

Internews  
Humanitarian Information Services  
Learning Collection

# Humanitarian Radio Module

Part III. How To Guide





Cover photo:

The launch of Jamjang FM in February 2017 brought the refugee and humanitarian communities together with a celebration of speeches, dance and music.

**The Internews Humanitarian Information Services Learning Collection** communicates key lessons, best practices, and programmatic methodologies used by Internews' humanitarian teams around the world.

Each module within the Learning Collection includes three parts: Context, Case Studies, and a How To Guide. The How To Guide is usually packaged separately for ease of use.

**The South Sudan HIS Learning Collection includes:**

- *Boda Boda Talk Talk*
- *Listening Groups*
- *Radio Distribution*
- *Communicating with Communities (CwC)*
- *Humanitarian Radio*



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A Nile FM correspondent gathers community perspectives at an event in the PoC.

## Radio as a Lifeline

In any humanitarian setting, information is vital. Access to accurate, timely and relevant information can be the difference between life and death. Alongside humanitarian services such as the provision of food, shelter, water, protection and healthcare, the provision of information to those in need must be considered a basic component of the humanitarian response.

However, information is unique amongst these services, due to the symbiotic role that information plays: humanitarian actors need accurate, relevant information from beneficiaries, just as beneficiaries need such information from humanitarians. Good communication and a two-way flow of information allows beneficiaries to provide feedback and input and, most importantly, it holds aid providers accountable to the affected populations they are there to serve. Internews' experience has generated clear evidence that when information flows between aid providers and recipients is robust, the overall effectiveness of the humanitarian response is improved. Established communications channels play a critical role in this flow of information, whether they are local media outlets or community leadership structures.

In the right political and social environment, a **Humanitarian Radio** station can be an incredibly valuable tool to support a community in crisis and into the recovery and re-development phase. In South Sudan, Internews currently operates three Humanitarian Radio Stations: Jamjang FM (serving Sudanese refugees and host communities in Ajuong Thok camp, Yida, and Pamir in Unity State), Nile FM (serving communities in the Malakal UN Protection of Civilians [PoC] site, Malakal Town, and Wau Shilluk in Upper Nile State), and Kondial FM (in the Bentiu PoC, Unity State). All of these stations began as hyper-local humanitarian information services broadcasting short programs at listening stops throughout the camps and settlements, and gradually increased their production and technical capacities to become full-fledged radio stations. These stations have positioned themselves as a vital information resource for both the community and humanitarian responders, acting to dispel rumors, provide accurate news and information, and support community members in making informed decisions about their lives.

This Humanitarian Radio module brings together all other elements in the Internews' South Sudan Humanitarian Information Services Learning Collection. Humanitarian Radio heavily incorporates the use of community feedback mechanisms, like **Listening Groups**, to inform and improve program content and delivery. **Communication with Communities (CwC)** practices are vital to the radio station

successfully becoming an important conduit between the affected community and humanitarian service providers. "Low-tech" Humanitarian Information Services such as **Boda Boda Talk Talk** can become trusted, reliable sources of information that form the basis for fully operational Humanitarian Radio stations. Lastly, **radio distributions** are key to ensuring communities have a reliable method to listen to the radio station.

Like many of Internews' project models, Humanitarian Radio is a flexible approach to a common problem experienced by communities across the world. As such, this manual draws from the experience of radio being used to assist communities in a broad range of man-made and natural humanitarian crises, including in Afghanistan, South Sudan, Nepal and even communities affected by bushfires in Australia. Humanitarian Radio is adaptable to local needs and places the unique information needs of the affected population at the heart of project design and implementation.

This document contains Parts I and II. "Part III. How To Guide" is packaged in a separate document, so that you can easily share it and take it with you.

**"Part I. Context"** describes the information and media landscape in South Sudan and the value of Humanitarian Radio as a tool for communicating with communities in a broad range of humanitarian scenarios. It also discusses how Humanitarian Radio promotes accountability and transparency for humanitarian agencies responding to crises.

**"Part II. Case Study"** discusses Nile FM and Jamjang FM, two Humanitarian Radio projects implemented to communicate with affected communities centered in the Malakal PoC and Ajuong Thok refugee camp. The case studies also cover challenges and lessons learned in order to offer recommendations for future Humanitarian Radio projects. Parts I & II can be downloaded separately [here](#).

**"Part III. How To Guide"** provides a step-by-step methodology for establishing, equipping, running and closing down your Humanitarian Radio station.

The Humanitarian Radio Module was designed by the Internews South Sudan team. It is part of the Internews Humanitarian Information Services Learning Collection, which communicates key lessons, best practices, and programmatic methodologies used by Internews' humanitarian teams around the world.

# Humanitarian Radio

## Part III. How To Guide

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Humanitarian radio stations are a lifeline in times of crisis. Launched in May 2017, Kondial FM grew from the highly successful *Boda Boda Talk Talk* project in the Bentiu PoC. Kondial FM broadcasts in Nuer for 12 hours a day, 7 days per week, with a broadcast coverage area of 25 kilometers.

## ► Introduction to Part III

The vital role of information has gained greater recognition across the humanitarian sector in recent years, with governments and civil society actors making communications initiatives a prominent part of emergency response and disaster preparedness efforts. In humanitarian disasters, communication capacity is essential. It lies at the core of a vulnerable community's resilience and preparedness.

Since the 2004 tsunami in Indonesia, Internews has been building partnerships and working closely with humanitarian organizations and government agencies at all stages of emergency response. In 2015 when a massive earthquake destroyed much of Nepal's communications infrastructure, Internews worked to quickly re-establish transmission; first by speaking to communities to determine information priorities, and then identifying communication channels that could have the greatest impact. Building on rumor tracking projects in Gaza and Liberia, the "Open Mic Nepal" project worked with volunteers to not only provide information but also capture rumors and concerns among the affected population that could be then "fact checked" through local radio stations. In South Sudan, Humanitarian Radio works to provide humanitarian information and entertainment to the displaced population living in and around the United Nations Protection of Civilian sites, as well as Sudanese refugees living near the Sudan/South Sudan border. Internews has also implemented a range of humanitarian communication projects in Haiti, Chad, Central African Republic, Kenya, Somalia, and Pakistan.

This guide illustrates a step-by-step process of how to develop your own Humanitarian Radio station. Every crisis is different and the needs of the people affected are unique; therefore the information included here is meant as a guide, flexible enough to adapt to the individual needs of your community. This manual does not insist that you follow a set of rules to start and operate your station. However it does offer important guidelines about the options you should consider, why they are important and how you can learn from the experiences of other communities. It includes practical tips, resources, and examples, as well as sample surveys, forms, job descriptions, and other tools for easy adaptation.

(Please download Part I and II separately [here](#).)



## ► Why radio?

Many organizations are developing better ways to use conventional media – TV, radio, and print – to reach crisis-affected communities. The digital era presents an array of new communications techniques and tools. Mobile phones, social media, interactive maps and other technological tools have become critical to opening new doors to locales that were once out-of-reach.

But often after a natural disaster or conflict, these new technologies are the first to fail as communications infrastructure is damaged or intentionally targeted, and access to reliable power sources becomes difficult. Following a disaster, radio is still by far the most reliable way to deliver information in an emergency. Humanitarian Radio stations can be swiftly set up at minimal cost, and they can reach remote and difficult to access regions. Solar powered radios are still usable when the power grid fails, and are light and easy enough to carry if you are displaced (just try fleeing your house with a TV set under your arm!).

Humanitarian Radio also crosses educational and cultural boundaries. Vital information can be delivered in a way that is easily understood by those who have never attended a day of schooling in their life. The medium offers the opportunity to broadcast in regional dialects that may be ignored by larger commercial media and information providers.

“In times of crisis and emergency, radio can be a lifeline. For people in shattered societies, or caught in catastrophe, or desperately seeking news, radio brings lifesaving information. Radio can help in emergency response operations – and it can assist with rebuilding.”

- United Nations Secretary-General Ban Ki Moon, 2016 ‘World Radio Day Message’

Furthermore, radio broadcasts disseminate critical messages to survivors and help humanitarian organizations coordinate their response on the ground. In any emergency, rumors are rife, making the need for accurate and trusted information all the more important. Broadcasted information is particularly useful in situations where physical access is difficult and aid responders may take several days or weeks to reach affected communities.

New developments in radio technology and in the transmission and delivery of radio content, especially through mobile devices and on-demand media platforms, further extend radio’s ability to reliably engage disaster-affected communities. These digital innovations are increasingly important in delivering effective disaster preparedness and prevention that reinforce the importance of community radio services.

Radio is a simple, trusted and effective lifeline in a humanitarian crisis. When Humanitarian Radio stations implement Communicating With Communities (CwC) methodologies, the community is no longer a passive receiver of aid -- they hold the microphone and become an active participant in the response. They determine their own information needs and become an important driver in determining radio content, style and impact. Better relationships and better communication between the community and humanitarian agencies lead to a more effective humanitarian response overall.

## ► STEP 1: Understanding your Audience

There are many potential audiences in a humanitarian crisis and each one has a different and important role to play in the response. The critical audiences served by a Humanitarian Radio station generally fit into three categories:

- 1 Directly affected communities – The communities that have been adversely affected by the crisis and will be receiving humanitarian support.
- 2 Indirectly affected communities – These could be neighboring communities, communities hosting an affected population, or simply members of the community that were not impacted by the crisis.
- 3 Humanitarian responders – The agencies responding to the needs of the affected population.



A Nile FM correspondent records the IMC Gender Based Violence Coordinator during a launch event for the 16 Days of Activism in the Malakal PoC. Humanitarian radio teams often broadcast community events and produce special programs in support of humanitarian campaigns.



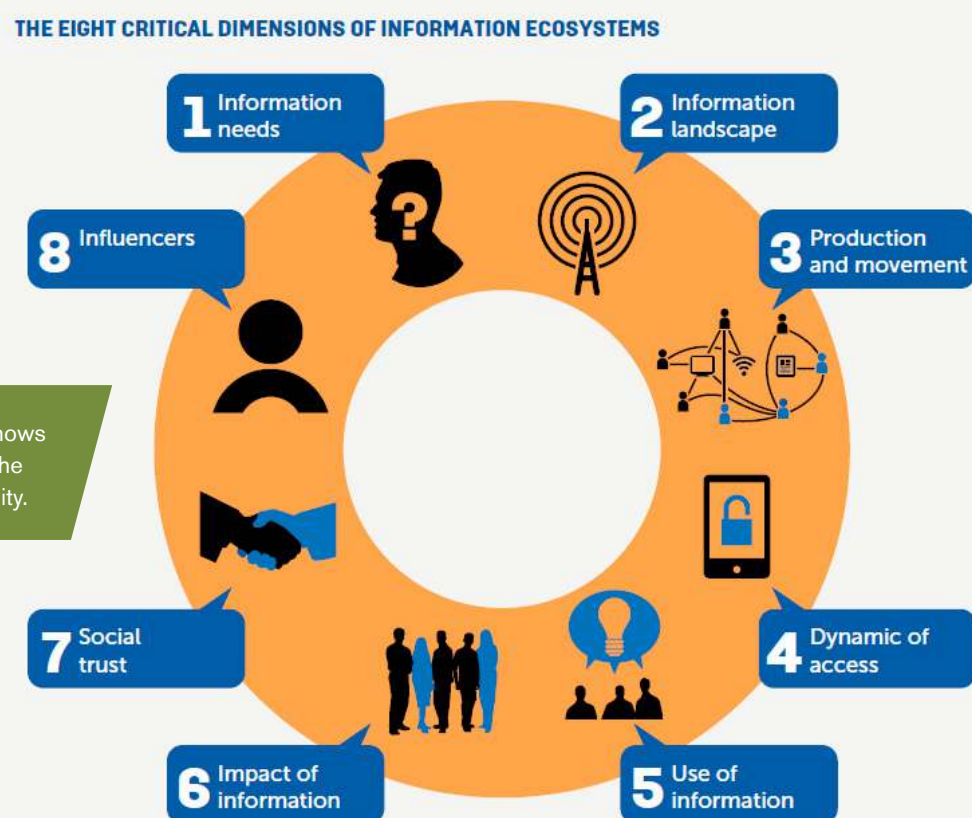
## ► Community Information Needs

When a crisis hits, humanitarian actors first assess the impact of the disaster and community needs before they start to deliver goods and services such as food, clean water, shelter and medical support. However, standard humanitarian needs assessments often have gaps. A common one is the failure to assess the affected community's information needs.

