WORK. THE MAIN IDEA IS TO EVENTUALLY DEVELOP INTEGRATED AND ADAPTABLE METHODOLOGY (APPROACH AND TOOLS) FOR USING RADIO IN MAKING THE VOICES OF YOUNG PEOPLE HEARD.

INTRODUCTION TO YOUTH WORK FOCUSING ON PARTICIPATION AND INTERCULTURAL DIALOGUES TOPICS

Participation of young people is a process of involving young people in different processes aiming at making them active citizens, part of our societies. Participation can happen in different places and should be built from the youngest age. It can happen in schools, local youth councils, youth clubs, youth civil society organizations and youth centers. Youth work as a process and youth centers as a place support young people to feel included, part of the society and create active citizens. Youth work as a process offers space for the young people to develop interpersonal, intercultural, participation skills. Youth work as an approach/process in Europe

is being implemented from local (grassroots) level to European and it is implemented by trained youth workers but also in a lot of cases from volunteers active in youth organizations. In recent years European institutions like the Council of Europe and European Union have worked on defining the term youth work and more specifically what youth work on European level is. Even though Youth Work in most cases in Europe is a local or national competence of governments, there are several documents that define what youth work is, such as the Youth Work Recommendation of the Committee of Ministers of the Council of Europe:

Youth work is a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually. Youth work is delivered by paid and volunteer youth workers and is based on non-formal and informal learning processes focused on young people and on voluntary participation. Youth work is quintessentially a social practice, working with young people and the societies in which they live, facilitating young people's active participation and inclusion in their communities and in decision making.

Despite different traditions and definitions, there is a common understanding that the primary function of youth work is to motivate and support young people to find and pursue constructive pathways in life, thus contributing to their personal and social development and to society at large.

Youth work achieves this by empowering and engaging young people in the active creation, preparation, delivery and evaluation of initiatives and activities that reflect their needs, interests, ideas and experiences. Through this process of non-formal and informal learning, young people gain the knowledge, skills, values and attitudes they need in order to move forward with confidence.

(Reference: [COE Youth Work Recommendation](#))

Adults 18-34:
- More than 71.2 million adults 18-34 use radio each month;
- 90% of adults 18-34 are reached monthly by radio

Going through the definition that has been presented in the Recommendation of the Council of Europe we can see that youth work has a wide scope of approaches but also aims. Youth work is very much dependent on the need of the local community (community of practice), based on this it is adapted. The most important aspect is that youth work should be developed based on the needs and interests of young people, youth work must be developed with the participation of young people. Participation of young people in youth work should not only be considered in the implementation, but also with their involvement in the planning and evaluation, in this way we nurture participation of young people in all the aspects.

Additional resources on the history and development of Youth work in Europe can be found in the library of the EU-COE Youth Partnership, several books have been developed that give a great explanation of how Youth Work has evolved through history in Europe. - [link](#)

Radio is the leading reach platform: 92% of us listen to AM/FM radio over the airwaves, which is higher than TV viewership (87%), PC use (54%), smartphone use (81%), and tablet use (46%)



EXAMPLES OF YOUTH WORK PRACTICES

Youth work can be implemented in different ways and contexts, the approach can be different but the aim stays the same.

Below you will be able to read just some approaches of youth work. As mentioned they can vary and new forms are being implemented daily. One of the main pillars of youth work is being organized based on the needs and interests of young people.

ACTIVITIES IN YOUTH CENTERS

One of the most common approaches are activities organized in youth centers, these activities are implemented by youth workers and can vary from educational workshops, to in-formal games and social activities. These activities are in most cases offered for all the young people, or in some cases divided in age groups.

ACTIVITIES IN YOUTH ORGANIZATIONS

In several cases youth organizations through their volunteering programmes are implementing youth work, for some of the organizations these are the peer youth activities that they implement. Not all activities organized by young people are youth work activities.

DETACHED YOUTH WORK

Youth work can also happen all around the community, following the principle of youth work is where young people are. Youth work can happen on playgrounds, coffee bars, school yards and parks. This type of youth work in most cases is done by specifically trained youth workers and is aiming at social inclusion and participation of excluded groups in the society.

YOUTH WORK ON EUROPEAN LEVEL (EUROPEAN YOUTH WORK)

Youth work is also organized on European level, it offers a great space for development of intercultural dialogue and European citizenship. Youth work on European level is in most cases implemented through educational (non-formal) activities that are happening through programmes funded by the Erasmus+ (European Commission) and European Youth Foundation (Council of Europe).

DIGITAL YOUTH WORK

In recent years and especially in 2020, during the Covid-19 pandemics, youth work has been implemented online. This approach offers space for bigger inclusion of some disadvantaged groups, but also excludes some others. As an approach it has been used in some countries for much longer (ex. Estonia, Finland). Youth work online is done through specific platforms and tools that are adapted to working with young people.

EXAMPLES OF YOUTH WORK PRACTICES

PARTICIPATION OF YOUNG PEOPLE AND DEVELOPMENT OF YOUTH WORK PROGRAMMES

As mentioned in the previous part, young people are beneficiaries of youth work, but in developing a participative approach in Youth Work we have to make sure that they are involved in all the steps in youth work implementation (local and European level). Development of youth work should follow some steps which will ensure proper implementation and meaningful participation of young people:

PREPARATION AND ONGOING SUPPORT OF YOUTH WORKERS

Youth worker education is a crucial part in the development of youth work and ensuring quality implementation. The education of the youth workers should be done by accredited programmes with a certification that will be monitored by the local/national governments. Beside the preparation training and education, there must be continuous support for the youth workers through the implementation of youth work activities. Youth workers work with different groups of young people and also some very unique (individual) cases for which they can support each other.

PROGRAMME (ACTIVITIES) DESIGN AND IMPLEMENTATION

The beneficiaries (young people) should be involved in all the phases of the implementation of youth work, with this they will develop skills of planning and participation but also feel responsible towards the activities they are participating in. Youth workers and institutions in general should implement models in which they will continuously follow the needs and interests of the beneficiaries (in this case young people).

SUPPORT DURING PROGRAMME IMPLEMENTATION

Mechanisms for feedback from the participants/young people through the implementation should be implemented in each of the activities. The participants should have an accessible way to express their opinion and steer the process.

The participants in the youth work activities should have space to get to know each other through different activities which will bridge the gap between them and will make them more motivated to participate. This especially is important in groups with people with different backgrounds.

RECOGNITION AND CELEBRATION

Appreciating the participation and involvement to the young people is something we have to make sure we do in different parts of the process. This specifically is important if we are working with "unusual suspects", young people that are not necessarily involved in youth work/non-formal education activities.

EVALUATION AND FOLLOW UP

A clear evaluation plan with objectives should be set up from the beginning and presented to the participants. After the end of the activity, there should be information how the interested young people can continue being involved.

DEFINING INTERCULTURAL DIALOGUE

Intercultural dialogue is defined by the Council of Europe as a process that takes place between people with different backgrounds as an open and respectful exchange of views among individuals and groups on the basis of mutual understanding and respect which allows us to prevent ethnic, religious, linguistic and cultural divides. It enables people with different perspectives and worldviews to work and live together. Furthermore, it gives us the chance to move forward together, to deal with our different identities constructively and democratically based on shared universal values. It requires the freedom and ability to express oneself, as well as the willingness and capacity to listen to the views of others.¹

SUPPORT DURING PROGRAMME IMPLEMENTATION

Having in mind that identity is what distinguishes us from others and makes us the same as others² comprehension of different identities plays an important role in intercultural dialogue. Everyone has a personal and social identity, as on one side we look at ourselves in contrast to others and we define what makes us unique and on the other side we need to relate ourselves to others and identify with groups. Aspects like gender, sexuality, social and political context in which we live play an equally important role in shaping our identity.³ To learn from or to interact with individuals that are identifying differently than us and to have an intercultural perspective it is necessary to build understanding for diversity and equality. Focusing on intercultural dialogue in youth work, it is important to switch from a single perspective to a diverse perspective in the process of learning which acknowledges and develops individual variation.

Not to engage in dialogue makes it easy to develop a stereotypical perception of the other,⁴ it can lead to discrimination, ethnocentric perspective, and intolerance of minorities, as well as to raising tension and anxiety within the community. We

live in a world of turbulent international globalized landscape and the absence of dialogue threatens to deprive us of new cultural openings necessary for personal and social development. Culture, as our way of living, refers to our language, beliefs, values, norms, behaviors, and material objects that are passed down from one generation to the next, but we are also influenced by urban cultures that are around us in everyday life. Misconceptions between different cultures can result in tension if not discussed and this is where intercultural dialogue can step in. Closed communities contribute to the atmosphere where minorities often lack basic human rights and fundamental freedoms. Moreover, we need intercultural dialogue to avoid conflict, disrespect, and the marginalization of citizens based on their cultural identity, as well as to identify conflicts with 'others' that are pointed out as cultural and ethnic when they are actually rooted in socio-economic and political inequalities. Peaceful coexistence opens up new avenues of productive cooperation and has the power to turn our diversity into active inter-group collaboration.⁵

DEVELOPING INTERCULTURAL DIALOGUE COMPETENCE

Developing intercultural dialogue competence is a process of learning, practicing, and maintaining throughout life. Intercultural competence is especially needed for a young person to live in a contemporary and pluralistic Europe. Furthermore, it enables a young person to take an active role in confronting social injustice and discrimination, as well as in protecting human rights. This competence requires an understanding of culture (and cultural behavior) as a dynamic vivid process that is influenced by the interaction between people⁶ and people here are not seen as simply members of cultural groups, they are not ambassadors of their countries and are not responsible for the decisions of their governments. Intercultural dialogue competence requires an increased sense of solidarity in which individual fear of the other and insecurity are dealt with critical thinking, empathy, and tolerance.⁷ Due to the complexity of the process itself, young people are facing many challenges while developing intercultural dialogue competence such as intercultural communication, language barrier, lack of information about the others, etc. Gaining an intercultural competence is, as already mentioned, a long-term process that relies on previous knowledge and experiences to co-construct new knowledge. Having that in mind, as well as the fact that intercultural dialogue is a powerful tool when working with young

people, this topic should be present in the education system from the very beginning, and for this to happen there is a need for a neutral institutional and legal framework at national and local level.⁸ As this is not so often the case in reality, the best practice of the acquisition of intercultural competence is through face-to-face experience, which opens up space for non-governmental organizations to play a vital part in this process precisely through youth work. Developing intercultural competence is crucial for any harmonious interaction among people and groups with plural, varied, and dynamic cultural identities, such as the youth work area.