Before you start to construct enormous antennas, train a team of intrepid reporters, and spend your hard-earned funds, it's important to find out whether a Humanitarian Radio station is the right way to interact with the affected population. This can easily be achieved through a community information needs assessment. You can begin by asking three initial questions:

- 1) Is this something the community actually wants?
- 2) What are the priority information needs of this population?
- 3) Are there any functioning and trusted local media providers in this area already?

To answer the first question, it is important to make contact with the community through the appropriate channels. The community might have an established leadership structure or a newly appointed group of representatives. They will be your first call to explain the proposition and determine whether Humanitarian Radio is something that socially and culturally fits with the community. (It may seem obvious, but you'd be surprised how often entire projects are developed before anyone has even asked the community if this is something they actually want or need!) As leadership groups may not represent the diversity of the community (i.e. they may not adequately represent women, youth, the elderly or vulnerable people) you should also investigate if there are any marginalized groups or informal groups that you could also meet to discuss the idea.



Internews' information ecosystem framework shows the eight critical dimensions of understanding the health of news and information in your community.

This simple, important first step shows the community that you are dedicated to ensuring that your humanitarian information response will be one developed with them, not simply for them. Internews is dedicated to always incorporating Communicating with Communities (CwC) methodologies into every project. These methodologies ensure that the community is at the heart of project creation, implementation, and evaluation, and gives the community a direct role in influencing and tailoring the project to their needs.

To answer the next two questions about information needs and local information providers, it is a good idea to conduct an Information Needs Assessment.<sup>1</sup>

**An Information Needs Assessment (INA)** is a survey that aims to find out what the population knows, what they do not know or understand about the current situation and humanitarian response, and how they would like to receive this information. With this information at hand, you will have a better understanding of the local information ecosystem.

The INA will be referred to throughout this document because it informs a number of important decisions you'll need to make. Your INA will help you find out:

- **Information needs:** What does your community know, and what do they not understand? Are information needs known to information producers? Are the needs of all groups being served? Populations' information needs are diverse and changing especially in a humanitarian crisis.
- **Information landscape:** What are the physical and institutional infrastructures that support information production and flow? What are the characteristics of information providers? What are the intermediary organizations: media, government, private industry, civil society? Are they robustly equipped to verify, filter, sort, and disseminate information?
- **Production and movement:** Are a variety of types of information available (e.g. government services, community news)? Who are the producers of information and the owners of the means of production and dissemination? What is the role of word of mouth, social media, bulletin boards, and other local information hubs? (How) are rapid changes in access to the Internet and mobile media impacting the flow of information? What types of content are available and to whom? How does the perspective on these dynamics shift if information flows are framed as storytelling?
- **Dynamic of access:** What is the environment in which information flows (e.g. political, cultural, time, cost, and other factors)? How easy is it for residents to access, find, use, share, and dialogue about different types of information? What are the barriers to interaction and participation? What about the broader structures that influence access: governance, legal, political, economic, and infrastructural factors? How does the dynamic of access impact social inclusion?
- **Use:** What factors influence information's relevance to people: content, medium/format, source, habit? What does the audience/users do with the information? How is information processed, disseminated, and applied? Does information facilitate civic engagement?
- **Impact of information:** How has information enabled or constrained individual and community opportunity, health, and economic development? Does information lead to behavior change? How does the community organize around different types of information? (How) has information informed community planning and action? How has information affected policy and implementation?
- **Social trust:** How do networks of trust influence the flow and use of information? How is trust built around information? What is trusted: the source? The medium? The content? Where are the disruptions in trust tied to information? What are the challenges in building trust around information flows?
- **Influencers:** Who are the people, organizations, and institutions that influence how information flows? Who builds trust and how? How do points of influence shift over time, especially during disruption?

<sup>1</sup> Please see [Annex I](#) for a template of an Information Needs Assessment.

While you may feel too pressed for time to conduct a survey in the midst of a humanitarian crisis, the results of this survey will tell you a lot about the kind of Humanitarian Information Service needed, the key issues to address and whether the population needs a stand-alone service at all.

While it is important to conduct an INA and map the information ecosystem at the beginning of your project, this process needs to be repeated frequently to determine whether you are still meeting the needs of your community. Information needs and uses are never static, and can change rapidly especially in a humanitarian context.

### ► Local Media Landscape

In some humanitarian emergencies, you may find that the local media is still functioning, and even better, that they are trusted, balanced and willing to work with you to increase the impact of hyper-local humanitarian information delivered by their service. For example, this may include creating a daily radio program that focuses on the crisis, shares humanitarian information, and allows the public to call in and speak to humanitarian agencies. Often in a crisis, the community will appreciate being able to turn to a familiar, trusted and well-known broadcaster to access the information they need. In addition, it is usually more efficient and cost-effective to collaborate.

#### Example

In Australia, the public service broadcaster Australian Broadcasting Corporation (ABC) will often use a combination of both Humanitarian Radio and trusted information providers to respond to a disaster. When bushfires devastated the community of Kinglake in 2009, a temporary radio station named “ABC Kinglake Ranges” was established to provide hyper-local information to assist the community in recovering, rebuilding, and asking questions about emergency services. This radio station produced two local programs each day and then linked to the wider ABC network to provide content for the remainder of the day. This solution ensured the community had access to local information, had a voice in the recovery, but also remained connected to the usual national and international news and information they were used to receiving.

However, if the media is either not functioning, disliked, or not trusted by your target community,<sup>2</sup> you can consider establishing your own specialized Humanitarian Information Service (HIS). If this is the case, having good relationships with other media operating in the region will be beneficial. You may be able to draw on their expertise to help train your staff, or they may provide employment for your team beyond your project. You might also consider holding collaborative training sessions for local media to help them better understand principles of CwC, the humanitarian system or conflict sensitive reporting. Specialized training in reporting on humanitarian emergencies is rare for journalists, and this kind of capacity building can help to build better relationships with humanitarian service providers and improve the overall quality of reporting on the crisis.

<sup>2</sup> Keep in mind that a particular broadcaster might be trusted and well-liked by one section of the community and not by another. Your INA will be a great starting point to determine these intricacies of the information ecosystem.

#### Resource

Between 2010 and 2012, the Communicating with Disaster Affected Communities (CDAC) Network developed a number of Media and Telecommunications Landscape guides. These guides are a compilation of all communication channels and resources in a country and can be a valuable resource to understanding the local media landscape. The guides are available to download at [www.cdacnetwork.org](http://www.cdacnetwork.org) and include:

- Profiles and contact details of the main media outlets in the country
- The most trusted and popular sources of news and information
- Peak audience periods for radio and television
- Common languages used in broadcasts
- Mobile phone providers and phone ownership data
- Other media resources and local partners working in the field

### ► Humanitarian Community

A key difference between Humanitarian Radio and other radio stations (e.g. a public service broadcaster, commercial, or community radio) is the humanitarian community's participation in the station's activities.

Even if your organization has been operating in the country for some time, a key starting point should be to arrange a meeting with the local United Nations Office for the Coordination of Humanitarian Affairs (UN OCHA) or its equivalent to discuss the project aims and gain support. Humanitarian Radio is hugely beneficial to humanitarian actors' communications with the community, in addition to improving accountability and the effectiveness of assistance. Without the humanitarian community's willingness to respond to community questions or actively use the service to communicate, your legitimacy and effectiveness as a Humanitarian Information Service will be weakened. It is equally important to gain the trust of the affected population and the humanitarian community as you get the project off the ground.

As a humanitarian crisis is evolving, the humanitarian community may also be rapidly expanding and implementing services. Whether you are working in a refugee or displacement camp or within an affected town or region, it is important to understand the roles and responsibilities of different agencies. You will also need to investigate the systems that are in place, such as the “cluster system” that helps humanitarian organizations communicate, coordinate and implement programs.<sup>3</sup>

Once you have built a comprehensive list of all the humanitarian organizations and UN agencies servicing your affected community, you can build a comprehensive database that includes clusters, responsibilities, contact details and a key focal person. Once you have further developed your Humanitarian Radio station plan, it will be important to meet with each organization or cluster to ensure they understand the project, the benefits to both the affected population and the humanitarian community, and to determine whether any partnerships could be developed to benefit the project (i.e. accessing office space, accommodation or power for the station).<sup>4</sup>

<sup>3</sup> UN OCHA's website [HumanitarianResponse.info](http://HumanitarianResponse.info) maintains a useful tool to help you understand the roles and responsibilities of different agencies in each country. You can access this at <https://www.humanitarianresponse.info/en/coordination/clusters/countries>

<sup>4</sup> See [Annex III](#) for an example of a Memorandum of Understanding (MoU) signed with a humanitarian agency.





By engaging with humanitarians and government officials on behalf of the community, community correspondents play a key role in improving accountability and the effectiveness of assistance.

## ► Government Requirements

The next step in your fact-finding mission is to determine the regulations shaping the media landscape in the country. Anyone who has serious intentions of starting a Humanitarian Radio project should ascertain the existing legislation in place, beginning with broadcast and media license requirements. Some countries apply severe sanctions to punish illegal broadcasters, such as heavy fines and/or confiscation of equipment. Each country varies considerably in the restrictions placed on broadcast licenses (for both commercial and humanitarian purposes), the fees imposed, as well as the turn-around time for a broadcast license and frequency (it may be a separate process!).

Open or free-to-air broadcasting uses radio spectrum frequencies allocated to each country under international agreements (overseen by the International Telecommunications Union or "ITU"). When a license is issued, it generally stipulates the type of content that the radio or television service must broadcast (e.g. music, or news and current affairs), and a number of locally defined rules that regulate content through codes of conduct (discussed in detail below).<sup>5</sup>

A good place to start is a meeting with the local Ministry of Information and Communication (or equivalent) or the Independent Regulatory Authority (IRA) to determine timeframes, pricing and the viability of creating a Humanitarian Radio station.<sup>6</sup> In a humanitarian emergency, some allowances may be made to fast-track your application for a new radio frequency and register as a new broadcaster, however not every government may be as willing to divert from standard procedure! Some broadcast regulators do offer "Temporary Broadcast Permits." These permits usually come with a faster application procedure and may be suitable if you intend to broadcast for a defined period of time. There is also discussion in some countries to establish reserved "emergency frequencies" that can be quickly accessed to relay humanitarian and emergency information.

<sup>5</sup> To find out more about the International broadcast licensing system, UNESCO has produced two useful documents: "Independent regulation of broadcasting: a review of international policies and experiences" (2016) <http://unesdoc.unesco.org/images/0024/002460/246055e.pdf>, and "Guidelines for Broadcasting Regulation" (2008) <http://unesdoc.unesco.org/images/0018/001832/183285e.pdf>.

<sup>6</sup> The ITU maintains a global database of regulatory authorities, accessible here: <https://www.itu.int/GlobalDirectory/index.html>

In states where broadcasting is tightly controlled by the government, or in states affected by conflict, political considerations may prevent aid responders from using local AM or FM frequencies. In this scenario, short wave broadcasts beamed in from abroad or an internet radio service can be viable alternatives.<sup>7</sup> Alternatively, you may consider setting up a non-broadcast Humanitarian Information Service such as the Boda Boda Talk Talk project in South Sudan.<sup>8</sup>

### Broadcasting Code of Conduct

Some countries with a sophisticated broadcasting culture may have developed their own Broadcasting Codes of Practice to help regulate the work of broadcasters in the country. These codes may also apply to temporary or Humanitarian Radio stations.

Even if your country is relatively new to broadcasting or has yet to develop their own codes of conduct, it is worthwhile to review important aims and regulations other nations have in place to see if they may assist you in designing your station. Community broadcasting standards are likely the most relevant to review. While commercial or public service media are often well-staffed and have a broader audience to engage, community broadcasting shares many community ownership and participation principles with Humanitarian Radio.

### Resource

The Community Broadcasting Association of Australia provides information covering how complaints should be handled, the percentage of local music that should be played at the station, and regulations preventing the broadcast of any material that might offend or incite violence. Their "Community Radio Broadcasting Codes of Practice" are free to download here: <https://www.cbaa.org.au/sites/default/files/media/Community%20Radio%20Broadcasting%20Codes%20of%20Practice%20-%20Print%20Friendly%20PDF.pdf>

<sup>7</sup> This approach has been most successful in the Syrian conflict where it was deemed unsafe to establish a radio station within the country. In June 2013, several media development and press freedom organizations, including Reporters Sans Frontieres (RSF), International Media Support (IMS) and Canal France International, helped to launch a Paris-based internet radio station staffed by Syrian journalists called Radio Rozana ([www.rozana.fm](http://www.rozana.fm)), reaching people with access to the internet.

<sup>8</sup> Find out more about the BBTT project here: <http://www.internews.org/Bbttlearningcollection>.



## ► Step 2: Designing your Humanitarian Radio Station

An effective humanitarian radio station must stand by its core reason for existence: supporting the local community, local issues, local concerns and the delivery of effective humanitarian aid. The station should see itself as the heart of the community, constantly working to understand what makes it tick and how it can meet its needs.

In this section, we will take a look at the staff needed to establish a Humanitarian Radio station, how the community and humanitarian agencies can be important contributors to the station content and design, and how to choose the appropriate location and broadcasting language for your content.

### ► Staff and roles

The organizational structure of a radio station shows how groups and individuals inside and outside the station interconnect and rely upon one another. The size of a radio station affects its organizational structure, but some job roles are necessary and remain the same whether the station is small, medium or large. All radio stations, for example, need a manager and a presenter or correspondent.



The Kondial FM team is a mix of men and women representing a cross-section of the PoC.

Some of the roles to consider including in your station are:<sup>9</sup>

#### Humanitarian Project Manager (HPM):

- Acts as the operational head of the project
- Ensures that all local laws are followed in the creation of the station
- Creates station policies in collaboration with an advisory board or the community and ensures that policies are followed
- Works to create partnerships with relevant humanitarian agencies for the provision of office space, accommodation or other project needs
- Hires staff with ambition, honesty, enthusiasm, discipline, and creativity

#### Humanitarian Liaison Officer (HLO):

- Works closely with the humanitarian community to build close ties with agencies
- Develops a contact book of humanitarian focal points to draw on when the community has questions or comments about the humanitarian intervention
- Works with humanitarian agencies to develop campaigns that address priority issues affecting the community
- Works with Community Correspondents to help them understand the humanitarian system and structure

#### Humanitarian Journalism Trainer (HJT):

- Trains the Community Correspondents in basic journalism skills, conflict sensitive reporting and journalism ethics
- Mentors correspondents to allow them to increase their skills in specialized areas of reporting and content creation
- Conducts regular “air-checks” to assist in reviewing on-air quality

#### Broadcast Engineer:

- Purchases, repairs, and maintains equipment
- Monitors the station’s signal and broadcasting quality
- Provides training for staff and volunteers who operate consoles, use studios, and technical equipment
- Supports the programming department’s technical needs such as adapting studios for different programs or creating remote recording/broadcast operations
- Learns about new technologies that the station can use to improve programming

<sup>9</sup> See [Annex II](#) for examples of full job descriptions for these roles.



**News and Programming Editor:** (in a small team or in the initial stages of the project this role could also be fulfilled by the HPM or the HJT)

- Runs a daily editorial meeting
- Assigns daily reporting tasks to correspondents
- Edits and reviews content before broadcast
- Creates and manages staff and volunteer work schedules
- Monitors trends that affect programming
- Maintains organized archives of program recordings and a music library

**Community Correspondents/Reporters:**

- Conducts interviews, research, and reports on priority community issues
- Commits to learning modern journalism skills and broadcasting techniques
- Acts as the face of the station in the community
- Serves the community and humanitarian agencies by providing unbiased news and information

**Information Officers:** (in a small team, this role can be fulfilled by the Community Correspondents)

- Collects feedback from community members to determine program quality and content preferences
- Attends community meetings and reports back to the News and Programming Editor on new and ongoing issues that can be used to create on-air content
- Organizes listening group sessions as well as community discussions to gain greater insight into community issues
- Conducts regular Information Needs Assessments to determine changing community dynamics and priority information needs
- Reports back to the Monitoring and Evaluation Department on program effectiveness and impact

## ► Engagement

### Community Input

While Humanitarian Radio is a form of community or public service broadcasting, it has an approach that is different from conventional broadcasting. Its specific focus is to make its audience (i.e. the community it is working with) the main protagonists, by involving them in all aspects of management and program production, and by providing them with programming that supports community development and social cohesion.



Members of the High Committee in the Bentiu PoC listen to a sample peace program aimed to enlighten the community on the contents of the signed Peace Agreement.



There are many ways to encourage community members to contribute to the radio station's mission and success:

- Ask local organizations to give ideas for shows and invite members to participate in radio show production. For example, children from a local school may be energetic and eager to create a weekly children's program; women's groups may be interested in shaping the way women's issues are addressed in programs; elders might be interested in contributing to programming relating to traditional culture.
- Think about the community in all aspects of program design. How can community voices and opinions add to a story? Could the community request songs to be played? What other ways can they be involved?
- Organize different groups of listeners in your community, such as women, community elders or youth who might get together for a couple of hours per week to listen to your station and offer ideas on how to improve shows or create new ones. See below for further advice on creating Listening Groups in your community.
- Create volunteer opportunities for community members to come to the radio station to contribute expertise, help produce programs and propose programming ideas. A Youth Journalism Club can be a great way to train up-and-coming reporters in the community, get content for the station, and increase the media skills of the community overall.
- Organize community gatherings or discussion forums that can include the entire community (not just its leaders) and also generate useful program content for the station.
- Encourage advisory board members to act as ambassadors that recruit other members of the community to volunteer or contribute resources to the station.

### Community Advisory Board

Humanitarian Radio should be editorially independent of the government, political parties, and commercial and religious institutions. To ensure your community feels a valuable sense of ownership in the station, it is a good idea to establish a Community Advisory Board (CAB) made up of local leaders, community representatives, and respected opinion makers. As Humanitarian Radio is radio "for the people, by the people," the advisory board exists to support the station on behalf of the community. It works to keep the station focused on its values and mission. The board also plays an important role in the sustainability of the station. Board members give their time and expertise, and they can help the project gain a solid grounding and acceptance in the community.

In this model, overall policy and station guidance are set by the CAB, with day-to-day operational and final editorial decisions being made by the Project Manager or News and Programming Editor. The CAB provides an important community influence at a senior, decision-making level in the station's organizational structure. This seniority shows the community that the station is serious about community ownership of the station and values community contributions. It also provides a great opportunity to build strong relationships with community influencers and trustworthy information sources.

### Example

At one of the UN Protection of Civilian sites in South Sudan, there was a significant problem with the community not attending the NGO-run hospital in the camp and instead paying for clinics run by doctors with questionable training and drug supplies. The local Humanitarian Radio station worked hard with the NGO and community members to identify why the community did not want to attend the NGO hospital so it could allay those fears through radio programming. It was found that the Camp Chairman was in fact the main source of misinformation affecting the hospital. Had there been an established CBA, this Chairman could have had better access to accurate information on the issue and could contribute to the information campaign instead of hindering it.

The CBA also works to mediate conflicts within the station (if necessary) as well as provide feedback and support to the station, review station performance, and nurture the community's trust. If the advisory board membership is diverse and accurately reflects the community, members of the community will find it easier to believe that the station is working for them. A foundation of trust makes the station's job easier.<sup>10</sup>

<sup>10</sup> See [Annex IV](#) for an example of a Terms of Reference Document for a Community Advisory Board.

### Tip

While Community Advisory Boards can be composed in a number of ways, there are some common characteristics that make for an effective board:

- **Spirit** - All members of the board must share a spirit of service to the community.
- **Size** - The board usually includes seven to nine members. Larger boards will find it more difficult to reach agreement, while smaller boards may struggle to represent all sectors of the community.
- **Balance** - Membership must reflect the station's community with a balance of:
  - Men and women
  - Different ages, ethnicities
  - Various community organizations and interests
- **Focus** - The purpose of the board should be clearly defined. Ensure that the radio station or board membership is not used for personal or political gain. Members should not be actively involved in politics or have a criminal record.
- **Commitment** - All board members must believe firmly in the mission and goals of the station.
- **Capacity** - Members must be willing to share and expand their knowledge and expertise (legal, cultural, social, etc.) on behalf of the station.
- **Accessibility** - Members must have time to attend meetings and work on tasks and issues at other times.
- **Inspiration** - Members must be willing to make reasonable suggestions on how the radio station can best work with the community to achieve its goals.



### Listening Groups

Forming Listening Groups (LG) is another valuable way to incorporate greater community participation into station content and design. The groups meet to discuss programing and issues affecting the population and provide valuable feedback to the radio station. Listening Groups meet regularly (at least weekly) to discuss what they have heard on the radio and alert the station to any issues brewing in the community.

A Listening Group generally consists of around 10 members who share a commonality: they may live closely to each other, or perhaps represent a sector of society such as women, youth, elderly or people living with a disability. Listening Groups provide the opportunity to ensure that you are hearing from all sectors of the community, including the most marginalized, that often are not adequately represented in community leadership positions.<sup>11</sup>

<sup>11</sup> Internews has developed a guide to Listening Groups that can be downloaded here: <https://www.internews.org/resource/importance-listening>

Each community correspondent is typically assigned to a number of Listening Groups that gather to listen to programs and provide feedback on a weekly basis.



### ► Humanitarian Input

Effective coordination is essential for any crisis response. In many cases, communication is not included specifically within humanitarian coordination efforts, and appropriate partners – such as media outlets – are not incorporated into preparedness plans, weakening the response. In other cases where communications are included, this is often limited to awareness-raising efforts pre-disaster, or direct “messaging” to the community post-disaster, which (while important) leaves out many of the roles that communications actors can themselves play when a disaster strikes.

A Humanitarian Radio station aims to serve as a conduit between the community and the humanitarian response. Just as the station works hard to discover the information gaps within the community, it also works closely with humanitarian partners to fill those information gaps and provide an added level of accountability to the community.

A Humanitarian Radio station can establish links with the humanitarian community by:

- Attending regular coordination meetings to ensure agencies are aware of the issues being raised by the community.
- Creating weekly program opportunities that allow agencies to discuss and explain pressing issues and answer listener questions.
- Developing partnerships with humanitarian agencies to design information campaigns to address the most pressing needs in the community. This could involve working with Listening Groups to design interactive live programming, Public Service Announcements (PSAs) or perhaps radio dramas.
- Engaging in the cluster system to help Community Correspondents gain the latest information in specialist areas of the response (such as WASH, Food Distribution and health) and, through the use of Listening Groups, help cluster members better understand community perspectives on problems and issues.
- Working with humanitarian agencies to improve their Communication with Communities (CwC) skills. In South Sudan, Internews has successfully trained hundreds of humanitarian workers in CwC to improve techniques at all levels of operation, from head office to the field.

A humanitarian response may be made up of dozens of separate agencies, each with a specific area of responsibility. To better coordinate with all of these agencies, it can help to assign each Community Correspondent to a “round” or a “beat.” A beat is simply an area of specialization that the correspondent will have the responsibility to learn about, keep updated on developments, attend relevant meetings, and report on either in a news format or in a dedicated program.

Assigning a beat to a reporter creates hubs of expertise within your station that can be used to increase the general knowledge of the entire station (correspondents should be encouraged to regularly share their learning with the team). This system also makes the process of engaging with the station much simpler for humanitarian agencies. Humanitarian responders often have an uneasy relationship with the media. The operations of a radio station can be confusing, overwhelming or even seen as “risky” as many humanitarians see media as either a platform to promote their good work or be harshly criticized. If the agency knows that there is one correspondent who intimately understands their project, its aims and limitations, and has made an effort to build a relationship of trust with them, they will be more likely to form a tighter relationship and respond to questions and concerns from the community through the station.

If your project includes a Humanitarian Liaison Officer, this team member will be vital to help the humanitarian community better understand the different aims of a humanitarian radio station in comparison with the traditional media.



**Example**

When Nile FM was first launched in Malakal, South Sudan to serve the displaced community in the UN Protection of Civilians site and surrounding towns, the humanitarian community was initially very hesitant to become involved in the project or allow Nile FM correspondents to attend humanitarian planning and cluster meetings.

Many humanitarian organizations had negative experiences with the media where they felt they had been unfairly misrepresented. Humanitarians were concerned that if correspondents attended humanitarian meetings, a line would be blurred between confidential humanitarian planning discussions and publicly available information. They felt that anything said in these meetings could potentially end up broadcast on Nile FM and harm their operations, or potentially damage their relationship with the community.

To overcome this problem, Nile FM met individually with each organization to explain the role of the radio station, the difference between traditional media and humanitarian programming, and the benefits the station could provide to the organization including increased feedback as well as transparency and accountability. Nile FM correspondents were also carefully trained to discern what information gathered in the humanitarian meetings could be considered public, and what was not for broadcast (or would require further information from the agency involved before broadcast).