After working on developing the intercultural dialogue competence and acknowledging different aspects of it, the next step is to put them in practice and to disseminate what has been learnt. This can be done by taking an active role in confronting social injustice and discrimination, promoting and protecting human rights, understanding culture as a dynamic multifaceted process, creating a sense of solidarity, dealing with insecurity, fostering critical thinking, creating empathy and fostering tolerance of ambiguity. These are identified as key qualities necessary for acquiring intercultural competence defined by Salto Youth.⁹

**The radio makes
hideous sounds.**

— Bob Dylan

The topics of intercultural dialogue are broad. Literally anything can be seen through "intercultural glasses". Whenever we are talking to someone who is speaking a different language, who has a different religion or even different lifestyle (at its broader sense) we are engaging in intercultural dialogue. Because of that, there is a need to bring intercultural dialogue topics to the mainstream, through a medium that is available to everyone. Media heavily influences the way we perceive things, especially culture. Radio can be a particularly powerful tool for sharing information within different social groups of youngsters due to its accessibility and an inexhaustible array of topics that it can cover. Thus, intercultural dialogue can be its main topic or it can be present as a transversal aspect, regardless of what the main topic is. For example, if the main topic of a broadcast is focused on gender equality, approaching it from an intercultural perspective implies that you are going to try to explain different norms, stereotypes, prejudices, traditions, etc. in order to emphasize the existence and the effect it has on some people. This can be informative to many and it is a learning opportunity that contributes to a better world in which culture and other aspects of diversity are not used as a reason for exclusion nor to emphasize the power relation.¹⁰

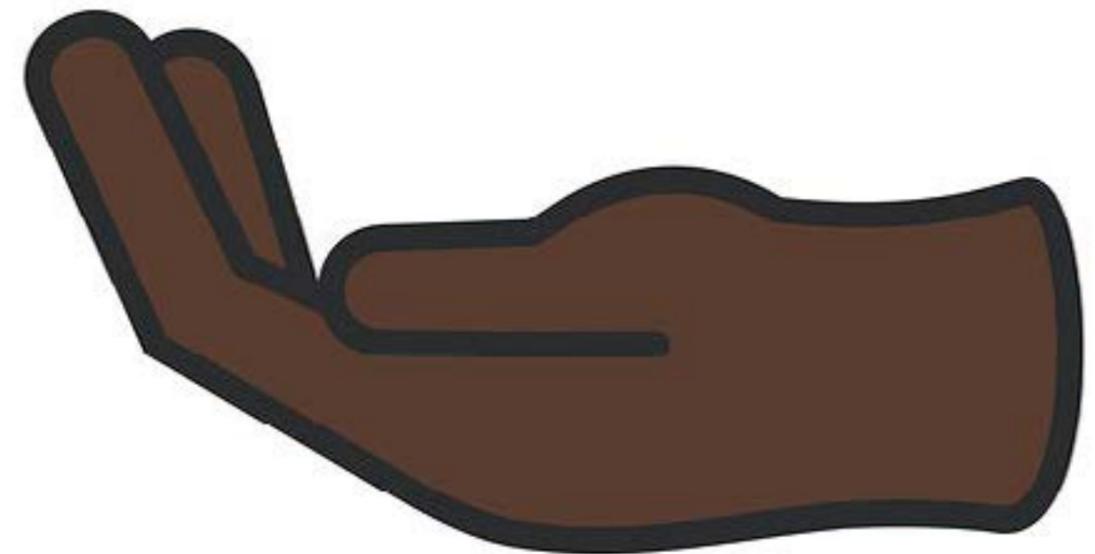
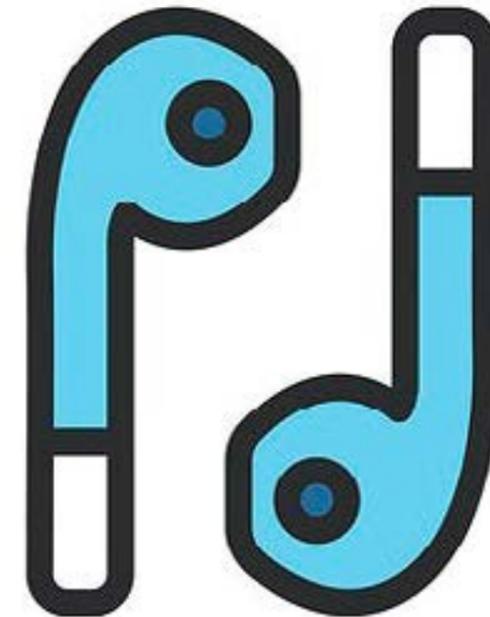
The important part is how to address these topics, and because there is no universal way to do it, you should choose your own style. There are, however, some questions that could be helpful for you to address in order to enhance the quality of your output regardless of whether you are going to make a radio show or implement an activity that is going to be a part of some training course.

- How to create learning settings (radio show or podcast) in which intercultural dialogue can take place meaningfully?
- What are the principles of a transversal intercultural approach?
- How can you support listeners to appreciate other opinions instead of trying to impose already learned stereotypes and prejudice?
- How can intercultural learning contribute to social transformation?¹¹

Keep in mind that, to be profound, intercultural dialogue needs to go beyond exclusively celebrating diversity and cultural heritage and it should challenge the values and assumptions that shape our understanding of the world, our perception, our attitudes, our behaviors as well as the established social order.¹²

To sum up, intercultural dialogue is not only a platform for communication, but it is seen rather as a tool for learning about each other and learning from one another. It is not about finding an ultimate truth, but finding common grounds and reaching a mutual understanding. Intercultural dialogue can contribute to social transformation and create a world of equal opportunities and social justice, the ultimate purpose being to create a cooperative and willing environment for overcoming political and social tension.¹³ Finally, when trying to understand others it is essential to listen and to be patient, empathetic, and respectful.

So listen up and find out more about using radio in youth work.



DIGITAL YOUTH RADIO

MANAGEMENT MODEL

The first radio transmission was made from a temporary station set up by Guglielmo Marconi in 1895. The first radio broadcasting which involved music and speaking, happened in America in 1906. Using of the radio became widespread after World War I when commercial broadcasting started. In its first period the radio media had been used as an intelligence and music device. During World War II it was the quickest, reliable and the most important device for getting news.

Regarding management, radios were managed differently around the world according to their field of activity and terms, and were managed differently at the different times according to structural functions in the society and political structures of the countries. America and England, where the radio broadcasting had started, were the pioneer of two different broadcasting systems. While mercantile model which based upon advertisement and sponsor had been developing in America, a community model which based upon license fee had been composed in England.

As a result of the developments on field of new media technologies an innovation that attracts attention in the area of radio is digital audio radio. In 1992 World Administrative Radio Conference has confirmed a new frequency known as L-band which is used for digital radio transmission. New system has presented a clear sound quality that hardly has noise, and that is how the era of digital radio begins.

Digital radio is the transmission and reception of sound processed into patterns of numbers, or "digits" – hence the term "digital radio." In contrast, traditional analog radios process sounds into patterns of electrical signals that resemble sound

waves. Digital radio works by turning sound into digital signals for transmission and then decoding them at the other end using digital radio receivers; the result is close-to-CD-quality sound output. While AM/FM radio quality can suffer from interference caused by signals bouncing off walls, buildings, hills and other structures, digital radio receivers have built-in technology that cleans and filters transmissions, making interference practically non-existent. The downside of digital radio is that you either get signal or you don't.

When it comes to creating a digital youth radio, familiarity with journalistic practices, gaining continuity in work, creative freedom, effective management of youth workers and their ability to influence changes are important steps.

In management, the distribution of responsibilities is important. Everyone has to know their task and how with their competencies they would contribute to the functioning of the radio. For example, one with a recognizable voice for radio announcements, another who will lead discussions, a third will be in charge of music, a fourth who will manage social networks, etc. It's recommended to have a technician, or the youth workers and journalists themselves to acquire such skills, in order to take care of the sound, equipment, all hardware and software available to the radio. When managing, it is important to keep in mind the deadlines for delivery of media products.

Branding is another thing for radio recognition in the public and among the young audience. Making a logo brings the youth and creative energy closer to the target audience, and the use of social networks and technological tools additionally offers promotion of the medium.



LEGALITY

Radios can be found as analog and digital, more precisely as radios of limited and unlimited resource. The Internet is an unlimited resource, with the ability to provide a server and broadcast a digital radio signal. For example, the signal goes directly to the radio computer and to a player on a website, which in turn requires getting a domain.

Medias should be free and can be constrained only in the same way that a private citizen is constrained: by common laws governing issues such as libel, slander, contempt of court, trespass, copyright and so on. But the allocation of broadcasting frequencies is determined by international agreements among governments and it's therefore not only reasonable but also essential for those governments to have mechanisms for controlling their domestic allocation. While, in principle, any citizen might have access to a printing-press, access to the airwaves still requires a 'gatekeeper'.

If you want to have your own digital radio player, but at the same time your own frequency in the radio spectrum, then it is necessary to contact the corresponding regulatory body in your country for issuing a radio frequency license. The process must be open, transparent and representative

of the public interest. It's therefore also right that the terms of the license should be properly demanding. Those differs from country to country.

Non-profit radios are a special category. Special rules apply to them. When applying for license, they should emphasize what kind of program they will broadcast and how they will meet the needs of the community they plan to serve. They can't broadcast commercials and are not in competition in the media market with profitable radios. Music copyright laws for your country are another critically important element you'll need to consider to avoid any legal trouble. If your programming is non-musical (i.e. talk shows, panel discussions etc.) this may not be a problem. But if you want to broadcast music, you'll need to look into buying a license. The cost of this varies depending on the country/ies you're operating in, as well as the country/ies you wish to broadcast to. Using royalty-free music can cut costs, but this may still involve buying a one-time license. You can source royalty-free music from a number of places, including [Youtube](#), [Audio Blocks](#) and [Jamendo](#).¹⁴

JOURNALISTIC STANDARDS

Radio is a medium, and every information and word has a so-called "domino effect". The information provided to the listeners affects events, people and their perceptions of a particular issue. It is therefore necessary for presenters to respect the professional ethical values and standards accepted by the media community known as journalism's professional "code of ethics". While various codes may have some differences, most share common elements including the principles of truthfulness, accuracy, objectivity, impartiality, fairness, and public accountability, as these apply to the acquisition of newsworthy information and its subsequent dissemination to the public.

Honesty is one of the core values. Journalists must be truthful. It is unacceptable to report information known to be false, or report facts in a misleading way to give a wrong

impression. The way of informing should be free from sensationalism, especially in cases of accidents, natural disasters, wars, family tragedies, diseases and court proceedings. Young presenters and media professionals need to distinguish between facts and opinions, between news and commentary. Journalists must present facts with impartiality and neutrality, presenting other viewpoints and sides to a story where these exist. It is unacceptable to slant facts. Journalists also have to respect the presumption of innocence, in particular in cases that are still sub judice. The ethics of journalism include the principle of "limitation of harm." This may involve the withholding of certain details from reports, such as the names of minor children, crime victims' names, or information not materially related to the news report where the release of such information might, for example, harm someone's reputation.