**► Government Coordination**

Depending on your context, it may be beneficial to also engage with the local government either as emergency responders or as a type of community representative. In some contexts the government may have little to do with the humanitarian response; in the case of civil unrest, the government may be heavily involved in the crisis itself. In this instance, you will need to find a way to work with the government to the extent that you need their blessing to gain broadcast licensing and approval and no further.

If the government is working as an emergency responder in your humanitarian context, it is important to work with them to understand the aims of the project and the benefits it could potentially offer in increasing transparency and accountability to the affected population. Just as humanitarian agencies may take a little time to “warm up” to the idea of open questioning from the community through the radio station, government agencies may take even more work to be convinced that the benefits far outweigh the consequences.

The Information Needs Assessment (INA) conducted in the initial planning stages of your project will give you a good idea of the community’s perception of local and national government representatives. Where these representatives are respected and trusted, you may consider including them in your Community Advisory Board to ensure continuing good relations with the government and a better understanding of the project activities. For example, when Internews was creating the Community Advisory Board for Jamjang FM, they decided to include a local government representative. This was possible as the local government was relatively well-liked and trusted. It also promoted a sense of transparency that allowed the government to gain trust and acceptance of the project.

**► Location**

When you create your radio station, your decisions about where it will be, how large it will be, and how it will be designed will affect your programming options and the extent to which community members are able to participate. A Humanitarian Radio station is both a community and humanitarian resource and as such, it is important to determine a location that is easily accessible to both groups.

**Tip**

Your **Humanitarian Radio station** should be:

- Easy to find and accessible for program guests, community members, and reporters.
- Quiet. A building near a crowded market would be too noisy.
- Safe for children and women to travel to (during the day and at night) and secure enough to protect station staff in the case of possible insecurity.
- Accessible to people with physical disabilities.
- Appropriate for the station activities. If you plan to host community meetings, forums or other events, you may need to consider somewhere with space (either indoors or outdoors) that is large enough to accommodate public/community areas.



The Nile FM studio and office tent is located in the “humanitarian hub” of the Malakal PoC near other agencies’ offices.

## Tip

Choose **studio space** in a building/area that is:

- Built of high-density materials that prevent outside noise from coming into the studio. A cement frame building is best.
- Free of vibrations. For example, basements can be good places for studios because they are quiet, but street-level vibrations caused by an electrical generator or automobile traffic next to the walls or windows can interfere with recordings.
- Well-ventilated for workers and equipment. Studios that are too hot or humid can shorten the life of your equipment and are uncomfortable for staff. An air conditioner or fan may be used to reduce humidity.
- Well-lit at night to prevent thefts of equipment.
- The right size to fit your design. A 12 x 12 foot (4 meter x 4 meter) room is large enough for a single room studio (see Step 3 for more information on studio design).
- Affordable and without conflicts of interest. Rent should be as low as possible, but be careful. Avoid rent agreements in buildings associated with political parties or government officials. Renting a private property is better, but do not make any agreements with the owner that could interfere with the integrity and independence of your station.
- Consider creating an MOU with a partner humanitarian organization to use available land or share in resources such as security, lighting, night guards and power.

## Tip

Choose the appropriate location of the **radio infrastructure** based on technical and social considerations:

- Given the line of sight characteristics of FM radio waves, the antenna should be as high as possible, on an elevated site or on a mast not less than 30 meters high, and not obstructed by tall buildings. The transmitter and antenna should not be close to high tension power lines.
- There should be an available power source.
- The transmitter and antenna should be as close as possible to each other, and not more than 30m apart.
- The studio may be up to 1km from the antenna and transmitter, but it must be connected to them by a cable – the program line. Alternatively, the program could be fed from the studio to the transmitter site via a small power link VHF transmitter.

*Further technical requirements to develop your own humanitarian radio station will be explored in Step 3.*

## ► Broadcast Language

Your INA will be your starting point to determine the best language/s for broadcast. Choosing a language that is widely spoken by your target population will ensure that not only can they understand the information being broadcast to them, but they will be more likely to engage with the material since it is presented in a language they are comfortable using for communication.

When normal social structures have changed or disappeared, affected populations can feel de-humanized and powerless. When humanitarian actors are seen as outsiders, speaking a different language and organizing things in their own way, a new relationship needs to be built.

Information cannot be understood if it is not in a familiar language, but it is also less likely to be perceived as relevant. It is important to remove as many barriers as possible to gain community input. Not everyone wants to admit to be in need or will be comfortable voicing concerns or criticisms to those who are there to help. Collecting information in a language that is not the mother-tongue increases the risk that only the higher-educated, more self-assured slice of the population will contribute, and you may miss out on hearing from those who are most vulnerable or in need.

When thinking about language and dialects, it is important to also remember that while many nations speak a common language, each country and sometimes even different cities have local slang, or local interpretations of the meaning of individual words. Your communication needs to be as clear as possible. It is crucial to hire staff that not only speak the local language, but come from the affected community themselves so that they may understand and respond to the intricacies of the local dialect.

## ► Editorial Guidelines and Code of Conduct

The staff of the radio station must appear to be neutral. Though they will certainly have their own personal points of view, they must never let their opinions influence the way they stimulate and conduct any discussions or present information on the air.

To ensure that everyone understands the importance of fairness, accuracy and other important principles that protect journalistic practice, it is critical to establish solid editorial guidelines.

In [Annex V](#), you will find an example of the Editorial Guidelines developed for Nile FM in Malakal, South Sudan. These are standard, non-site-specific guidelines that would be an appropriate starting point for most Humanitarian Radio stations. If you choose to develop your own editorial guidelines, whether in consultation with the staff or at a managerial level, there are a few principles you should consider including:

- **Identification:** Community Correspondents should always clearly identify themselves and their organization whenever seeking an interview with a community member or representative of a humanitarian organization. This also includes making it clear in any humanitarian planning meetings when information will be publicly reported and when it is being collected as background information only.
- **Journalistic Ethics:** The standard journalistic tenets of fairness, accuracy, balance, attribution, timeliness and transparency should be held at all times. See the International Declaration of Principles on the Conduct of Journalists in [Annex VI](#) for a list of internationally accepted ethical practices.
- **Do not Sensationalize:** Correspondents should always keep in mind that they are there to help the community and humanitarian organizations communicate and work better together. They are not there to record a “gotcha” moment or sensationalize issues.



- **Note taking:** When meeting or interviewing subjects or sources, note taking is essential. The better the notes, the better the backup should questions arise later. While the nature of radio means that the majority of interviews will be recorded, a combination of written notes and a recorder not only helps to verify what is said, but also helps the correspondent take note of the most important points of their interview to assist in the editing/writing process.
- **Content approval:** To ensure all content going to air is accurate and up to standard, a senior staff member should check all content before it goes to air. Depending on your staff structure, this could be the News and Programming Editor, the Humanitarian Project Manager, the Humanitarian Journalism Trainer or any other staff member with editorial experience.
- **Guidelines relating to political content:** As a Humanitarian Radio station, it is important to use your editorial guidelines to distinguish yourself from a normal news radio station. Depending on the humanitarian context you are working, you may choose to limit reporting exclusively to humanitarian content, with no news relating to political or other developments. Alternatively you may choose to report on political developments when that information is important for your population to make decisions.
- **Requests to withhold information:** Sometimes the correspondent may be asked by a community member or a humanitarian representative to withhold information. Any request to withhold information should be taken to a senior staff member to determine whether information should be included or whether there are legitimate circumstances to withhold the information (for example protection issues, or anything that might unduly disrupt aid delivery).
- **Payment for information:** Correspondents should never pay a subject for information or an interview. While it is acceptable to provide sources with water and basic food (fruit, biscuits etc.) when they are contributing their time to a campaign or community event, this should be consumed at the event rather than exchanging food directly for participation.
- **Interviewing minors, intellectually disabled or vulnerable subjects:** Not everyone understands how to deal with the media or the implications for speaking to the media. When interviewing or attempting to interview minors, for instance, it is advisable to receive consent from a parent, even in contexts that appear to be non-controversial. When interviewing members of the public who may have an intellectual disability or be particularly vulnerable, the highest standards of professionalism and compassion should be employed. Interviewing victims of crimes, the bereaved, or the injured likewise should be handled with caution.
- **Escalation planning:** In a humanitarian context the security situation may be fluid and unpredictable. In the event of an increase in insecurity or if the station is directly threatened, clear guidelines should be in place for how broadcasting should be managed (i.e. only airing pre-recorded material or suspending live talk-back).

## ► Complaints Mechanism

Developing a Humanitarian Radio station which relies on a strong component of feedback means that you will attract both positive and negative comments. This necessitates that solid processes be in place to respond to complaints appropriately and transparently. Your complaints mechanism will need to take into account:

- **Time:** How quickly will complaints be responded to?
- **Type of response:** How will the complaint be responded to (i.e. in writing, face-to-face or on air)?
- **Responsibility:** Who should be responsible for providing the response to any complaints?

Staff should follow-up on any complaints from listeners about bias or manipulation of information by the station's personnel. The success of a Humanitarian Radio station depends on the level of trust established with the community and humanitarian agencies. If the station is seen to be ignoring serious complaints about either the activities of the station or other humanitarian organizations, you may seriously damage relationships.

## ► Social Media and Online Engagement

Your Information Needs Assessment may indicate that your community likes to share information via social media or online. In the right circumstances, social media can be a great way to quickly share humanitarian information with your community and open up a simple channel for them to send feedback to you. A social media-based Humanitarian Information Service can be a successful standalone project.

Incorporating social media into a Humanitarian Radio station's activities can also be beneficial. However, to effectively incorporate social media into your project, you need to commit. You won't have much luck building a large and active following if you post information infrequently, or post information that is out-of-date. Before you decide to incorporate social media into your practice, ask yourself: How will this benefit the project? What do we actually want our audience to do when they interact with the project via social media? And, do we have the resources to do this properly?

### Tip

Some of the ways you might consider using social media to support your humanitarian radio station are:

- Sharing updates about humanitarian services
- Allowing listeners to ask questions, or asking the listeners questions about the delivery of humanitarian services or issues in the community
- Supplementing the information collected from Listening Groups
- Posting audio files of broadcasted information
- Posting links to important documents and resources
- Posting short videos of events in the community to cultivate community spirit
- Soliciting general feedback from the community about the Humanitarian Radio project
- Conducting surveys and polls that can be used to create news stories and inform programming priorities
- Coordinating with other humanitarian actors

## Resource

The United Nations Office for the Coordination of Humanitarian Affairs (UN OCHA) has developed a handy guide to the use of hashtags which suggests some valuable standards to assist humanitarian workers in communicating via social media as well as using social media to monitor information during an emergency: UN OCHA Hashtag Standards for Emergencies (October 2014) [https://docs.unocha.org/sites/dms/Documents/TB%20012\\_Hashtag%20Standards.pdf](https://docs.unocha.org/sites/dms/Documents/TB%20012_Hashtag%20Standards.pdf)

If you choose to incorporate online audio sharing into your project, there are a number of websites that allow you to easily load audio files and share them to blogs or popular social media sites. A couple of free, easy to use and popular options are:

- Soundcloud - <https://soundcloud.com/>
- Audioboom – <https://audioboom.com/>
- Clyp.it - <https://clyp.it/>

If you do not have the available time or resources to create your own social media element into the project, even the practice of simply “listening” to conversations on social media sites such as Twitter and Facebook can give you useful feedback on the aid response. You may discover information that individual community members might not be willing to tell you face to face, and you may observe prevalent rumors or misinformation that are being spread.

Often, many of your staff members will already have a personal social media presence. It is important that your staff understand their behavior online needs to be as professional as it is on air, or in the community. Correspondents (and the project for that matter) will quickly lose credibility if they are seen to behave unethically online by posting libelous comments, statements that display bias, or spreading rumors and misinformation.

## ► Safety and Security

Journalists working in regions of conflict and areas affected by natural or man-made disaster face unique challenges in providing accurate and impartial information. While it is a war crime to attack or target non-military installations, TV and radio stations are often targeted in war either to destroy a means of communication or to seize and manipulate that means of communication. Just one example comes from South Sudan in 2014, when a community radio station in Bentiu was seized by armed forces and used to broadcast hate speech and incite violence.

Individual journalists also face different levels and types of risk, even if they are in the same location. An international journalist often does not face the same threat level as a national journalist; a journalist visiting a crisis or conflict zone from the capital city does not face the same risk as a local journalist who lives in the area and has to interact with local groups on a daily basis. Civilians and journalists alike may also be injured or killed by non-conflict related events like accidents (especially road accidents) or illness.

In order to integrate safety and security into the design of your Humanitarian Radio station, a first step is to assess and analyze the risks faced by individual journalists. How does that risk show itself – in which hazards? Journalists and media outlets need to carefully discuss and evaluate these issues as a first step to preparing a security response plan.

A Humanitarian Radio station will often recruit inexperienced journalists from the affected community. These new Community Correspondents may not be used to the increased level of attention brought on by this role, and may not be equipped to manage the increased pressure they may experience from their community. When creating induction and training plans for your correspondents, consider what new threats may be created for these staff members in working for the Humanitarian Radio station and how these might be addressed through training or program policy.

If your humanitarian emergency is in the context of a conflict or in an environment that is prone to civil unrest, it is important to ensure that hibernation, relocation, and evacuation contingency plans are in place. These plans should be developed in conjunction with your organization's Safety and Security Officer and full training should be given to every member of the team so that they understand how the rules should be implemented.

The Committee to Protect Journalists (CPJ) points out:

‘[T]he journalists who are most at risk are often local reporters. They, and their news companies, often cannot afford body armor or expensive training courses. Some of them live with daily risks. Some of them are also employed by foreign media companies. CPJ strongly urges all news organizations to ensure that journalists and others working for them (including local freelancers, stringers, and fixers) are properly equipped, trained, and insured. All of these risks require serious precautions, adapted to each journalist's circumstances, to make sure they stay as safe as possible.



Internews' Security Director trains the Jamjang FM team on safety and security.



## Resource

The Committee to Protect Journalists (CPJ) has a great resource on many aspects of journalist safety and security. The guide also includes a chapter on data security with useful tips on preventing phone tapping information security. You can download it here: <https://cpj.org/reports/2012/04/journalist-security-guide.php>. Another great resource is the Institute for War and Peace Reporting's "*Reporting for Change: A Handbook for Local Journalists in Crisis Areas*": <https://iwpr.net/printed-materials/reporting-change-handbook>

Journalists face many challenges in their day-to-day work, and these can become even more difficult in a humanitarian crisis response when there is less time and information has greater urgency. Every crisis and every situation is different, so it is impossible to come up with a comprehensive overview of these challenges. However, there are several common features that often appear which are different from normal situations:

- Lack of time to research and the urgency of immediate needs. If information isn't passed on quickly, it can greatly increase suffering.
- Heightened consequences of getting something wrong. If information is wrong – for example, floodwaters don't reach the town when you say they will, or you give an incorrect location for food distribution – this can also increase suffering.
- Rapidly changing situations, which make it difficult to stay up to date.
- The dangers of rumors, which can create panic and fear.
- Lack of community access to media and other information sources.
- Difficulty in accessing sources, including isolated communities, international actors, and so on.
- Trauma of communities and individuals, which requires greater sensitivity – and often more time – to treat people respectfully while working on a report.
- Trauma and exhaustion of the journalists themselves, especially if they are also worried about their own families and communities.
- Security and safety of journalists, especially in conflict scenarios. In some situations, journalists may be specifically targeted.

## Stress, trauma, and newsroom mental health

Sometimes journalists who cover a crisis (especially those from the community) may feel that to be a professional reporter, they must be immune or hide their emotional reactions to the situation. This is a mistake – and sometimes it can be dangerous.

Distress in the face of tragedy is an ordinary human response, not a weakness. Like the physical trauma of an injury, emotional trauma has an impact. Traumatic stress doesn't happen only in a large-scale crisis. There are many common causes. They can include witnessing the serious injury or unnatural death of another person; traffic accidents; interpersonal violence (for example, child abuse, sexual assault, domestic violence, and criminal violence), natural disasters, war, combat, and other violent conflicts.

Traumatic stress isn't necessarily caused by just one event either. It can accumulate over time and cause severe emotional problems. People who do not experience an event directly can still become traumatized if they interact closely with others who have experienced it. This is called "secondary trauma."

Your Community Correspondents are not just trainee journalists learning a new skill; they are also from the affected community and experience the stress and trauma associated with the crisis along with the rest of the community. Reporting on the issues does not make them immune. Journalists are notorious for neglecting their own mental health to focus on "the story" and newsrooms often have the reputation of being a place where any sign of weakness will be detrimental to your career. This is not how a modern newsroom or a Humanitarian Radio station should operate.

With this in mind, it is important to ensure there is psychological support in place and that managers are trained to notice signs of mental trauma, stress or the need for emotional support.

## Resource

For more information and information on how to handle mental health in a newsroom, the Dart Center for Journalism and Trauma has a number of resources available for free on their website: <https://dartcenter.org>

## ► Step 3: Technical Considerations

Compared to other communication technologies like television, the costs associated with radio infrastructure, distribution and operation are low. Radio station designs can range from simple to complex. The simplest technical design would be a small and portable radio-in-a-box solution including a power source, a low-power transmitter connected to an antenna, a digital recorder, and a microphone. For a more complex arrangement, you could add a mixer, microphones, computers and a telephone.

Your costs relate directly to your design, the types of equipment you choose to install and your power supply. Do your research! Some suppliers also offer full “turnkey” solutions to creating a radio station by allowing you to buy all the equipment you need in one go (from the microphones, transmitters, and even computers pre-loaded with editing software).

At the very beginning of the project, consider whether the equipment you are purchasing is intended for a temporary or semi-permanent purpose. For example, you might not choose to install an expensive, large and cumbersome radio mast and build a fully-equipped radio studio if you expect the radio station to be operational for only a few months. Instead, you might opt for a “radio-in-the-box” portable system.<sup>12</sup>

When it comes to choosing equipment, many manufacturers offer special rates or discounted licenses to humanitarian or educational stations. These prices may not be advertised publicly on their websites. There is no harm in contacting the supplier directly and asking if they have a developing country or community/emergency radio rate card.

Make sure that a good supplier or technical consultant is there to help you. Be honest if you haven't built a station before – that way, they can help tailor their advice and equipment quotes to meet your needs, and ensure essential cables and connections have not been missed.

It is also worth including a healthy budget for spares, especially if you are working in an area where there is no easy access to broadcast supply shops. Far better to have two of something than wait months for that vital cable to clear customs!

The information that follows is meant to be basic advice to point you in the right direction. Anyone wishing to create their own radio station should seek specialist advice from a broadcast engineer to determine the appropriate technical equipment, national importation laws, costs and to ensure the equipment is installed appropriately and safely. Care should also be taken to follow local and international broadcasting laws and regulations (e.g. seeking the correct permissions to broadcast to avoid accidentally transmitting on the emergency services' frequencies).

### ► AM vs FM vs Shortwave vs Digital vs Internet Radio

One of the first decisions to make is whether you want to broadcast on FM or AM (including Short Wave). Your Information Needs Assessment will be a good starting point to determine what other broadcasters in the area already use and what radio receiving capability mobile phone owners have (some mobile phones have FM receivers inbuilt). If you are also planning on distributing radio sets to your community (see Step 4), their capabilities to receive AM and/or FM frequencies will also help to determine how you choose to broadcast.

- **FM (or Frequency Modulation)** is a higher frequency (in the range of 88 MHz to 108 MHz) and a clearer sound, but it lacks the ability to transmit over long distances. FM stations are generally easier and less expensive to set up.

<sup>12</sup> Please see [Annex VII](#) for a radio in a box kit list.

- **AM (or Amplitude Modulation)** transmissions are low frequency (in the range of 520 to 1,710 KHz) and can travel hundreds of kilometers but often lose clarity.
- **Shortwave** has the ability to broadcast across several thousands of kilometers (including from one continent to another in the range of 1.6–30 MHz) so it may allow your beneficiaries to access information from other countries in the region (if there are no trusted broadcasters within their own country).
- **Digital radio** is relatively uncharted territory in terms of humanitarian radio projects,<sup>13</sup> although a trial of low-powered DAB stations in the UK may be of interest to humanitarian actors.<sup>14</sup> Digital radio comes in different standards: DAB, DAB+, and DRM. Different standards have been adopted in different countries – check what is used where you are working. Digital radio broadcasts a digital transmission and specialist digital radio receivers receive and decode the digital program stream which you can then hear. Like AM, FM, and Shortwave, digital broadcasts are free to listen to, although the receivers may not be as commonplace, depending on the country in which you broadcast.
- **Internet radio** allows broadcast via the internet, but requires that listeners have an internet connection to hear the content and incurs a download cost which is set by the internet service provider. Internet radio can be cheaper to set up as you do not need to invest in the expensive infrastructure required for AM, FM, and Shortwave (such as an antenna, transmitter and studio equipment) or pay for a broadcast license, which can be expensive and takes time to acquire. However, you will need to pay for an internet connection and a streaming server, which are ongoing costs. The success of an internet radio will depend largely on internet cost and reliability of service in your country. However, internet radio also has the benefit of allowing your listeners to access the service from anywhere. This can be particularly useful in serving a population that is not static, and for relatives and friends living elsewhere to keep in touch with the situation at home.

Of course, depending on your Information Needs Assessment, you may decide that you need to broadcast in more than one format – for example, FM for a local audience, with the programs replicated (“simulcast”) on an internet feed for those listening in other countries.

You may also wish to provide an on-demand service of pre-recorded segments, made into a podcast or available for streaming. Again, this will depend on the Information Needs Assessment and infrastructure in the area you are working.

### ► Equipment

In general terms, the equipment required for broadcasting falls into five categories:

- The transmitter antenna and mast to generate and radiate the broadcast signal
- The studio equipment used to produce the programs
- The equipment required for program production in the field
- The power source needed to power the station
- The radio needed to receive the signal

<sup>13</sup> DAB+ has been adopted in approximately 40 countries so far. For a list of countries that have adopted digital radio technology, see <https://www.worlddab.org/country-information>

<sup>14</sup> Ofcom has been piloting so-called “small-scale DAB” with community radio stations in the UK. Community and small commercial stations have been experimenting with both DAB and DAB+ and the trial has been deemed a success. <https://www.ofcom.org.uk/about-ofcom/latest/features-and-news/small-scale-dab>



### Transmitter, Antenna, and Mast

A transmission system for your radio station will include a transmitter, an antenna, and a mast. Choosing and installing the right transmission system for your station can be complicated. A qualified technician can place your station's tower and transmitter in the best location to reach the most people and set your transmitter to the station's exact frequency.

The **transmitter** produces a radio frequency alternating current that carries an audio signal that is fed to the **antenna**. For example, in Internews' operations in Afghanistan, 300-watt FM transmitters are used for community radio stations; they typically transmit a radio signal a distance of 50km in flat areas and shorter distances in mountainous areas. On FM you can expect to reach 2km with a 1 Watt Transmitter, 4km with a 5 Watt transmitter, 10 - 15km with a 50W transmitter and 20-30km with a 100W FM Transmitter, depending on the height of the antennas.

FM signals are line-of-sight, which means they travel until they reach an obstruction like a mountain or a tall building. FM is blocked by hills and mountains, whereas AM is not. Sometimes FM repeat transmitters are used to relay the signal to obstructed areas, but adding repeaters can add a significant cost to your project. The further you broadcast, the larger your audience may become, but it may make the delivery of hyper-localized humanitarian information more difficult.

The strength of this radio signal gets weaker with distance and can vary depending on the wattage of the transmitter. A more powerful transmitter can send a signal further, but the increase is not very much. For example, a 600-watt transmitter does not send a signal twice as far as a 300-watt transmitter, and a 1200-watt transmitter may not always send a signal as far as a 600-watt transmitter. Keep in mind transmitters can be expensive as you may need to import one from another country.

The **height of the antenna** (tower height) and its position compared with the surrounding terrain are just as important as transmitter power. Sometimes, an antenna placed higher up means that lower wattage on the transmitter is needed. The antenna receives radio waves from the transmitter and turns them into a radio signal that it emits to its surroundings. Omni-directional antennas radiate signals in all directions. Directional antennas send signals mainly in one direction. The optimal location for the antenna is a point that overlooks the largest area of land. Antennas are securely fixed to a tall **mast** to increase their height. A mast is anchored by a firm foundation to prevent the antenna tower from falling. The antenna must also be grounded to prevent damage to the transmitter and studio equipment during lightning storms. In most cases, the antenna and mast are placed close to the actual radio station, however you can put your transmitter site up to 20km away from the studio, and use a Studio to Transmitter Link to send the signal from the studio to the transmitter. This is used when there is a tower or tall hill nearby that can be used for the transmitter site, but which would not be a convenient location for the studio.