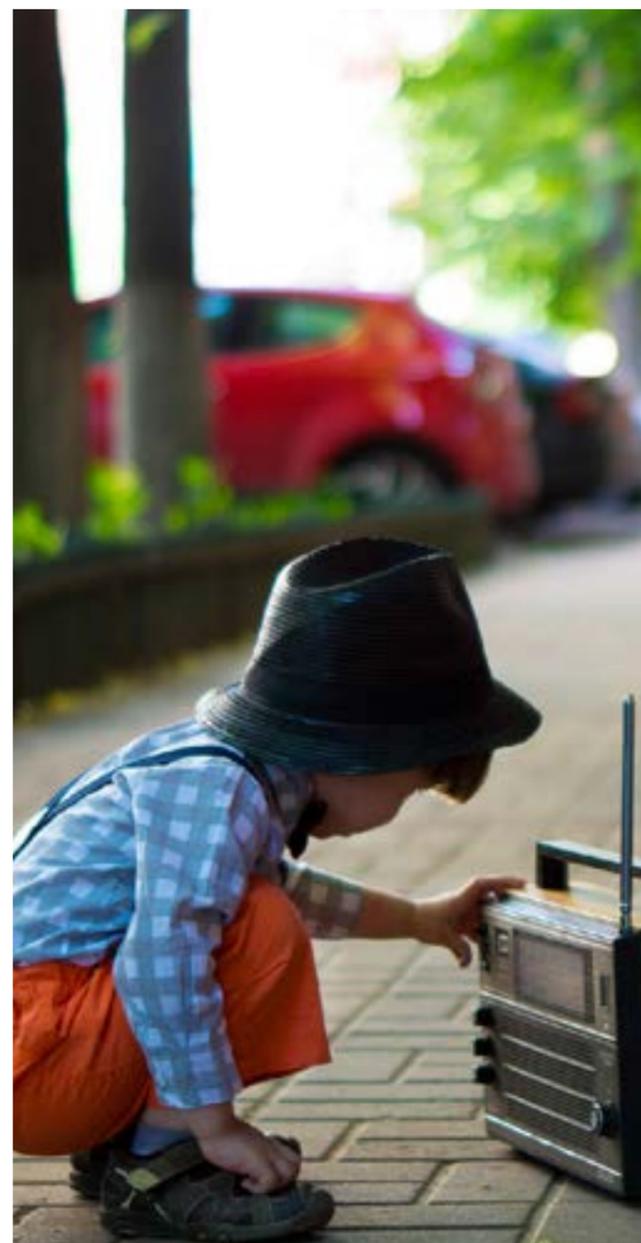
Journalists should be independent and objective, should avoid topics in which they have a financial or personal interest that would provide them a particular benefit in the subject matter, as that interest may introduce bias into their reporting, or give the impression of such bias. In cases where a journalist may have a specific financial or personal interest, the interest should be disclosed.

Some journalistic codes of ethics, notably some European codes, also include a concern with discriminatory references in news based on race, religion, sexual orientation, and physical or mental disabilities. The Parliamentary Assembly of the Council of Europe in 1993 approved Resolution ¹⁵ 1003 on the Ethics of Journalism which states the following 'In society, situations of tension and conflict sometimes arise under the pressure of factors such as terrorism, discrimination against minorities, xenophobia or war. In such circumstances the media have a moral obligation to defend democratic values: respect for human dignity, solving problems by peaceful, tolerant means, and consequently to oppose violence and

the language of hatred and confrontation and to reject all discrimination based on culture, sex or religion.'

Radio sometimes allows informal communication and language, especially when it comes to young audiences and their needs and current trends, but young presenters and volunteers need to keep in mind the principles of the journalistic code of ethics.

Digital radio works in the online space, so it should be known that it is also a public space, with great responsibility for the spoken word. A journalist must be accountable for their work, prepared to accept criticism and consequences.



TECHNOLOGY AND EQUIPMENT

The basis for any radio is a room isolated from the outside with its own acoustics. It is recommended that the room has a computer, mixer and microphone. The main computer can be connected to the server via application such as Radio Boss which allows live music or speech to be streamed. It is important that digital radio has a stable internet.

Server-connected applications such as SHOUTcast offer the ability to see the number of listeners. It is useful to follow the feedback of the target audience and to organize the shows' slots more effectively. Depending on the needs and capacity, the radio has the option of purchasing multiple microphones and an additional computer, where, for example, a program like Cubase would be installed to edit recorded discussions, podcasts or shows.

There are various programs for jingles - to become a recognizable feature for the radio or for individual shows. Jingles can be edited via Cubase. Jingles should be short and point to the content of the show. The music can be stored in a hard disk database, or through the so-called "Cloud system". That is, through a local or virtual computer connected to the server. If the radio has its own site, through a previously registered domain, the entire program will go on the air through a suitable digital player. That player is integrated with the website.

Through website, the radio team promotes its shows, announces content and topics, and at the same time publishes them on its networks such as Facebook, Twitter or Instagram. It should be known that each network has a concentration of different types of users, so it is important, according to the target audience of the radio, to publish in the right time when they'd have greater visibility.

The Google Analytics feature allows you to track social media radio activity and analyze user behavior, number of views, and organic reach.

Created shows and podcasts can be uploaded to platforms such as Google Podcasts, Mixcloud, Anchor or Youtube, and republished to listeners via social media.



YOUTH INVOLVEMENT

The concept "from youth to youth" requires proactivity, engagement and continuity. Digital radio should follow the current trends and requirements of the young audience. To be involved in developments, policies and legislation related to education, culture, economy and other areas and topics that affect and benefit young people. Radio should influence the processes that strengthen the status of the young person in society.

This includes the full integration of young people from different ethnic, religious and social backgrounds. They should be involved as journalists, presenters or technicians, and on the other hand, digital radio through interviews, news and analysis to enable the young audience to be informed about the stories, successes and problems of different categories of young citizens. This is how their voice will be heard, so that it can have an impact on decision-makers and youth policies.

Through a transparent competition, the radio can increase the young team according to the needs and opportunities of the media. To seek internships, volunteers or to conclude copyright agreements with young collaborators.

More experienced presenters, journalists or editors need to pass on the knowledge to younger colleagues, in terms of editorial policy, work dynamics and standards in content creation. Thus, young people will faster become an integral part of the media, will know their task and will improve their skills, and the radio will increase the youth capacities and will maintain the standard towards the public.

Media literacy is also an integral part of the functioning and involvement of young people. More experienced colleagues should provide education on the approach and elaboration of the topics, how to select relevant data, experts for statements and sources of information, while maintaining ethical standards.

Media literacy includes "open media days". Groups of young people to visit digital radio and get acquainted with its activities first hand. How the newsroom is organized, how the youth workers and journalists make reports, shows and place the messages to the public, which educate and shape whole generations. Also, to get acquainted with the journalists themselves and their daily challenges, because they are a mirror to the public.

The following interns, volunteers and collaborators of digital radio, who would get acquainted with the competitions and future ways of working, can also emerge from the "open media days". The radio team can also organize workshops or "media clubs".

The goal is to bring the media closer to all interested young people through a series of lectures, practical work and discussions. To present the basics, influence and public interest of the media. Here, too, young people would acquire primary journalism skills, public speaking, learn about digital tools and the like. The workshops would, if possible, involve experienced journalists and communicologists to bring in additional expertise.



PROGRAM AND CONTENTS

The program and the content depend on the mission of the medium, its format, the target audience and how the radio wants to influence the public and the young listeners. Themes and shows are defined through an educational, informative or entertaining program.

Open public calls are the basis for hiring new hosts for new shows. Young people with different ideas for radio shows would apply to the competition, which would then be broadcast on a weekly or monthly basis. The concepts would include a musical or thematic approach in the field of film, literature, education, biology, ecology or the rights of different categories of citizens.

In thematic shows, it is recommended that the host and the guests speak for a maximum of 10-15 minutes, then take a music break to keep the listeners' attention. Shows can last half an hour or up to two hours.

The digital radio team has the ability to make music playlists from different genres. This depends on the target audience, the radio format and other shows' slots. The radio offers a platform for debates and opposed views on topics relevant to young people. Experts, representatives of institutions or activists by visiting a live studio, or through a previously recorded show, would open discussions in order to find solutions for current issues regarding youth community and its priorities. Interviews, short news stories, radio plays or entertainment programs are an opportunity to further animate the audience.



Culture is the driving force of progressiveness in society, and music is an important part of the cultural self-knowledge of young people. Hence, according to the capacities, the radio offers an appropriate platform for mini concerts of various young bands and individuals, as well as DJ performances that would take place live, or through recorded and then broadcast material.



Training for practitioners

PLANNING YOUR CONTENT

The podcast or radio show that you are going to create needs to serve a purpose. Does it tell a story? Does it take your listener on a journey? Are you trying to convince them of something or are you trying to teach them about something new?

Once you have decided what your show is setting out to do then you need to consider how you are going to go about this. This section of the toolkit will show you some simple ideas of possible structures and formats that you might consider using for your own show.

BUILDING A FORMAT

In considering what your show sets out to do, you will start to think about different formats and how they suit different purposes.

TRAINING FOR PRACTITIONERS

TASK: List some of the podcasts and radio shows that you listen to. For each of the shows that you have listed, consider the following:

- How many people feature in the show? Does each person perform an equal role or do they pop in and out?
 - How long does the show last?
 - Can you listen to the shows in any order or do they follow on in a sequence?
 - What is the subject matter of the show?
 - What response do they want from their audience?

Below is a list that has been put together of typical podcast formats. Take a look at the list and consider whether the shows in your list fit into any of these categories. If they don't, can you think of a new or different category that suits them better?

ONE TO ONE INTERVIEW

SOLO COMMENTARY

One person talking on a subject for the duration of the show

CONVERSATIONAL

A discussion based show with more than one voice but no hierarchical relationship, the voices are co-hosts rather than interviewer/interviewee. The co-hosts are usually consistent across the series

PANEL

A discussion involving several voices usually anchored by one person. The line-up may change from episode to episode

NON-FICTION NARRATIVE STORYTELLING

Think true crime podcasts such as 'Serial'

FICTIONAL STORYTELLING/ RADIO PLAY

HYBRID

This might involve starting with a monologue and then moving into a panel discussion or interview

REPURPOSED CONTENT

Broadcasting something that happens live or using the recordings of a pre-existing event as a podcast



TASK: Take one of the show examples that you listed. Establish what format the show fits into. Then answer the following questions:

- Do you think the format came first or the content in the planning of the show?
- Try and take the content of the show and experiment with how it would work if it was delivered in a different format
- What is it about the marriage of the form and content that makes it attractive for an audience to listen to?

You might already have in mind which of these formats you think would suit the show that you have in mind but try and park that idea for a while. Consider your content first...

TRAINING FOR PRACTITIONERS

YOUR CONTENT

What is your show going to be about? Let's go back to those questions that we asked right at the start of this chapter:

- Does it tell a story?
- Does it take your listener on a journey?
- Are you trying to convince them of something?
- Are you trying to teach them about something new?

CONTENT EXERCISES

Now it is time to start thinking about what your show content is going to be. Here are a few exercises to help you play around with some content ideas. You can choose one or two of these exercises but it's great to try and do all of them as it will help you step outside your comfort zone and explore the different content that you can respond to:

1. Get into a small group. Each one of you needs to prepare a short statement about your favourite song. Each person will have 1 minute to talk about the song and then to answer a set of questions that the group devises.

2. Visualize a journey that you take on a regular basis in your home town or city. Map it out and think about all the things that you see along the way. Now record yourself narrating that journey. Think about why those things that you see have significance to you and your relationship to your home town.

3. What is your favourite dish from your home country? Find a recipe for it online and present your own audio cooking show. Explain why the dish is important to you.

4. In a small group, devise three questions that you would like to ask each other about your life in your home country, cultural traditions or politics. Record the process of asking and answering these questions.

TASK: Map out the content that you want to communicate as a mind map on a piece of flipchart paper. Be true to yourself, this is the first step of working out how you make the best show you can.

Now take your mind map and swap it over with a different person.

Now that you have someone else's mind map in front of you, take a coloured pen and do the following:

- Mark the most important parts of their content. Which bits you think are key to then communicating what they want to (the catch is you can only mark five items!)
- Mark the sections that you think are the most interesting/ exciting/ enticing for an audience member. Which bits do you think would draw an audience in? (For this bit you can only mark three things).
- Finally, order the eight items that you have identified.

Hand the sheet back to your partner. Now that you have someone else's opinions on your content, consider carefully whether you agree with their decisions and ask them questions about any decisions you don't understand.

Top Tips: Story Beats

Any show tells a story even if that isn't a conventional fictional narrative. A good thing to think about is how your story splits up into 'story beats'. These are the key points in a story where action happens, something changes, something is revealed etc. A point at which you want to elicit a response from your audience.

Go through your show's script and mark out the story beats. Think about how the beats are distributed, do things clump up together, is there a big gap between two beats? Think about changing up the structure of the content to make better use of those beats.

Top Tips: Straight into the good stuff

We all have a tendency to spend a while 'setting up' a story or a piece of information. But this can be a turn-off in audio format. Consider starting your show with a big blast of meaty, exciting content (think a really interesting phrase from an interview, an anecdote or joke with no context or a moment of climax from your story). Then you can backtrack from this to provide the context that builds around this.

Top Tips: Re-incorporation

Remember that in audio, you only have one sense to play with that keeps ideas in the mind of the listener. It is easy to forget things, your listener might not listen in one go, so remember to remind them of themes and ideas at regular intervals. Don't worry about repeating yourself, your listeners sometimes need reminding of things. This includes making sure you wrap-up or summarize at the end of the show or of a section of the show.

TRAINING FOR PRACTITIONERS

PREPARE YOUR SCRIPT, KNOW YOUR AUDIENCE

Many people think that radio is all about being spontaneous... The art of being a good radio presenter is to make your listeners believe so. But the trick is in - being prepared!

Especially if you are a beginner, you need to know what you will say before going on air and having a prepared script will ensure that, even if you are nervous or overwhelmed, you still do your broadcast successfully. Most of the spoken content on the radio is first written down.

HERE ARE SOME OF THE REASONS FOR HAVING A PREPARED SCRIPT:

- You will have more control over content.
- You may forget what you planned to say.
- You will ensure maintaining the flow.

RADIO SCRIPTS HAVE THREE ELEMENTS:

THE SPOKEN WORD

You can write your text completely or in bullet points, depending on your experience. You can also develop and exercise your ad-lib skills (shortly, improvisation, comes from Latin Ad libitum meaning at liberty) but don't do it on air as you might get confused and lose your thought.

MUSIC

Knowing your content will also help you select appropriate music for your broadcast.

SOUND EFFECTS

have them prepared in advance and know where during the broadcast to use them.



HOW TO MAKE A RADIO SCRIPT?

Timeline:

You can create a simple timeline to make sure that you have enough material to fill in the broadcast with meaningful content. For example:

07:00 Intro: 05 min

07.05 Weather: 10 min

07.15 Promo for morning show: 05 min

...

Semi scripts:

If you have guests in your broadcast, you can't predict every single sentence, so you will need to improvise a bit. In order to do so, do your homework and research about your guests, prepare questions and leave space for the guests to have enough time to answer.

Make the conversation meaningful - be curious, but also polite. Nobody likes unprepared presenters, listening to arguing on air or dull conversations.

Full scripts:

These scripts are written word by word in advance. In case you are doing this kind of script, make sure to practice it in advance to know the rhythm, intonation and energy.



DIGITAL AND BROADCASTING SKILLS

Wondering which competencies and areas of expertise are most important in radio broadcasting these days? Stay tuned to this chapter, as it may give you some helpful perspectives, as well as a chance to revisit your priorities when it comes to producing your radio broadcast.

Have you ever listened to a show that made you feel that little bit of radio magic? That seamless patch of a seemingly spontaneous design was most likely the work of a skillful and clever radio producer. Radio production is a vast field that keeps on changing as the constant change in technology is introducing new techniques of radio production every once in a while. Nevertheless, the bottom line is and has always been the same: you may have the best of ideas, brilliant scripts and great voices, but if the program is not produced properly, it will not be interesting to listeners. There is actually a person in charge of getting this right – a radio producer.

HOW TO MAKE A RADIO SCRIPT?

Knowing your audience is the key to success.

Ask yourself the following: Who am I talking to? People driving to work in the morning? Or stay at home parents tuning-in from 10 to 3 PM?

Knowing their gender, geography, type of music they like, might be a good start.

What do I want to achieve with my broadcast?

our goal may be getting the listener to feel happy, energized or inspired. Or have them take a specific action like supporting a cause.

Be in the shoes of your listeners.

What do they expect from your radio show? Will your script deliver on their expectations? If you were the listener, would you stick around till the end?

Determining the quality of your work can be hard.

Here is a trick to use: Write your radio script. Put it away for a couple of days or hours. Then review it with fresh eyes.

KNOWING YOUR AUDIENCE WILL HELP YOU DECIDE ON THE PRESENTATION STYLE, TONE AND CONTENT OF THE BROADCAST, INCLUDING MUSIC AND SOUND EFFECTS.



WHAT IS A RADIO PRODUCER?

A radio producer is a person who oversees the making of a radio show. Working “behind the scenes”, radio producers are responsible for the content and overall production of radio programs. They organize the music selection, audio presentation, guests, callers, timing, and the overall sound itself. Much like conductors, their job is basically to orchestrate people working on different aspects of radio broadcasting such as DJs, IT staff and presenters, making sure that the program runs smoothly and legally.



Radio broadcasting is a unidirectional wireless transmission over radio waves intended to reach a wide audience.

WHAT DOES IT TAKE TO BE A RADIO PRODUCER

In addition to knowing your way around how recording studios work and understanding broadcast audiences, there are certain qualities that you just have to have to be a successful radio producer. The most common skills required to become a radio producer include the following:

- **Excellent command of the written and spoken word (scriptwriting, storytelling, live presenting)**

- **Strong IT skills (recording and editing audio material)**

- **Good organizational and teamwork skills**

- **Self-confidence**

In addition to this basic skill set that may just about be applied to the requirements of most jobs nowadays, good radio broadcasting skills involve a couple of specific qualities:

- **Inquisitiveness**

Being curious and observant of the world around you is what makes you come up with ideas and without ideas, you can't produce interesting programs. A lot of great inventions were preceded by observation, Newton's gravitational theory probably being one of the first ones that come to mind. Observing things is just one way to get ideas, drawing from your own experiences or experiences from others can also pave the way for producing quality shows. Don't forget that ideas are just starting points and that researching, being up-to-date, and being able to conceptualize your ideas is what is necessary to turn them into scripts.

- **Creativity**

The same idea can be used for a radio program in different ways by different people. If everyone did it in the same way, there would be little worth listening to in it. Being a creative radio broadcaster means being able to put forward an idea in a captivating manner by adding a novel or different element to it.

- **A passion for the medium**

All of the above-mentioned skills are very important, though a passion for the medium probably stands out as a prerequisite for producing broadcasts that resonate among listeners as passion is a truly propelling force.

POWER COMES WITH A LOAD OF RESPONSIBILITIES TOO

On top of coming up with ideas for programs, checking sources on news stories and developing content, the most common responsibilities that radio producers deal with are:

- Editing shows and broadcast segments
- Providing the presenters with detailed breakdowns of studio equipment and procedures
- Sourcing interviewees and contributors
- Ensuring that the show complies with and respects various broadcasting and copyright laws
- Making sure that health and safety is adhered to

These responsibilities can seem overwhelming and often the radio producer is indeed the busiest member of a radio show, so be prepared to experience some hard day's nights.



All of the above-mentioned skills are very important, though a passion for the medium probably stands out as a prerequisite for producing broadcasts that resonate among listeners as passion is a truly propelling force.



RADIO PRODUCTION TYPES

There are two main types of radio production so the job of a radio producer may vary depending on the type of production they are doing:

• Audio Production

Audio producers mainly make jingles, promos, station imaging, and radio sweepers. They engage in writing for and creating audio such as sound and vocal effects, music and speech. Their role also includes inventing creative ways to get a message across snappy.

• Show Production

Working as a show producer involves close cooperation with presenters in searching content, including researching topics and monitoring live shows by keeping an eye on song timings, putting callers on air and keeping the presenter on topic.

Radio production stages

Whatever it is that you plan to air you have to have a clear plan for it. In radio broadcasting, the process of production is carried out in three stages: pre-production, production and post production. Here is check-list that can be useful in order to make sure you've got everything covered.

P R E - P R O D U C T I O N

Conceptualizing your idea

- You have decided on the topic/subject matter of your show and you have a clear idea of what your radio show should sound like.

Working out your plan of action

- You have worked out the format of your show.
- You have selected the person to write the script.
- You have chosen presenters.
- You have arranged the venue and time of the recording.
- You have secured additional recording equipment, if necessary.

Finalizing the script

- You have examined the script and it is suitable "for the ear".

Doing the paperwork

- You have signed written agreements with people working on the broadcast regarding the nature of their engagement.
- You have obtained written permission to interview certain people if your show involves such interviews.

Rehearsing

Presenters and speakers have rehearsed their lines.

P R O D U C T I O N

Rehearsing

- You have secured proper equipment to record and edit your programme.

P O S T - P R O D U C T I O N

Spread the word

- You have written announcements for the presentation and the actual broadcast of the programme.



ELEMENTS OF RADIO PRODUCTION

Here is a list of special ingredients that are essential to making your radio broadcast outstanding:

• Radio Production Software stands top of the list!

Make sure that you find the software that works for you and makes you feel comfortable working by. There are many programs out there ranging in price and quality. You can get free radio production software such as [Reaper](#) and [Audacity](#) or opt for more advanced radio production packages such as [Adobe Audition](#).

• Radio Imaging elements - preferably royalty-free

This is another name for sound effects, music beds which are background instrumental music and pads i.e. synthesizer patches which produce a soft, pleasing sound often used as background harmony or for the atmosphere. It is best to choose to use royalty-free elements as the last thing you need to worry about at the start of the journey is having the right license in place. Being on the clear side with licensing should be important to you if you want to take radio broadcasting seriously.

• Memorable voices

Great voices are essential to great sounding radio programs. This however is something that can be trained and practiced over time, so don't fret if your presenters don't sound mind-blowing instantly.

SEEK SUPPORT

As myriads of Facebook groups and online communities have thought us - people who do the same thing are often willing to help. If you do join a group dedicated to radio production, however, don't expect free training and be prepared to do some research and contribute too. An attitude like this will carry you miles into your journey.

PRESENTATION SKILLS



Radio is not just a tool to present the news or provide information. Radio means both power and magic - remember Invasion from Mars broadcast of Orson Welles in 1938 that caused mass wide panic? Or the lyrics of Radio Gaga by Queen?

Never forget that you are entering people's homes and private spaces and that you are not only offering information but also support. You are a friend. People trust you so make sure to be ready and not lose the trust.

There are several things to take into consideration when you are thinking about presenting in a radio broadcast.



POWER OF IMAGINATION

Radio is a sightless medium - people can only hear you. They can't smell, taste or see what you are presenting so you need to work on your creativity and imagination as well as vocabulary to be able to convey the message in the best way possible.

WHAT CAN YOU DO ABOUT IT? Read as much as possible - books, guidelines, news,

product descriptions, that will broaden your vocabulary. Take an object and describe it to a friend without any visual support.

RADIO VOICE

There is no such thing as a radio voice. Each one of us has a voice that is one of a kind and even if people with deeper or warmer voices may sound more suitable for radio it doesn't mean you can't be a radio presenter.

Being a good radio presenter means working on intonation, rhythm, energy and sounding natural.

Your voice is not something you can change - when you hear it on air or recorded for the first time it will sound very strange to you and it's very likely that you will want to give up because it will sound differently than you expected.