You are also likely to require an **audio processor**, which boosts and adjusts certain signals for clarity. You may also see the "transmitter" unit referred to by its component parts – e.g. exciter, modulator, amplifier... It is best to consult an expert before placing any orders, to ensure no pieces of equipment have been missed.

If your Needs Assessment reveals that listeners are likely to be hearing your programs in their cars, a RD(B)S (Radio Data System) is worth installing. This is a cheap unit which allows the radio station's name to be displayed on compatible radio receiver sets. The frequency can automatically be switched if a car drives between two transmitters on different frequencies playing the same station. Some countries also use the display for emergency information use.<sup>15</sup>

**! WARNING! Due to the way signals are radiated, transmission equipment can be deadly if operated incorrectly. It is vital that the equipment is installed by a suitably qualified and experienced engineer, and that proper training is given for undertaking maintenance and mending faults.**

<sup>15</sup> For more information on setting up RDS/RDBS correctly, contact the RDS forum: <http://www.rds.org.uk/2010/Publications.htm> (and also check with your country's government regulator)



The Bentiu antenna/mast allows the station to broadcast with a range of 25 kilometers radius.

### Studio Equipment

Equipment used in the setup of a radio studio can vary significantly in terms of cost. And, as in all technical undertakings, it is important to do your homework to determine the right fit (in technical capacity and cost) for your project.

### Microphones

There are many types of microphones; they each serve a different purpose and vary in cost. One way to classify microphones is “directionality”: a microphone’s sensitivity to recording sound from different directions or angles.

**Omnidirectional microphones** will pick up sounds coming from all directions. That means they have 360-degree sensitivity. For example, if you imagine you are sitting in the middle of a forest, an omnidirectional microphone will pick up all the sounds around you: the crickets to your left, the animal rustling in the leaves to your right, the stream babbling in front of you and the sound of the trees in the wind behind you. This type of microphone can be useful when you want to capture surrounding or ambient sounds, but they are not well-suited to a studio setting where you just want to hear the presenter’s voice. The balance between direct and ambient sound will depend on the distance of the microphone from the person being interviewed or your main source of the sound. For example, when you are interviewing one child in a field filled with other children, you will capture the voice of that one child clearly, but you will also capture background noise created by the other children.

**Unidirectional microphones** are more sensitive to sound that comes from one specific direction and less sensitive to sounds from other directions. They are used to capture a crisp sound from one direction and are less likely to capture surrounding or ambient sounds. This makes them the perfect choice for your studio setup. There are two types of unidirectional microphones: **Cardioid** Microphones are mildly directional and favor sound coming from the direction that the microphone is pointing; they do not absorb sound coming from other sides. *Sennheiser 421 Dynamic Cardioid Microphones* are a good standard microphone used in many community radio stations. **Bidirectional** Microphones capture sounds from two opposite sides. They can be used to record two sound sources. For example, if you only have one microphone, the bi-directional could be shared by two singers or by a radio show host and a guest during an interview, as long as the individuals are facing one another. *Behringer B2Pro Microphones* are useful for this purpose (and they also allow omnidirectional settings). Some **Condenser** Microphones allow you to switch between cardioid, unidirectional and omnidirectional formats. Bear in mind that condenser mics are not suited to humid areas, as the humidity can stop them from working correctly.

#### Tip

The number and type of microphones you have in your studio will depend on the kinds of programs you want to produce. For example, you will need more microphones if you want to have roundtable discussions or produce radio dramas with more than two actors. If you can afford only one microphone in your studio and you want to interview guests, a condenser microphone offers more recording options than a cardioid microphone. If possible, try to have more than one microphone in your studio as this allows for the presenter and guest to speak at different volumes that can then be balanced by the mixing desk rather than one person sounding very loud (and distorting the sound) and the other person being very quiet (and unable to be heard).

**Headphones and speakers** are used by producers, presenters, and reporters to listen to recordings as they are made. Choose the highest quality headphones and speakers that your budget can afford by listening to their sound. Better quality speakers emit less buzzing sound, and their output is much closer to the original recording quality. Good quality brands include Sennheiser, TAPCO, M-Audio, Mackie, and Behringer.

Your station will require more headphones than speakers. Headphones are crucial because they isolate sound from the rest of the studio. If you use speakers to listen to what is being recorded in the studio, their sound may travel back into the microphone being used for recording, causing a howling noise known as “feedback.” If you plan to have a production studio separate from your recording studio, each editing station will need a set of headphones to reduce noise and distractions in the room and allow the producers to edit their programs more accurately.

#### Tip

It is a universal law of all radio stations that there are never enough headphones, no matter how many sets you ordered at the start. People sit on them, they go missing, cables get tangled and one ear stops working... order some spares, and then order some spares for the spares!

The **audio mixer** is a device that combines the sounds from the microphone, CD player, computer and voice recorders before they are broadcast. At first, it can be overwhelming to see all the switches and faders on an audio mixer, but when you understand the mixer’s purpose, you may find that it’s easy to use. A mixer allows you to have sound coming from two or more sources—such as two people speaking into different microphones during a roundtable discussion, or one person speaking into a microphone while music is playing at low volume on a computer. Each sound source is connected to a different channel on the mixer. This allows you to control each sound individually. All the channels come together in what’s called the master channel, which is linked to the final output from the mixer.

Some mixers designed for recording music are inexpensive but are not always a good choice. Popular brands used in community radio include D and R, Mackie, Elan, and Sonifex.

Audio mixers may also be referred to a “mixing desks,” “sound desks,” “soundboards” and “studio consoles,” depending on which country you are working in. Mixers designed for radio may cost more than those aimed at musicians, but they are often simpler to use, as there are fewer buttons and knobs on display, and have specific functions designed for radio (e.g. speaker cut off when the mic faders are up and built-in telephone channels).

**Telephone Hybrids** let you broadcast the voices of listeners who call the station during live programs. For example, if a radio presenter asks the audience a question to start a discussion about an issue, a telephone hybrid will allow you to broadcast the conversation between the presenter in the studio and the listener speaking on the telephone. A telephone hybrid allows your studio to connect with people in your community and to include their opinions or questions in your programs.

Single telephone hybrids are easier to find and generally cost less than multi-line hybrids. A single line, as the name suggests, allows for one caller to be put on air at a time; multi-line hybrids allow you to put several callers on air at once. A telephone hybrid in your production studio also allows you to pre-record telephone calls that can be aired later.



**Tip**

If you are likely to have a high number of callers to your station who will be put on air, a call management system may be a better option than a single fixed hybrid. Companies such as Telos offer physical hardware equipment that performs this function, or Broadcast Bionics make a software product to provide the same call handling options (including Skype calls). Call management systems are more expensive than single hybrid units but have more features.

There are also several tools on the market such as the THAT 2<sup>16</sup> and several downloadable app<sup>17</sup> solutions that will allow you to connect your digital field recorder to a landline, mobile phone or Skype<sup>18</sup> to pre-record a phone interview that can be used for news or program content. Google Voice<sup>19</sup> is a free service that lets you record interviews with any phone and promptly delivers the MP3 files to your inbox, which can be downloaded or emailed. The big drawback to Google Voice is that it works only with incoming calls, so your source has to call you.

**Audio Amplifiers** increase the volume from the various sources of sound in your studio. You can amplify the sound going into your headphones or the speakers in the studio.

**Computers** are useful tools for radio production to help you edit your audio files, research stories and correspond with the community and humanitarian agencies. In a radio studio, you will use a computer to play sound such as recorded music or programs. In order for your computer to be able to play audio, it needs to have a piece of hardware inside it, or connected to it, called a “sound card” or “audio interface.” If you plan to use your computer for simultaneous playback and recording inside your studio (playing music on a computer while recording a studio program on the same computer), you will need two sound cards. There are many types of sound cards. If you want to connect professional studio microphones or your mixer to the computer, it’s important to make sure the sound card you buy has the correct connectors. The Digigram Vx222e sound card provides good quality audio and is used often in community radio studios. Some mixers come with a built-in USB connection, which means that you can connect the mixer directly to the computer via USB, without the need for a separate sound card.

**Audio editing software** is used to record, add sound effects, manipulate and edit recorded sound. Most software programs display an image of the sound waves as you edit, and allow you to save your work in different audio formats including MP3, WAV, and others.<sup>20</sup> There are many programs to choose from: some are free to download, and there are a number of online audio editing programs and smartphone apps, especially if you want to use your phone to record reports in the field and send them back to the office. However, if you are working in field locations without continuous access to the internet or a power supply, it is best to stick with audio editing programs that can be directly installed on your computer and do not require the internet to work.

For a list of the most commonly used audio editing programs and their pros and cons, see [Annex VIII](#).

<sup>16</sup> <http://www.jkaudio.com/that-2.htm> Alternatively, the Olympus telephone recording device is a cheaper option: <http://www.getolympus.com/us/en/telephone-recording-device-tp-8.html>

<sup>17</sup> Abigail Edge, “Five apps for journalists to record phone interviews,” <https://www.journalism.co.uk/news/5-apps-for-journalists-to-record-phone-interviews/s2/a565782/>

<sup>18</sup> <http://www.ecamm.com/mac/callrecorder/>

<sup>19</sup> <https://play.google.com/store/apps/details?id=com.google.android.apps.googlevoice>

<sup>20</sup> Keep in mind that each audio format saves your file at a slightly different audio quality. MP3’s are compressed to create a small file that won’t take up as much space on your computer, but are lower quality than a WAV file.

**Playout/playback software** allows a radio presenter to find and play audio programs quickly from an on-air studio computer. Simple software programs like Windows Media Player can perform these functions. However, if you want to play audio and record other audio at the same time, your computer must have two soundcards. ZaraRadio<sup>21</sup> is free playout software used in many community radio stations. If your station is going to do a lot of music-based playout, the Myriad system from Broadcast Radio is also worth considering. Playout systems form the “core” of technology for larger stations, so it’s worth getting advice if you intend your station to develop into a permanent project over time.

A **satellite receiver** allows your station to receive radio signals from a satellite. For example, Salam Watandar, an Internews-supported Afghan radio programming service, produces daily live broadcasts of news, current affairs and cultural programs by satellite. Salam Watandar provides programming in both official languages and gathers contributions from all over Afghanistan. With a satellite receiver, your station can choose to use programs produced by other humanitarian or community radio stations (assuming you have copyright permission).

**Field Recording Equipment**

Field recording allows your station to record material in locations outside the station. A large amount of your program content will rely on Community Correspondents who leave the station to interview community members, to cover live events or to gather sound.

Field recording is a way to connect your station to your community and to include the voices of people who cannot call or come to the station. It also allows you to produce a wider variety of program content.

Field recording equipment is generally lightweight and durable so correspondents can easily carry their recording equipment with them.

Field recording kits should contain:

- A digital voice recorder with microphone and headphone inputs
- Headphones (these are a necessity so you can easily hear what is being recorded. For example, you may be interviewing a person, but there is traffic noise in the background. Your ears can easily differentiate between the two and focus on the person talking, but your microphone is not so smart!)
- At least one microphone and mic cable. Depending on the quality of the microphone in your digital recorder, you may choose to carry an external microphone (generally an omnidirectional reporter microphone) to have more than one recording option
- Windshield for the microphone that filters out rumbling noises caused by the wind
- Spare batteries
- A carrying case to protect all your field recording equipment from scratches, dust, and rain

<sup>21</sup> <http://www.zarastudio.es/en/download.php>

### Choosing a Digital Voice Recorder

Many types of digital voice recorders are available on the market with a wide variation in prices, durability, and suitability to recording in the field. It's important to do your research; some recorders are designed specifically for use within a studio or indoors and may struggle if you record the majority of your interviews outside. Additionally, depending on your environment, it is important to look for a recorder that is robust. For example, the recorder should have rubber stoppers to cover any inputs that may collect dirt and dust when not being used.

Your recorder should:

- Be lightweight, robust, and easy to use and program
- Allow you to connect headphones
- Allow you to connect a microphone (digital recorders have built-in microphones, but connecting a separate microphone will allow you to record higher quality sound)
- Be able to record in the audio format you use for your station (e.g. PCM Linear Wav 16 bit 44.1 or 48 kHz)
- Allow you to sort, delete and edit recordings
- Have enough storage space, or allow you to add in flash cards (make sure the flash card model is easily available in your country)
- Have a casing which does not cause "handling noise" to be heard on the recording if the journalist moves when holding the unit
- Have a screen that displays battery life, sound levels, and tracking numbers while you are recording and editing
- Have a dual power supply (batteries and an electrical power adapter)
- Use batteries that are easy to replace
- Be kept in a shock absorbent case to prevent damage

Take care to procure digital voice recorders designed for radio use, rather than recorders designed for dictation or note taking, where possible.