DON'T GIVE UP BUT LEARN TO LOVE YOUR VOICE AS IT IS!



WHAT CAN YOU DO ABOUT IT? PRACTICE, PRACTICE, PRACTICE.

HOW TO MAKE A RADIO SCRIPT?

Record yourself reading texts out loud and then listen to the recording

What did you notice? Did it sound artificial? Did you lose your breath during a long sentence? Was it too flat? Did you change your accent while reading?

If an answer to any of the questions was yes - simply read again trying to improve what didn't sound well the first time. If you already know which text you will be reading on air, mark the words you might want to emphasize or where you would need to make a break to catch some air.

A simple exercise that might help:

Take a script that you would read on the air and put it aside. Now record yourself saying the same information as you would to a friend, not in script form. That is the vocal delivery style you want on the air.

VERY IMPORTANT!

Don't change your accent without ensuring that the change sounds natural - otherwise you will sound artificial and even snobbish and your listeners will either ridicule you or want to change the frequency.

You are one of a kind and so should be your presenting style

You don't need to imitate other presenters to be a good one. You can, however, try to notice their rhythm and intonation and think about how it makes you feel? Are you feeling relaxed, interested or annoyed? However, you feel, you will also make people feel something while listening to you - work on your presenting skills so that your listeners can feel that, whatever you are telling them, you are doing it as a friend.

Don't rush while reading

If you are too fast, nobody will understand you. If you are too slow or your voice is too flat...well, you don't want people to fall asleep while listening to you, right?

Practice pronunciation and speed of reading

You want to make sure that people can understand what you are saying.

YOU ARE ABOUT TO GO ON AIR

Here are a couple of tips that will make your broadcast a success.

Exercise your muscles, jaw and breathing before going on air.

You need to be relaxed. Tension can tighten the muscles of your neck, face and throat which can lead to strangling your voice and putting it up an octave.

Stretch your shoulders and arms and breathe deeply. Your breathing needs to be calm and you can practice it by taking several deep breaths before going on air. Don't ever run into the studio even if you are late - it is better to play one more song than to start the broadcast with no air in your lungs.

To make sure you can pronounce every word properly, **prepare your face muscles and jaw.**

There are several tricks on how to do that:

- Massage muscles around your mouth and jaw gently.
- Pronounce vowels several times in a row.
- Put a pen between your lips and try pronouncing the text.

Make sure you are awake and focused. If you are tired, you will have problems not only with pronunciation but also with the content of the broadcast.

Keep your mouth and lips hydrated - not only that nobody wants to hear strange sounds you will be producing on air but you will not be able to pronounce the words properly. This happens especially if you are nervous, so make sure to have a glass of water next to you - not how or sweet drinks as these can gum your mouth. For obvious reasons, alcohol and/or drugs are out of the question - even if you are nervous, never drink alcohol or use drugs before going on air. That can only be a disaster waiting to happen.

Make sure that you sit with your back straight allowing the air flow not only from your lungs but your abdomen too. This will make you feel more energized and powerful and will improve your performance as well as allow you to keep the breathing under control.

Don't be afraid of the microphone - make it your friend. Especially if you are a beginner it is not a good idea to think about how many people are listening to you - it might scare you and make you lose focus. Numbers of people listening to you are not important - what is important is that you are delivering a high quality programme by being prepared and knowing what you want to say or convey as a message or piece of information. To avoid the fear of a big crowd, try this trick - imagine you are talking to a friend. Your friend is your focus.

Leave your problems outside of the studio. No matter what kind of problems you have in your life, these are not your listeners' problems. They don't need to feel or even worse know about your bad breakup, financial situation or anything similar. Your audience are your friends but not your therapist or a punching bag. Don't be sarcastic or make internal jokes - it will only make the situation awkward and you will not sound cool at all.



YOU ARE ON AIR!



FINALLY YOU ARE ON AIR - script is ready, you are relaxed and ready to shine.

No matter what kind of script you have prepared, don't simply read it out because you are not a robot. Even if you are reading the text, make sure it sounds like a conversation with your listeners.

Make sure that sentences are short - if you need to catch your breath during a sentence it means it is too long.

Keep it simple - don't show off with complex terminology unless the topic requires you to do so. You don't want your listeners to require a dictionary while listening to you or choosing to change the frequency. Your listeners' attention might be split and you don't want to lose it.

Make sure that you don't repeat yourself - one thing is to repeat important information and another to go in circles because you lost your thought or you want to fill in the time left.

Be yourself and connect - people don't have to listen to you, you need to win them over. Address the listeners using 'you' and 'your'. Use 'our' and 'we'. Shine with your personality and draw the people into your world:

- Tell jokes, but make sure they are good and funny.
- Be personal, but don't overdo it.
- Show empathy.
- Fascinate them with your stories and energy.
- Be kind.

Inspiration for a good radio broadcast can be found everywhere - observe, generate ideas, write them down and work on them.

What if something goes wrong?

You will be making mistakes on and off air. Some might make you feel embarrassed, some will be funny. Don't give up but learn from your mistakes.

- If you lose your breath on air, make a break and breathe. Music can cover you while doing so.
- If you lose your thought - don't try to further explain yourself, but go straight to the point.
- If you start making sounds because you are thirsty - finish the sentence and take a sip of water.
- Whatever is the situation - don't panic. It simply happens.

Whatever happens, try to make a joke about it afterwards. Then learn from it.

**BY READING THIS, YOU WILL NOT BECOME A RADIO GURU, YOU NEED TO PRACTICE.
BUT YOU WILL BE ON A GOOD PATH.**

PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

RECOMMENDED BUDGET AUDIO RECORDING SETUP

- **MICROPHONE**

Shure SM58

- **MICROPHONE FOAM**

Mudder 5 Pack Foam Mic Cover
Handheld Microphone Windscreen
(5 Pack)

- **AUDIO INTERFACE – SOUND CARD**

Focusrite 2i2

- **MICROPHONE DESK STAND**

Gator Frameworks Short Weighted
Base Microphone Stand

- **XLR CABLE**

- **AUDIO SPEAKERS: KRK ROKIT 6**

- **HEADPHONES**

- **LAPTOP OR COMPUTER**

- **HANDY RECORDER - ZOOM H5**

Or an app for your smartphone

This is a chapter for anyone who is new to audio production. Really, anyone that needs to record and have good sounding audio. Creating an excellent audio piece is no longer the exclusivity of media experts. Today everybody can potentially make an audio piece, as long as we have some basic equipment and a little background knowledge.

The goal of this chapter is to show that no matter what microphone it is used or whatever the purpose is, it is possible to record and edit better audio than ever before.

WHEN RECORDING IT IS RECOMMEND CHECKING THE AUDIO TO MAKE SURE IT'S NOT DISTORTING OR THAT THERE'S TOO MUCH BACKGROUND SOUND.

PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

• MICROPHONES

ELECTRO-VOICE RE20 BROADCASTER MIC

The electro voice RE20 is great mic that is very popular for podcasts, radio shows and voiceover work. This however, is a large microphone and it is quite heavy, so it may not be ideal for location recording. It is also quite expensive, but is a great one to consider if you want to do any podcast work, voiceover work or radio shows.

ZOOM H5 HANDY RECORDER

This is a handy recorder, which comes with a XY stereo mic on top. It also allows you to attach a few other microphone capsules on top, such as a Zoom shotgun microphone. On the bottom of this handy recorder there are 2 inputs, so you can record 2 different microphones at the same time and also record the XY mic all onto an SD card.

RODE NTG-1 SHOTGUN CONDENSER MICROPHONE

This is great for any video makers who don't want to have their mic in shot. This mic is super cardioid, which means it has a very directional pattern and you can use it from a distance as long as you point it in the right direction. A condenser shotgun mic is very popular to use in any movies, films and TV shows where they don't want the microphone in shot. This mic will also need phantom power or an additional 48 volts. You can turn on phantom power on your audio interface with the +48v button which is normally a button on your audio interface or sometimes you will have to turn on phantom power on from inside your computer.

SHURE SM57 - INSTRUMENT MIC

This is a classic instrument microphone. It's great for snare drums, guitars and live performance. You will notice though that it doesn't have a built-in pop shield, so you will need a pop shield or a pop filter or you may get some plosive sounds. Great for any voiceovers or podcasts for this example. But it's not the best for situations if you are too far away. Yet, for voiceovers this is an excellent mic for beginners - It is also a very durable mic, which is why it's often used for live performance. For a classic useful mic, it's quite inexpensive, around about \$100.

SHURE SM58 - VOCAL MIC

This mic is similar to the Shure SM57, but this has a metal pop shield. This is why this microphone is very popular for live performance. It's also very durable, which is another reason why it's used for live performance. It's around \$100 and is a great go to microphone for vocal live performance.

RODELINK FILMMAKER KIT

This is a wireless kit that has a lav mic. This is very suitable for recording audio for video. You will see these clip-on mics on a lot of news shows and interviews. So, if you can't use a shotgun mic or you want to get a mic closer to you, you can use a lav mic.

RODE SMARTLAV+

This mic attaches to your phone and you can record audio into your phone. This can be useful if you want to travel and record audio with the camera on your phone.

BLUE YETI - USB MIC

This is a USB microphone, so we don't need to use an audio interface with this mic, as this microphone has an audio interface built into it. All we need to do is plug it in with a USB cable into our computer. This microphone also has different polar patterns so it can be useful for different recording situations. If you just want to record voiceovers though, I recommend just using the cardioid polar pattern, which means that the mic will just really pick up the sound from the front. Other polar pattern that is included in this mic is omni, which means it will pick up the whole room sound. There is also a figure of 8 polar pattern, which might be useful for recording two people speaking at the same time. The Blue Yeti mic is a popular inexpensive microphone as you don't need to use it with an audio interface. This mic is also popular for online course creators and live streamers, in spite of that, it generally doesn't sound quite as good as having a dedicated audio interface and XLR microphones. Anyhow, it is a good mic to start with if you don't want to spend too much money on audio gear.

POLAR PATTERNS (USB MIC)

A polar pattern is the area that the mic will focus on when recording audio. The 3-basic polar patterns are Cardioid, Figure 8 and Omnidirectional.

CARDIOID

Cardioid means heart shaped and the pattern it picks up is similar to a heart shape. The pattern mostly picks up at the front, nonetheless, the pattern is quite wide and will also pick up some of the sides too.

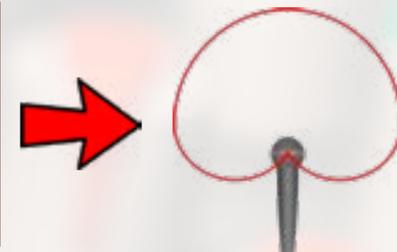


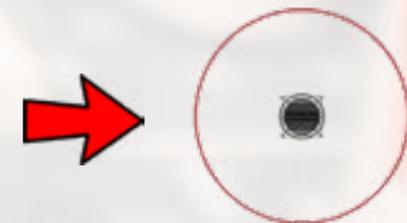
FIGURE-8



This pattern picks up sound either side of the diaphragm and rejects sound in the sides.

OMNIDIRECTIONAL

This type of microphone picks up equally in all directions. These mics will provide the most natural sounds and when these mics are used in pairs they will provide a natural stereo image.



SO HOPEFULLY NOW YOU SHOULD REALIZE NOT TO USE THE BUILT-IN MIC ON YOUR LAPTOP OR CAMERA AND TO DEFINITELY GET AN EXTERNAL MICROPHONE!

PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

• MICROPHONE ACCESSORIES



ALL-IN-ONE PACKAGE

ALL-IN-ONE package it's a mic stand, a shock mount, and a pop shield. This stand can be useful for recording podcasts or voice overs on a desk. The shock mount helps reduce some vibrations, for example bumps on the desk or movement of your feet. The pop shield is useful for reducing some of the plosive sounds, which are blasts of air that comes from saying certain words. This all-in-one accessory is great for light weight microphones, such as the Shure SM57 or the Shure SM58. This all-in-one package though is great as an inexpensive accessory for recording podcasts or tutorials on a desk with a lightweight microphone.



RODE PSA1 STUDIO ARM AND ELECTRO-VOICE 309A SUSPENSION SHOCK MOUNT

This is basically the more deluxe and far superior version of the all-in-one package. This is a lot sturdier and allows moving the microphone around easily. This is however, a lot more expensive, but does allow holding much heavier microphones such as the Electro-Voice RE20. This is recommended accessories for recording audio on a desk and it gives a high-quality stand and shock mount.

These are excellent, but do cost a lot more than the first package, and it is only recommend for recording audio seriously.



WIND MUFFLER

This is for recording outside while using a shotgun microphone. This can be very useful for reducing wind sound.



FOAM MIC COVER

These can also help reduce some of the plosive sounds. They won't sound quite as good as a pop shield, but using a foam cover on the mic will still sound better than not having anything on it at all.



DESK STAND WITH A SOLID METAL BASE

This mic stand has a solid metal base and allows holding much heavier microphones on this stand. This desk stand is quite heavy though, so it is not recommended for travelling. This mic stand does allow holding much heavier mics, such as the Electro-Voice RE20 and can be useful for any work in the office or studio.



POP SHIELD

A pop shield can be very useful for reducing plosive sounds, which are blasts of air that you may get from saying certain words. Pop shield it is recommended if condenser microphone is in use.

There are two types of pop shields. Fabric and metal pop shield. The fabric pop shields basically do the same thing as the metal ones, but are less durable, anyhow, they are generally less expensive than the metal pop shields.



REFLECTION FILTER

This is great accessory for a room that has a lot of reflections and helps for a better audio quality without actually treating the room. A reflection filter will help reduce some of the reflections in the room. It is always recommended finding the best place to record audio first, nevertheless, if there are still a lot of reflections then this reflection filter accessory can be a great addition to their recording audio setup.

PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

• HEADPHONES

There are two different types of headphones. **Closed and open back headphones.** The majority of headphones will be closed back. So, this is where there's no sound coming out of the back of the headphones. Open headphones are where the sound also comes at the back of the headphones. These can be useful for some mixing situations but for recording audio it is definitely recommend closed back headphones.

Studio monitors and studio headphones are ideal as they don't have any built-in eq which adds color to the sound.

REFERENCE TRACKS

Find an audio example that you want your recording to sound like. So, for example if you're mixing a podcast find another podcast that you want also to sound like so regularly listen to it while you're mixing yours, so you know that your mix is always going to be in the right direction.

It doesn't have to sound exactly the same but using reference tracks is great for training your ears.

CHECK YOUR AUDIO ON DIFFERENT SYSTEMS

So, whilst you're working on your audio and you've got it to a standard that you're happy with, it's worth checking this on different speakers so make sure you check your audio on three different types.

- One mini-set of speakers for example a Bluetooth speaker for your phone;
- One standard set of hi-fi speakers and
- Your built-in computer or phone speakers'.

Different speakers sound different so if your mic sounds good on all of these different varying types then it will probably sound great everywhere.

• ROOM TREATMENT TIPS

First of all when a sound is created, for example your voice, the audio will project out in all directions. The direct sound will travel in a straight line into the microphone and the rest is reflected sound which means it bounces between the surfaces of the room a short time later though this will bounce back into the microphone, so the time it takes for the sound to bounce back and hit the microphone really depends on the size of the room. The number of times it bounced back into the microphone also depends on the shape of the room and how the room has been treated. Unless the room has been designed to have pleasant acoustics, then the reflective sound in the room will likely add on a wanted room sound. Different materials can also change the frequency balance of the reflective sound.

However, unless you're in a room that's been designed to sound good, then it probably won't.

For example, recording studios have some natural room reverb but they've been designed carefully to sound that way and there for example is a cathedral. They've been designed like this to create a certain sound for the choir as it can be very expensive to design a room in a certain way.

An alternative is to treat the room in a way that reduces the amount of reflections. Now let's have a look at some top tips to treat your room without any special equipment. It is important to realize that there is a difference between soundproofing and acoustic treatment.

THERE ARE TWO THINGS THOUGH YOU CAN DO TO HELP IMPROVE THE SOUND OF YOUR ROOM.

Number one Remove the natural reverb of the room

Number two Diffuse the sound of the reflections

The worst thing is to be sat in a small square room which has hard surfaces all around it, such as walls or windows because the sound will just bounce back and forth between each of the surfaces. This will create a sound which has a flutter echo and is not what you want.

There are certain things you can do to reduce this room selection which is important. So, try and choose a room that's an odd shape if possible. This way the sound will bounce in different directions around the room and doesn't go back and forth directly between the four walls.

Some rooms however just sound more pleasant than others just completely by chance. But try different rooms in your house or recording location and see which one sounds best.

PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

• ROOM TREATMENT TIPS

First of all, remember - different positions of the room will have an effect on the sound.

I recommend against the common idea that a cupboard with egg boxes is not good because due to the walls being so close, the reflections will be much stronger and the egg boxes are so thin that almost all frequencies will simply pass through them. Your best option is a medium sized room.

A good way to test the room is to just clap your hands. In some bad sounding rooms, you will hear a harsh ringing sound, which is flutter echo and this is common in small square rooms.

Alternatively, in larger rooms you're more likely to hear a pleasant reverb which won't cause as many issues when recording audio.

Once you've chosen a room that sounds reasonable or you have no choice over the room, there are some things you can do to help. You can look at **absorption**. **Soft materials** can help absorb some of the sound that bounces around the room. Also, you can close the **curtains** of your room or hang up a **duvet** on one of the walls. You can also try leaning a **mattress** against the wall and also try putting an extra rug down. Another thing you can do is to try having a **sofa** in the room because this can help absorb the sound. A **beanbag** and generally anything soft can help. Furthermore, thicker material can be great for absorbing those lower frequencies, than packaging foam and any insulation you can find can help absorb some of the sound that's bouncing around your room.

The next thing you can do is diffuse the sound. Diffusers work by scattering the reflections of the sound so it doesn't reflect right back into the microphone. This can have a more natural pleasing sound.

There are different things you can use to scatter the reflections which include **furniture**, so **cabinets, chairs, tables**, and **bookshelves** can be great. If you also have a **wardrobe** full of clothes and shoes and toys and open that up as well. These things can help, but the **cheapest and easiest thing** is actually hanging a duvet behind you and also putting up a mattress in front of the microphone against the wall. This can make a huge difference in improving the sound of your room. The combination of absorption and diffusion is really the best.

Alternatively, you can buy acoustic treatment. A lot of companies sell foam acoustic treatment packages which can make a huge difference. When mixing and recording music, bass traps are probably the most important form of acoustic treatment. This will help treat the lower frequencies in the room. However, if you're working with audio just for a voice, you'll often cut out some of the lowest frequencies. Thus, these are the ones that would have been attenuated by the bass traps.



If you have the budget, it is definitely recommend getting base traps but if not, than spend your money on other acoustic treatments. Acoustic panels can be the most cost-efficient way to treat your room. It won't give you an acoustically perfect room, but it will heavily reduce the amounts of audible reflections in the room. Take a look on eBay and when purchasing, make sure you get the densest ones you can find.

The other way which is slightly more expensive is using fiberglass insulation acoustic panels. Companies like Primacoustic (<https://www.primacoustic.com/>) make these, but they cost a lot of money.

About a thousand dollars for a four-room treatment kit. You can however make some of these yourself by building wooden frames and purchasing the insulation material yourself.

Realistically, if you're just starting out, you probably won't want to spend a lot of money on this.

Nevertheless, the sound of your room will make a huge difference. So, do what you can with DIY methods. But if you're still unhappy of the sound, it is recommended looking into professional acoustic treatments. There's just some tips about rhythm sound.



PRODUCTION SKILLS: AUDIO RECORDING AND EDITING

• AUDIO EDITING

Editing is about cutting, placing, fading, crossfading, shifting, duplicating and adjusting the volume (also referred to as level) of audio material.

There are plenty of audio editing software's, but we have chosen for [REAPER](#) audio software because of many reasons. Here couple of them:

1. It is cross platform, working on Mac OS, Windows, and Linux.
2. It works fine on many older computers.
(And older versions of the application are readily available.)
3. It works beautifully on new computers, consistently and effectively updated as new hardware and operating systems are released.
4. The application has a very small size: it downloads fast, and installs and loads quickly.
5. It works with standard plugin formats, as well as its own.
6. There is no extra paid upgrade to get surround-sound variants and other advanced features.

Check the full list of [WHY REAPER](#)

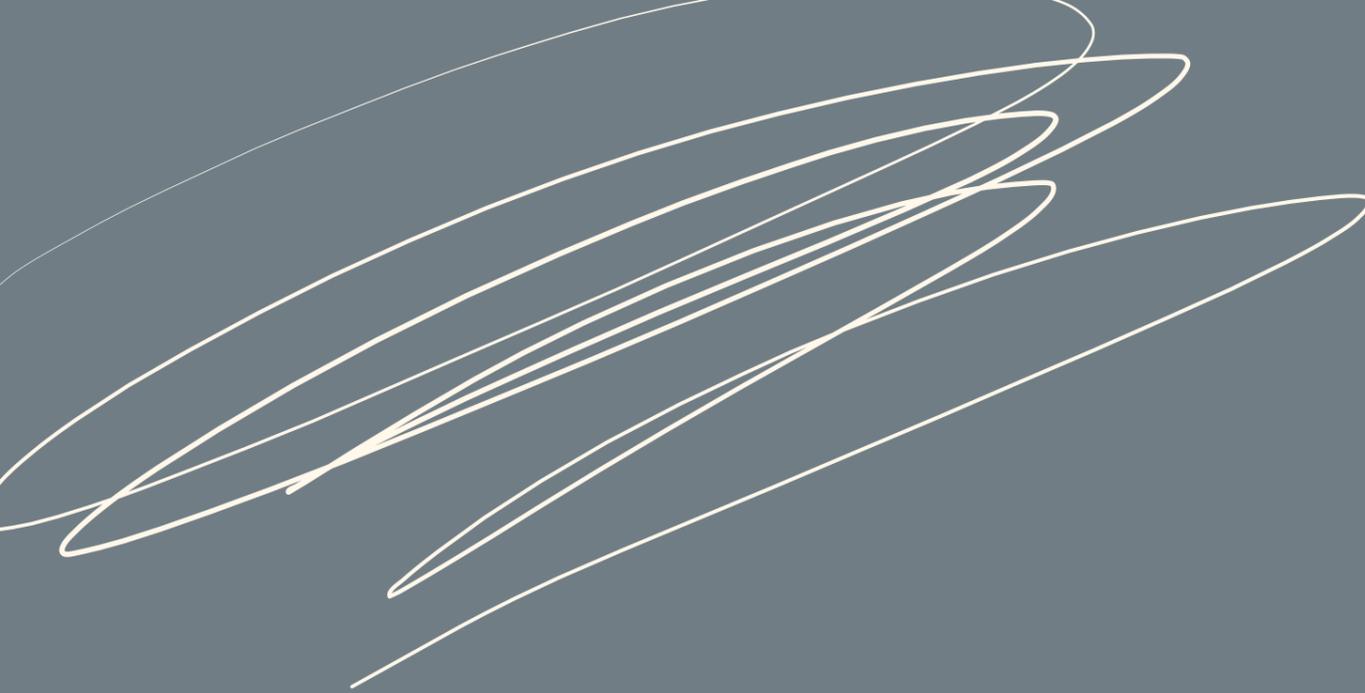


• MORE REAPER RESOURCES

This section is meant to get you started with Reaper. So, at this point, you know everything you need to start recording with it. Step by step [guide](#) for beginner