For a list of popular and easy to use digital field recorders, see [Annex IX](#).

### Digital recorder alternative - smartphone

In countries where internet is reliable and smartphones are easy to come by, it may be possible to replace specialist portable recorders with smartphones – this is known as #mojo ("mobile journalism").

In countries where smartphones are common, many team members will already be familiar using the equipment, and it can make them less conspicuous in reporting situations that may be hostile.

In addition, items for the show can be edited on the smartphone or tablet itself (or sent to a laptop for editing if desired). Smartphones can also be used for live contributions to the studio from remote locations.

In many countries, iPhones are used for #mojo, as there are more accessories and apps available with journalistic use in mind. However, Android is also a popular option, with an increasing number of apps for professional-level audio and video recording and editing.

The advice on the latest apps for #mojo changes all the time.<sup>22</sup> At present, Ferite is considered a good audio editor, although basic recordings can be made on the on-board voice memo apps most phones come with as standard.

The built-in microphone of a smartphone may be good enough for recording outdoors. It is also possible to plug in external microphones with suitable adaptors if indoor recording is required.

### ► Power Supply

An adequate and reliable power supply is necessary to keep your studio operating during broadcasting and recording, and for protecting costly equipment from surge damage and failure. There are two factors that help to determine the appropriate power supply for your station:

- **Location** – what power sources are available where your project is based? Is there power supply in the town or city, or is there easy access to diesel for a generator, or is the location remote and better-suited to a self-sustaining power supply such as solar?

<sup>22</sup> To find out more about #mojo, it is worth joining the #mojocon Facebook group: <https://www.facebook.com/groups/mojocon/>

#### Tip

Here are a few tips for creating sufficient power supply:

- **Always have a professional electrical engineer install all electrical equipment and wiring needed for the station, paying careful attention to the grounding. Getting this wrong can be lethal!**
- **Install high-quality electrical sockets and switches throughout your station, especially in the recording studio and control room. Cutting costs here could cause major problems down the track!**
- **Do not overload extension cords and electrical switches.**
- **Make sure that you keep all of the studio equipment on the same phase and the same circuit breaker – otherwise, you may end up with ground hum on your station output or speakers.**
- **Three-phase wiring is better than a single-phase connection because it allows you to divide electricity consumption into three phases. It can also protect you from power cuts by allowing you to route one phase to an alternate power supply.**
- **Voltage regulators maintain consistent electrical voltage levels. Regulators protect your equipment from damage caused by voltage surges and drops.**
- **An uninterruptible power supply (UPS) is a battery-powered device that provides emergency power when there are interruptions to your supply. This gives you enough time to switch to a generator or to save your work before your equipment shuts down completely. Some UPS units will allow you to carry on broadcasting for up to several hours before you can get another power source up and running. This depends on the size and quantity of the batteries you include with the UPS.**



- **Cost** – each power choice comes at a considerably different cost over the long and short-term, so it is important to take into account the anticipated lifespan of your project. Mains power supply is generally affordable, and fairly cost-effective. Generators are moderately expensive to purchase. However, they can be noisy and rely on an ongoing access to diesel fuel at an affordable price (In a humanitarian emergency, diesel may become a scarce commodity). Solar power comes with an initial expensive outlay when it is installed, but over the long-term, these systems are generally very cost-effective.<sup>23</sup>

The local mains power supply may not be reliable during the event of an emergency (cyclone or another natural disaster for example), so even if you are able to use the town power supply usually, it is important to always have a backup power supply to ensure the radio can continue broadcasting when it is most needed.

Most broadcasters have disaster plans that include the presence of backup generator power at key studio and transmitter locations, associated long-term fuel storage, as well as backup facilities in secondary locations where information gathering and studio work can be moved if the primary location is disabled due to catastrophic conditions.

<sup>23</sup> Due to power challenges, Internews is converting many of its radio stations in South Sudan to solar power. You can read an in-depth report about Mayardit FM's conversion to solar power in "Solar Powered Transmission: A Case Study from South Sudan": <http://www.internews.org/research-publications/solar-powered-transmission>



A solar power system promotes sustainability and efficient use of resources as your station continues to grow. The Jamjang FM solar system, including 36 solar panels, produces up to 9 kilowatts of power.

## ► Radio Distribution

If you are working in a community that does not have wide access to radio sets, a distribution of radios may be required to support the community in accessing the new Humanitarian Radio station.<sup>24</sup> Your INA will give you a good idea of what percentage of your community has either shared or personal access to a radio. This will be a good starting point to work out how many radios might need to be distributed to ensure the majority of the community has access to your programming.

### Tip

**Remember that many mobile phones come with an FM receiver, but people may not consider this a "radio" when asked. You might need to specifically ask, "have you ever listened to radio on your mobile phone before?", or consider taking a quick survey of the popular types of mobile phones used in your community to see if they have the capacity to receive a radio signal.**

Radios may be an old and fairly basic technology, but not all radios are the same. Make sure you have a very good idea of the type of radio that is appropriate, especially considering location and access to electricity. One of the best ways to choose your radio is to ask for a sample before you order a batch. This will allow you to test the radios in the specific location you intend to distribute and ensure they are up to the task.

In general, there are several factors to keep in mind when selecting the type of radio you want to distribute:

FACTORS	DESCRIPTION
Power	There are 5 main types of power sources for radio handsets: DC power (eg via mains or generator); solar (via internal or external panel); hand crank (sometimes called "dynamo" or "kinetic"); car charger; disposable/rechargeable batteries.
Waves and Frequencies	Keeping in mind the existing radio stations broadcasting in the area, decide which types of frequency you want people to access: AM, FM, Medium Wave and/or Short Wave). Most radios will allow access to the AM/FM bands; access to Medium Wave and Shortwave is not default in most units.
Environmental conditions	Certain radios are more resistant than others to weather and environmental conditions. Rain, dust, heat, and movement can affect the durability and longevity of the radio.
Extra Content	The newest portable radios on the market feature extra ways to access content (e.g. the ability to connect a USB, insert an SD card or connect to a mobile phone).
Extra Features	Some radios also have desirable extra features, such as lighting or torch capabilities, emergency sirens, mobile phone charging or a recording function.

<sup>24</sup> For more detailed information on how to distribute radios in a humanitarian setting, see the Internews guide on Radio Distributions here: [https://www.internews.org/resource/radio-distrib\\_3](https://www.internews.org/resource/radio-distrib_3)





Jamjang FM staff conducted a radio distribution in February 2017 to coincide with the station's launch. In total 1,000 solar powered radio sets were procured and distributed in Ajuong Thok, Pamir, and Yida in coordination with community and block leaders.

## ► Designing your Studio

There are many questions to think about when designing your studio. For example, what kinds of programs will you produce? What soundproofing techniques will you need? How much studio space might you have, and how will you divide it? How much money can your station spend on equipment?

You will also need a separate office area where the production work, meetings, and research can take place without disturbing the on-air content.

Here is a list of the basic parts of a radio studio. The simplest and least costly choice, a single studio room, is listed first. Other spaces, such as a sound booth and a production studio, can be added to your design to improve production quality and add flexibility to your station's programming.

- A **Single Studio Room** or **Broadcast Studio** means that all recording, interviewing and broadcasting happens in one room. This is a good arrangement when your team is small, and you may need one person to be able to simultaneously present on the air and operate the mixing desk to play music and other content.
- A **Control Room** makes your studio more flexible and allows the presenter to have better support while they are on air. The control room and the recording studio are next to each other, separated by a wall with a soundproof double-glass window. The control room can have a number of uses. For example, it allows a producer or technician the option of operating the recording equipment so that the presenter only needs to focus on speaking. It provides a quiet place for the producer to speak with or screen talkback callers before they are put on the air. The producer's computer monitor can be "linked" to the presenter's screen, allowing the producer to communicate with the presenter while they are live on air by typing messages on their screen. It also provides a quiet place for guests to sit while they wait to go into the main studio for their interview.

- A **Sound Booth** is a separate, soundproofed room the size of a large closet, just big enough for a person to sit inside and record voice tracks. It is outside the room where broadcasting happens, but in a quiet area for recording. A sound booth could be added to a single studio room design.
- A **Production Studio** is a room used for recording interviews, adverts, jingles and other pre-recorded content. It can also be set up to act as a backup ON AIR studio in case your primary studio breaks down. It may be linked to the Sound Booth for recording or be set up with its own microphones for recording directly in the production studio.

### Soundproofing and Sound Treatment

There are many ways to soundproof and sound-treat studios. Soundproofing stops the noise outside from seeping into a studio and the sound from inside seeping out. For soundproofing, thick walls are a good start and making sure all doors and windows are well sealed.

Sound treatment controls the sound inside a studio. If you go into a small room like a bathroom, you'll notice that your voice echoes off the walls and sounds very different than when you're standing in your bedroom for example. To avoid hearing echoes on the radio, the aim is acoustic diffusion, so all that remains is the direct sound from the instrument to the microphone. In a studio, you can apply materials to prevent that echo, for example:

- Two-inch thick foam, covered with thick fabric such as velvet, on the walls and the ceiling
- Two layers of thick curtains on the walls
- Thick carpets on floors

### Resource

Creating the right "studio sound" can be as simple or complex as your patience or budget allows. For more information on the multitude of options when sound-treating a studio, including some suppliers that will send you a box of materials that will make your humble studio sound top-notch, see this useful blog: <https://ehomerecordingstudio.com/acoustic-treatment-101/>

### On-Air Lights

On-air lights are a good idea to signal when a presenter is speaking live on the radio. Ideally, two lights should be installed, one inside and one outside the broadcasting studio, usually on the wall above or at the side of the door. These lights let people inside the studio know when they're on air and let people outside the studio know that they should not interrupt broadcasts. These lights are often wired into the studio console so that they automatically switch "on" as soon as the presenter's microphone is turned on. However, in a low-cost setup, on-air lights can have their own power switch. Keep in mind that this only works as long as station staff remember to turn them on and off!





Kondial FM staff put up blankets to aid in soundproofing the studio.

### Resource

UNESCO has produced a useful guide to archiving digital audio files using freely downloadable software such as WINISIS, GenISIS and Greenstone software. WINISIS software, also known as CDS/ISIS for Windows and developed by UNESCO, is a flexible, easy to use and menu-driven generalized information storage and retrieval software application. Even though the software is designed specifically for creating and managing non-numerical, textual databases such as a library catalog, it is most suited for managing digital audio documents stored in computer hard disk or other storage media. <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/digital-archiving-of-audio-content-using-winis-isis-and-greenstone-software-a-manual-for-community-radio-managers/>

There are a number of other free and affordable software options available, and a quick internet search will give you a few ideas that might suit your circumstances and budget. Whatever method you choose, it's important to find a tool that is easy to use (or the staff might not regularly use it!), and easy to search.

## ► Step 4: Training

The next step is to ensure that your team is appropriately trained to clearly and accurately deliver humanitarian information to your community. This can seem like a daunting task. Many journalists spend years at university, then many more years as junior journalists, learning the skills of the trade to ensure their reporting is of a professional standard. However, in a humanitarian context, there simply is not enough time to train recruits from the community to be the next presenter on the BBC World service. And that's ok!

The aim of a Humanitarian Radio station is to communicate clearly to both the affected community and the humanitarian community, and to be a source of information, entertainment, support, and compassion. The station can provide high-impact, introductory training to recruits, so that they learn on the job and possibly go on to become professional journalists when the humanitarian crisis ends. But for Humanitarian Radio purposes, the most essential skills are basic journalism and clear communication. That is one reason why we generally use the term "Community Correspondent," rather than "reporter" or "journalist."

There are several main areas any introductory training course for Community Correspondents should include:

- **Journalistic Ethics and Principles of Reporting** - responsibility of media, including credibility, accuracy, balance, impartiality, accountability
- **Media Law** - a legal introduction to the dos and don'ts of broadcasting and how to abide by the licensing rules and regulations in the country
- **Basic journalism skills** - radio reporting and writing techniques, presenting, radio program formats such as drama, roundtable discussion, documentary
- **Basic technical radio production skills** - using field recording and studio equipment, how to use digital editing software

### Resource

#### How to build a radio studio, by Dave Walters

For a more in-depth look at building professional "box-within-a-box" studios (including the importance of air conditioning to avoid suffocation), this book is a useful resource. It was written in 2006, so some of the information about playout systems is a little obsolete, but the principles still stand.