But if you want to dive deeper into the world of Reaper, here are some extra resources to check out:

- [Reaper's user guide](#)
- [Reaper video tutorials](#)
- Recommended YouTube tutorials – [This is REAPER 6](#)
- [Reaper forum](#): ask questions you can't find the answers to elsewhere
- [\(Unofficial\) Reaper blog](#): covers just about every Reaper-related topic you can think of



DISSEMINATION OF THE CONTENT MARKETING AND PROMOTION

ONCE YOU HAVE CREATED YOUR RADIO SHOW OR PODCAST, YOU NEED PEOPLE TO LISTEN TO IT. DURING YOUR PREPARATION YOU WILL HAVE CONSIDERED WHO YOUR AUDIENCE MIGHT BE. BUT NOW YOU NEED TO THINK ABOUT HOW YOU ARE ACTUALLY GOING TO REACH THOSE PEOPLE, WHERE DO THEY FIND THEIR CONTENT, WHAT PLATFORMS DO THEY USE TO ACCESS IT AND HOW DO YOU KEEP THEM HOOKED?

• WHO IS YOUR AUDIENCE?

Firstly, re-visit the decision that you made in preparing your show - who are your intended audience?

Task: Creating an Audience Profile

A 'listener avatar' is a fact file or profile that contains key information about an archetype of your 'target listener. You give this person a name and key characteristics to make them as real and relatable as possible.

Use these questions to create your listener:

- What is their name?

- How old are they?

- What is their gender/ how do they identify?

- What kind of job do they do for a living? And what does this tell us about the kind of disposable income they have, the kind of lifestyle they may have etc.?

- What are their hobbies?

- What are their 'favourites' (think band/ music artist, book, film, TV show, radio station etc.)?

- What problem are they looking to solve?

- What are their needs?

- How does your show/ podcast help them solve their problem/ satisfy their need?

You can then start to use the answers to these questions to help you work out how to appeal to your target audience. This exercise can also help you in the process of designing your content too, to help make sure that your intended audience are actually going to find your product interesting and useful.

• PLATFORMS

Nowadays, people access podcasts and online radio through a wide variety of different sources. You should do some research into these and make a decision where the best place to host your content will be. This could be just one platform or several. Here are a few examples:

- iTunes/ Apple Podcasts
- Google Play
- Spotify
- Acast
- TuneIn
- PodBay
- Soundcloud
- Mixcloud

Task: Do some research into some of these platforms and create a list of their advantages and disadvantages. Use this to make your case for where you will host your content.

PROMOTION

Now it's time to look at how you tell people about your podcast. Social Media is one of the most important tools at your disposal for this but there are other ways of doing it too.

Your first step is to establish your podcast or show's identity online. Will it have a website of its own or will it just operate on social media? Which social media channels are important to your target audience? It's unlikely that your podcast will need to have a presence on every social media platform from Snapchat to LinkedIn, so it's vital that you go back to your listener avatar and think about which platforms they are going to use.

Whichever channel/s you decide to use, you then also need to think about how you will use that channel, what content you will push through it, just sharing the link to your show won't get anyone excited or interested- how can you help people to engage with you and become interested in your content?

Task: Choose at least two or three social media channels that your show will have its identity on.

Establish whether your chosen channels are more text-based (Twitter, LinkedIn), visual (Instagram, Snapchat, TikTok) or a combination of the two (Facebook).

Design a launch campaign for your show, featuring content that will go out through your channels over the course of a week. Your show should launch towards the end of your campaign and social media content that follows should help people continue to find the episode. ([Social Media calendar template](#)).

Things to consider: Competitions and other methods to get responses from your audience, using or creating Hashtags, using influencers/ getting others to share your content, starting conversations or debates on a topic relevant to your content.

Remember within your podcast or show to prompt your audience to find you on social media and share your content. Some platforms will boost your visibility if people give you positive views, so remember to ask your audience to do that too!

SOCIAL MEDIA TRICKS AND TIPS

- Consider converting your show into a YouTube video. This is easily done through converting your MP3 file into an MP4 and then choosing an image or series of images to run over the top. If you are good at using an editing software like iMovie then consider keeping the audio as an MP3 and creating a short video that illuminates your content. Don't forget to include your social media and download/stream links.

- Use Audiograms. An audiogram turns a short piece of audio into a visual representation like a soundwave. There are a few free platforms that you can use such as <https://getaudiogram.com/>.

NEXT STEPS

There are also other ways of helping to promote your new content that take place in offline or alternative online environments.

- Word of Mouth: when you are out at an event, networking or even with a group of friends, tell them about your show and encourage them to connect with you through your social media.

- Podcasting online communities: These are a great place to gain some additional support and to share your content with others. You might also then discover other podcasts or shows that are relevant to your listeners and start to cross promote them- if you share their content, they might share yours too.

- [Podcast Hackers](#)
- [/r/podcasts](#)
- [Podcasters' Support Group](#)
- [Podcasting Technology Resource Group](#)
- [The New York Times Podcast Club](#)
- [Podcasting \(Meetup\)](#)
- [Producing Podcasts \(Apple\)](#)
- [Podcasters' Hangout](#)

- Be a guest and get others to guest on your show. Any guest that features on your show brings with them an audience that are potential new listeners for you. If you do get a guest to come on your show then try and get them to also record a short shout out that promotes your show that you can re-share.

TWITTER					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
12:30 AM					
4:30 AM					
8:30 AM					
12:30 PM					
4:30 PM					
8:30 PM					
FACEBOOK					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
2:30 AM					
6:30 AM					
10:30 AM					
2:30 PM					
6:30 PM					
10:30 PM					
INSTAGRAM					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
8:00 AM					
12:00 PM					
8:00 PM					
GOOGLE+					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
8:00 AM					
12:00 PM					
8:00 PM					
LinkedIn					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
8:00 AM					
12:00 PM					
8:00 PM					
PINTEREST					
TIME OF LAUNCH	CONTENT TITLE	COPY	IMAGES	LINK	CLICK ENGAGEMENTS
8:00 AM					
12:00 PM					
8:00 PM					

RADIO FOR YOUTH

EXAMPLES OF GOOD PRACTICE

The aim of this chapter is to provide an overview of some of the youth radio initiatives around the world that we found to be interesting. Before we get to it, let's focus a bit on what type of radio youth radio essentially is.

What type of radio is it?

Youth radio is a community type of radio. Basically, there are two major radio types: community and commercial radio broadcasting.

Community radio

In many parts of the world, community radio acts as a vehicle for the community and voluntary sector, civil society, NGOs and citizens, driving them to work in partnership to obtain community development aims, in addition to mere light-hearted content broadcasting.

In many countries, such as France, Argentina, South Africa, Australia and Ireland, community radio is legally defined (as a distinct broadcasting sector). Much of the legislation that regulates this sector has included phrases such as "social benefit", "social objectives" and "social gain" as part of the definition.

Despite the fact that Community radio has developed differently in different countries, depending on the type of needs that different communities have, its uniform feature is the fact that modern community radio stations serve their listeners by offering a variety of content that is not necessarily provided by the larger commercial radio stations. Community radio outlets most often carry news and information programming directed toward the local area (for instance immigrant or minority groups that are poorly served by major media outlets). Specialized musical shows are also often a feature of many community radio stations, though.



Supported by UNESCO

[UNESCO](#) is a strong supporter of community radio and works to increase the viability of local radio stations around the world. In 2001, the organization's Media Development and Society Section produced the "Community Radio Handbook" ¹⁶ to share best practices collected through the Organization's involvement in the sector. This handbook specifically gives recommendations to radio station personnel in how to engage listeners in democratic debate as a means to forward community development.

The Organization has also supported community radio through direct training of radio station staff. The "Empowering Local Radio with ICTs" project strengthened the reporting capacities of 59 local radio stations from 2012 to 2018. This UNESCO project was implemented in 10 countries of Sub-Saharan Africa.

One of the benefits of community radio is that it reaches a wide range of people and addresses the realities of local

life. Community radio often speaks in languages ignored by mainstream media and shares vital information with hard-to-reach audiences. Children and young people make up an important percentage of this audience. What makes youth radio essentially a type of community radio is the fact that it primarily serves the needs of one particular community in this case – the community of young people, wherever this community may reside. There are numerous examples of youth radio initiatives around the globe and it would be absolutely impossible to list them all so, we are going to focus on examples in Africa, the USA and a couple of particular examples from Europe.



Examples - AFRICA

In Africa there are currently about 200 community stations that are independent, non-profit, and community-based including youth radio stations. Combined, they broadcast to about nine million listeners a week. . Only six years ago, only 6 percent of Africans accessed the Internet. Conversely, more than 80 percent listened to radio. Youth in South Africa in particular bond with radio. The accessibility of this medium, the fact that it is wide spread and cheap to use, makes youth radio a powerful force for participatory citizenship in debate about issues important to young people and their communities, enabling them to become involved to make a difference. Radio motivates youth to become part of reporting that considers them as target audience, giving them the power to conceptualize and disseminate youth programs to entertain, but more importantly to inform and educate. Radio programming by youth and for youth can be said to be a novelty in South African society.

It is reported that, half a million children die in the country each year due to diseases associated with diarrhea and pneumonia. Children's lives would be saved if hand washing interventions were in place. UNICEF sponsored the Young Reporters Challenge in 2013 in response to these health hazards. Ahead of October 12 Global Hand washing Day, UNICEF "challenged" a **Network of Young Reporters** to develop innovative radio programming to promote



hand washing. Youth radio reporters from seven community radio stations rose to the challenge. The young reporters produced radio features and conducted live interviews stressing the importance of hand washing and taking seriously their role as “hand washing ambassadors.”

A group of young reporters from a community radio station in Atlantis (near Cape Town), better known as “Teen Express,” won the grand challenge prize. One of the greatest strengths of Young Reporters Network is the ability of reporters to speak directly to issues affecting their communities. Instead of a generic message on hand washing and sanitation, young people produced and presented inserts relating to specific issues targeting a specific group within their communities.

The fact that South African youth are excited about dealing with problems that affect them through radio as a medium and that they jump at the prospect of radio content aimed at positive change is also mirrored in **The Radio Workshop Show** initiative. This show airs nationwide and is available online, accompanied by a podcast in iTunes. The show features a mix of current affairs, entertainment, information, and showcases stories youth can relate to. Broadcasts include advocacy for a local library, audio profiles of young refugees, profile of an architect, a medical doctor responding to questions, and conversations with youth about dedication and motivation. These programs are designed to inspire and nurture a generation of youth leaders.

The radio stations benefited by UNESCO’s project “Empowering Local Radios with ICTs” have demonstrated their commitment in including more young voices in their programming. By implementing the youth radio toolkit “Linking Generations through Radio”, produced by UNESCO, the local radios are producing youth-targeted programming in three levels: radio for youth, radio with youth, and radio by youth.



One example of a radio program produced by and for young people comes from Moanda Community Radio, in the Democratic Republic of the Congo. They have a show where young presenters talk about issues affecting youth in their community, being that listeners choose the theme of each edition. Members of the community and specialists are invited in the studio to debate with the young audience, who also make their opinions heard. Messages to raise awareness about important issues are passed in a creative way, using music and jingles to attract the attention of young people. One of the programs for example dealt with the reluctance young people face on the issue of voluntary HIV testing.

Another initiative coming from this continent is launched by [Search for Common Ground](#) (SFCG) - an organization founded in 1982 which uses innovative

tools to deal with conflict resolution—including media production. **“Radio for Peace-building Africa” (RFPA)** is an initiative of theirs that provides [resources](#) for African radio journalists to produce programmes addressing peace-building and also to strengthen the sustainability of community radio stations.

A special guide entitled “Youth Radio for Peace-building” (available in [English](#) and [French](#)) was prepared to help young people and radio practitioners to produce youth-orientated programming, fostering youth participation in the debate on this issue.

Examples - The USA

There are many examples of resources designed in particular to support young radio practitioners. The stories we bring from the USA, focus particularly on initiatives directed at launching and promoting these resources.

[Youth Radio](#) is an organization based in the United States that trains young people in media production. Its focus on digital media and technology aims to foster youth professional development and participation in the debate of issues of public concern. Through Youth Radio’s [Innovation Lab](#), new tools are developed to tell creative stories. Among other articles related to its activities, Youth Radio team published online tutorials – on [“How to find your radio voice”](#) and [“How to come up with your own mobile app”](#) (both in English) – that can provide useful insights for young radio practitioners.

[Transom](#) is an online platform, administrated by the organization [Atlantic Public Media](#), that aims to innovate public radio. It provides a space for new ways of radio production, new voices, to exchange ideas, training tools, etc. There are several [tutorial guides](#) available on its website to develop both technical and journalistic skills of radio practitioners. One of these guides is specific for young people, [“SHOUT OUT: A Kid’s Guide to Recording Stories”](#).



[Radio diaries](#) is a project started in 1996 that gives voice to ordinary people, who document their own lives in audio pieces, and often reveals [moving stories](#) for public radio. The project team published a citizen journalism guide, the [“Teen Reporter Handbook”](#), to help anyone who wants to make radio and tell stories. The publication is available online (in [English](#)) and has been used in some schools to train teenagers in radio production.

[Sound Portraits](#) is a project no longer in activity dedicated to tell stories of neglected voices in the United States with an innovative approach to debate issues of public concern – such as poverty, crime and race. [Education programs](#) were produced based on the project activities, such as [“Youth Portraits”](#) and [“Ghetto Life 101”](#), which is one of the first radio projects ever launched as far back as 1993 in order to help young people to tell their own stories. Training tools are available online (in English), such as a [recording and interviewing tutorial](#) and study guides

for [Youth Portraits](#) and [Ghetto Life 101](#) programs. The show features 2 African-American boys thirteen and fourteen years old and it is in the form of audio diaries of life on Chicago's South Side. The boys walked listeners through their daily lives: to school, to an overpass to throw rocks at cars, to a bus ride that takes them out of the ghetto, and to friends and family members in the community. Their candor brought listeners face to face with a portrait of poverty and danger and their effects on childhood in one of Chicago's worst housing projects. Ghetto Life 101 became one of the most acclaimed programs in public radio history, winning almost all of the major awards in American broadcasting.



Examples - Europe

Europe offers a mosaic of different youth radio initiatives. We have chosen two interesting ones, and both of them happened to be from the UK. In the follow up, you can learn in more detail how a youth radio is being led in one of the partner countries.

The Youth Radio Network is a UK-based digital place where young people can easily access and develop their skills and interests. It acts as a sounding board for youth news and issues and promotes all youth organisations. The Youth Radio Network's focus is on young people, and topical issues such as Bullying, Racism and LGBT rights. The platform is completely digital, so anyone can present for them from any location! They are also keen on helping young people to get into employment and hope that they can help open doors for young people looking for a career in broadcasting industries.

The Youth Radio Network's vision is to teach, empower and entertain young people. Teach - young people how the broadcasting industry works and what is involved and help them understand what employers in different industries look for. This could include: helping them build/create their CV, doing mock interviews, helping them build contacts and get different experiences.



Empower- Give young people the opportunities, skills, and equipment they need to get experience in the broadcast industry. They do this through their cloud-based web system that allows volunteers to broadcast from anywhere in the world with a PC / Laptop, an internet connection and a USB microphone! By this they empower young people to: have a voice and speak their opinions; be heard and recognised for what they do as singer songwriters; and, gain as much experience in different industries as possible thus helping them to be more employable.

Entertain - while making sure it is sounding fresh and upbeat and something that young people feel they can get involved in. They are also eager to highlight any young musicians or artists or bands and witness new stars being born.

Comic Youth radio is an initiative of Comics Youth, a creative community organisation led by young people, for young people founded in 2015. Their aim is to empower youth across the Liverpool City Region to flourish from the margins of society: Harnessing their own narratives, finding confidence within an inclusive community, and developing the resilience to succeed on their own path.

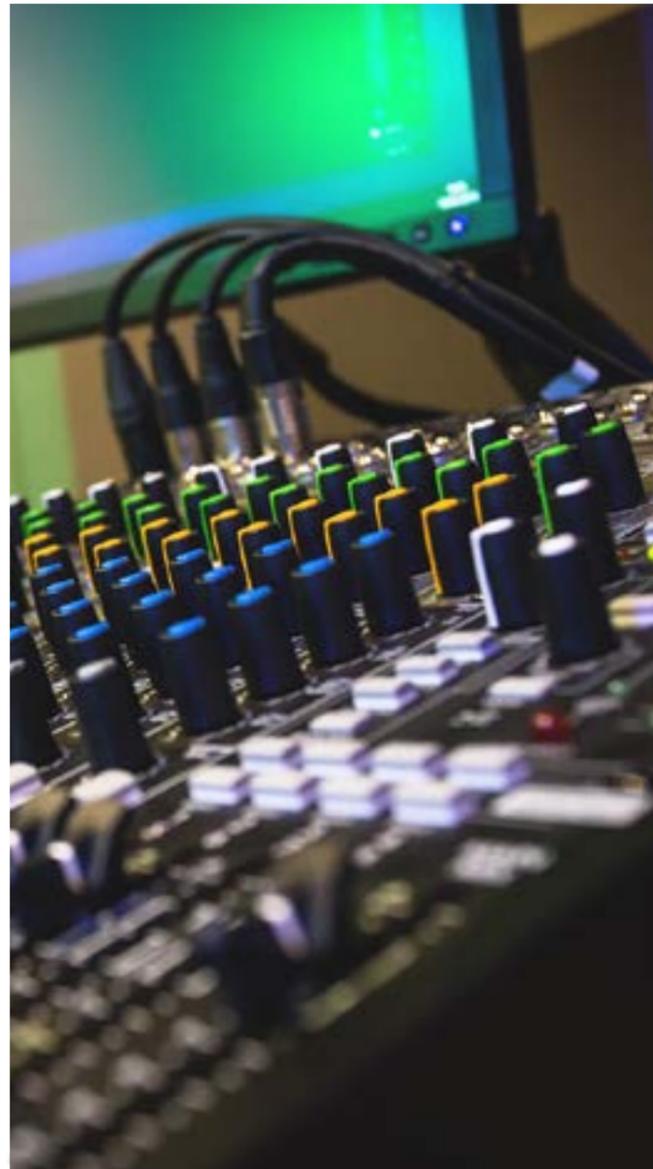
They offer a range of creative services designed to support and amplify the often-diminished voices of marginalised young people. From zine creation and comic book reading workshops to youth-led radio shows, they believe young people deserve to have their voices discovered, distributed, and elevated. One of their podcasts is titled Lockdown at the disco and in a riotous recording about living through lockdown. What makes their shows so special is that they don't hold back to touch upon sensitive topics such as suicidal ideation, trans-identity and self-injury, everything and anything relevant to youth and their identities.



Examples - North Macedonia

Radio MOF is an example from North Macedonia, which functions within the organization Youth Educational Forum since 2011 as an online medium with digital radio, constantly open to the youth, cultural and creative community. The radio is part of the "Youth Activism" program. It has its own journalists, young interns and volunteers who create informative and educational content, shows and podcasts, as well as playlists with music and concept programs on various topics relevant to young people. Since its existence, Radio MOF has organized hundreds of discussions, guest appearances of activists and representatives of institutions, as well as media literacy workshops, always guided by the principle "from youth to youth". It is important to emphasize the role of Radio MOF in society - a medium that develops, analyzes and presents youth issues and successes. Hence, Radio MOF was created to fill that gap in country's media space, to develop public discourse for the new generations and to encourage active youth.

Radio MOF has a diverse inclusive programme. It broadcasts the first show of a person with Down Syndrome - "I am Cako", hosted by Aleksandar Matovski - Cako. The show lasts about half an hour and focuses on aspects of the lives of people with Down Syndrome and people with disabilities in general.



"HERA Mladi" also hosts the show "Seksi Maalo" (Sexy Neighborhood). On Wednesday afternoon, young people receive information about sexual and reproductive health, sexual rights, taboos in society, discrimination, but also everything that is not clear to them, and they did not have space to hear it.

Other examples from the functioning of Radio MOF so far is "STR8OUT", the first radio show that covered issues and topics for the LGBTI community. Then "Red Cross Corner" - intended for humanity and volunteering, also "Polaris" for science fiction and fantasy, "The Geek's Multiverse" for movies, series and video games, "Kuliteracija" for literature, culture and poetry events, but also shows like "Guerrilla Radio", which covers rock music, its history, and band biographies.

Another example of a good practice in North Macedonia are the three non-profit student radios: [Student FM 92.9](#) at the University "Ss. Cyril and Methodius" - Skopje, [UKL FM 90.8](#) at the University "St. Kliment Ohridski" - Bitola and [UGD FM](#) at the University "Goce Delchev" from Stip.

Student FM 92.9 was formed in 2007, then reopened in 2010 after a break. The purpose of this radio is to be a medium for students in every sense of the word - for future journalists, a place to practice the knowledge gained through studies, for students of technical faculties, but also an opportunity to gain experience in operating and equipping a medium. From the very beginning, the students from the technical faculties were in charge of the technical support, the realization and the professional sound design of the program. Over the years, the newsroom is open to all students of "St. Cyril and Methodius University, but the team also included colleagues from other faculties, and open calls were organized for presenters, journalists and music collaborators. Creative, communicative and motivated young people are a prerequisite for entering student radio.



Young people find their alternative and progressive space in the independent radio "[Kanal 103](#)". It has been operating in a space within Macedonian Radio Television since 1991. Since 2004 it is completely on a voluntary basis. Each host is in charge of the thematic approach and editing of his show. Live gigs, thematic shows, music and film reviews, activist and cultural initiatives are encouraged here. Over the years, various artists, enthusiasts, hosts, permanent and non-permanent collaborators have engraved their mark on "Kanal 103". That is, persons who missionarily shape the alternative culture with their existence and activities.

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YOUTH ON AIR



TOOLKIT "RADIO FOR QUALITY YOUTH WORK"