<https://www.amazon.co.uk/Build-Radio-Station-Dave-Walters/dp/1847287077>

## ► Archiving

You will find that even after a short amount of time broadcasting, you have hours and hours of audio files and dozens of documents to file. Keeping a safe and accessible archive of all scripts and audio files is important for a number of reasons. Firstly, it allows you to easily replay audio from stories that you may have reported on after some time has passed, or replay favorite stories requested by the community. It also provides a very straightforward accountability tool to provide donors proof of all the hard work you have done, and a clear record of what was broadcast if complaints arise. In some countries, keeping an audio archive is actually part of the laws relating to your broadcast license.

- **Understanding the humanitarian system** - Who does what in this crisis? What are their responsibilities and how are decisions made that affect the community?
- **Communicating with Communities (CwC)** - how to effectively engage with the community to help them influence the humanitarian aid delivery process through the Humanitarian Radio station, and how to run effective Listening Groups

Depending on the context of your humanitarian crisis, you may also choose to include teaching on:

- Conflict-sensitive reporting
- Reporting on natural disasters
- Other specialist reporting skills (for example, elections, health, business)

As with most sections of this manual, this section is meant as an initial guide to get you started in training your new recruits. If you have managed to hire a Humanitarian Journalism Trainer as part of your team, their experience and enthusiasm will also work to dictate the method, style, and content of any journalism training.

Ideally, new recruits should be trained in the language they are most comfortable speaking. Particularly in the very early days of journalism training, it is important that the recruits understand what is being taught and are able to comfortably and easily ask questions as the lessons progress. If you cannot find a trainer that speaks the local language, consider hiring a trusted translator or trainer assistant that can be on hand to make sure everyone is understanding what has been taught.

While it is sometimes enticing to bring in a hot-shot journalist from a well-known overseas media network, they are not always an ideal candidate for the first stages of training. Generally, they may demand a higher fee, will take longer to deploy, might not speak the local language and their knowledge can be too advanced for the simplicities of journalism 101. In some humanitarian contexts, such as Nile FM in Malakal, newly recruited correspondents had never even used a computer before, and needed to start from the basics.

### Tip

Focus on finding someone who is a good cultural fit, a good communicator, and patient enough to go back to basics with your new Community Correspondents. This may even mean that initially, you might even select a trainer who is not a seasoned professional but has all the skills necessary for your environment. As the trainees progress, you might then consider bringing in a more highly skilled trainer that will enable the students to grow and expand their knowledge further.

## ► Ethics & Code of Conduct

Most people believe what they hear on the radio. This means that journalists and your station have the capability to affect people's lives. Information is indeed power and journalists working for your station should be entrusted with this power only if they accept the responsibilities that go with it. A code of ethics helps journalists focus on their responsibilities and guides their conduct.

While editorial guidelines provide some rules as to what kind of information should be broadcast via the station and how, a station code of conduct provides a framework that may provide ethical guidance

on issues like journalistic professionalism, care of the studio and technical equipment, staff punctuality, conduct in and outside station premises, and political donations or messaging.

No code of ethics can answer every question. Many people will have different opinions about how an ethical standard applies to a particular situation; nevertheless, ethical standards are useful guidelines.<sup>25</sup>

## ► Media Law

In each country, national legislation is created to encourage the professional development of the media, to protect freedom of expression and to deter poor quality reporting. Each country may vary significantly in relation to the laws defining defamation, hate speech and discrimination as well as the bodies and authorities established to police professional media in each country.

The media is a key means of exercising the right to freedom of expression from the perspective of both imparting and seeking/receiving information and ideas. Even though media is undoubtedly a key source of information for the vast majority of people on the planet, it has no special protection under international law. The general exceptions are laws, in most countries, that protect journalists' sources, intellectual property, and rules on media regulation.

Even though you may be creating a temporary Humanitarian Radio station, it is important to investigate how national media laws might impact on your project. Keep in mind that regulation is often changing and specialized legislation or controls may be introduced during a conflict or humanitarian crisis. A summary of common media law principles is provided in [Annex XI](#).

### Resource

For a global analysis of press freedom, the organization Reporters Without Borders publishes an annual World Press Freedom Guide (<https://rsf.org/en/ranking>) which helps to highlight any laws in your chosen country that might hinder your operations.

## ► Journalism Skills

This manual is not intended to be a full training manual for newly recruited journalists. Thankfully, many of these resources already exist. The Humanitarian Journalism Trainer should take the lead on deciding the style and method of developing basic journalism skills.

However, there are a number of fundamental skills you should work to include in your training schedule:

- **The four Ws and one H** – Journalists must be able to easily identify the Who, What, When, Where and How of a story and clearly explain why this story is important to their audience

<sup>25</sup> For an example of a Code of Conduct Document developed by Internews in Afghanistan, please refer to [Annex X](#).



## Tip

For example, in a humanitarian crisis, that could translate to:

**WHAT** do people need to ensure safety for themselves and their families?

**WHO** is delivering that assistance (i.e., government/humanitarian agencies/others)?

**WHY** is this assistance is delivered in a particular way? (For example, food may be distributed by vouchers, cash may be given for work, women may have separate health services; the reasons are important to understand.)

**WHERE** can people seek that assistance?

**WHEN** can they go and get it?

And

**HOW** can they get it (e.g., do they need to register, and how do they do that)?

- **Interviewing** – Interviewing is much more about listening than it is asking questions. A good journalist will know how to read vocal tone and body language, put their source at ease and ask questions that draw out the most relevant information for their audience.
- **Keeping a contact book** – A journalist's contacts are everything. Knowing how to maintain an accurate and easy to use list of contacts will save everyone a lot of headaches!
- **Fact Checking and Research** – How do you determine what is fact and what is rumor or misinformation? Journalists should also be able to work with different methods (face-to-face interviews, online research and other means) to investigate and add value to their stories.
- **Script Writing** – Even the greatest story can be boring if the script is not compelling. Journalists should be encouraged to practice their writing using clear, everyday language that will easily communicate their message in an interesting and entertaining way to the audience. Learning the different writing skills for producing news, feature stories, roundtable discussions, public service announcements (PSA's) and radio dramas will also be of benefit.
- **Voice Presentation** – A strong clear tone that carefully uses intonation to capture the audience's interest is important in creating attention-grabbing radio. Journalists should practice the vocal skills required in reading the news, presenting a factual or entertainment program or different character voices needed in recording radio dramas. Very few journalists are an expert in all styles, but it is important all journalists have a basic understanding of the differences of each style.

## Tip

A **writing style guide** serves as a reference and training tool for anyone who reads or writes any news reports, features or content for your radio station. It sets a certain standard of work, assists correspondents who may not be working in their native language, and also ensures correspondents don't introduce a personal creative license to news bulletins.

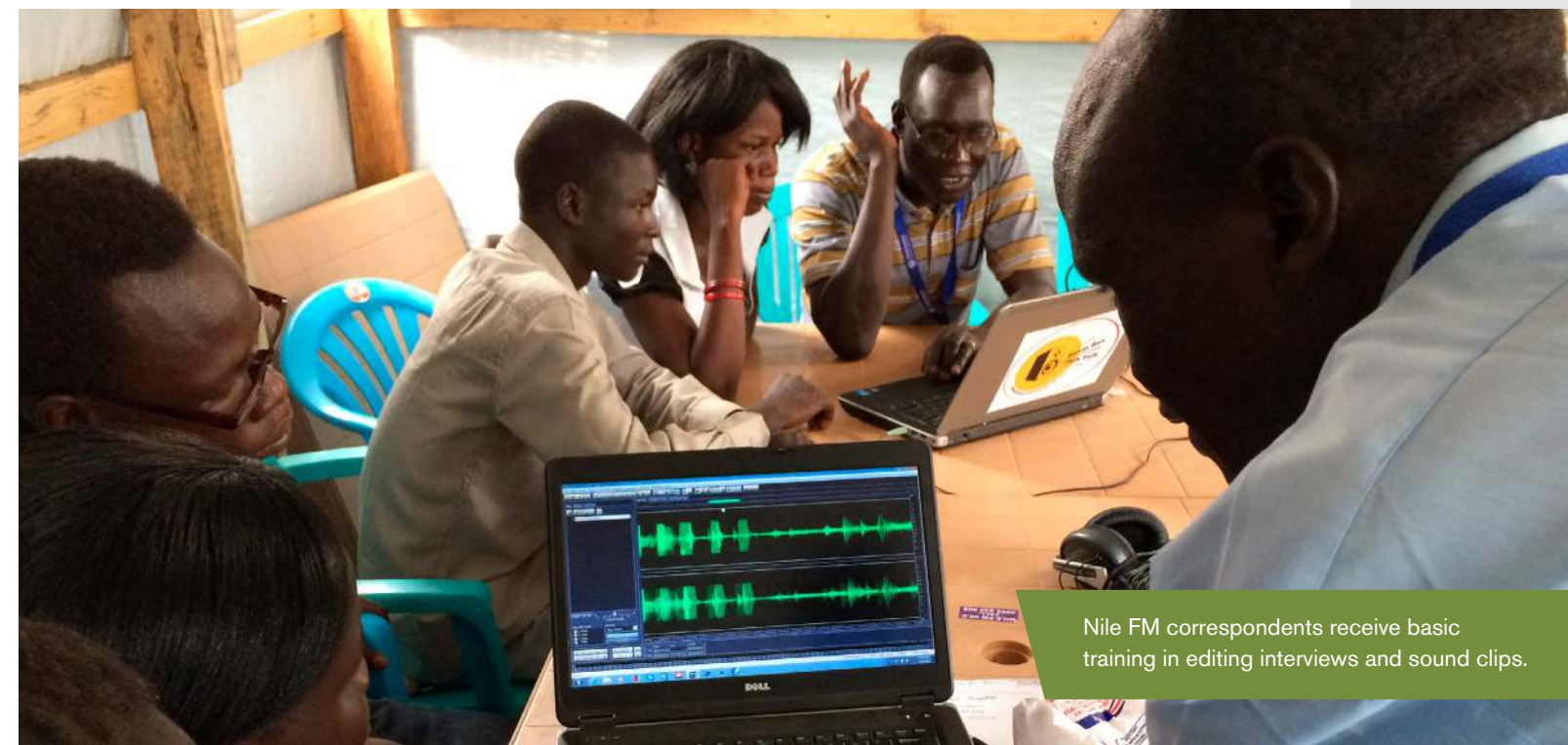
## ► Technical Radio Production Skills

Much of the skills needed in this department will depend on the technical equipment and software you have chosen to set up your radio station. If you have worked with a broadcast engineer to set up the major technical equipment, it is a good idea to get that engineer to teach at least one of the staff members basic troubleshooting and repair techniques. While you would not want an unqualified staff member jumping in with a wrench every time you go off-air, it's a good idea to have a few people aware of the common troubles that might arise (i.e. which cord might need to be plugged in again).

While every Community Correspondent might not be a live radio presenter, it helps to make sure the whole team knows how to operate the studio console in the event of an emergency. Equally important is to ensure a number of trusted staff members are aware how to shut down the station should it need to be abandoned either temporarily or permanently in the event of an attack, or serious insecurity.

Most digital recording equipment is quite simple to use, intuitive and should also come with its own instruction manual. If you are still having trouble, most popular digital recorders will have a number of blogs and video tutorials dedicated to basic lessons and troubleshooting if problems arise.

There are also communities of broadcast engineers online (for example, in Facebook groups) who are happy to help if you get stuck – and don't forget the equipment suppliers and any support contracts you may have received when you purchased equipment. There is a lot of help should your station struggle!



Nile FM correspondents receive basic training in editing interviews and sound clips.

## ► Understanding the Humanitarian System

Many of your newly hired radio station staff will have only had minimal interaction with a humanitarian worker, most likely as a beneficiary. Transforming into someone who is respected in the community and confidently questions aid workers can be an intimidating step. Therefore, to properly interact with the humanitarian community, it is important that Community Correspondents understand the humanitarian system. If you have hired a Humanitarian Liaison Officer (HLO), it will be their role to ensure all staff understand how organizations operate, make decisions and how they implement those project decisions in the community.

A good place to start would be to find out who is the humanitarian coordinating organization in the location you are working. In many situations, this is the United Nations Office for the Coordination of Humanitarian Affairs (UN OCHA). Their website is also a valuable resource for understanding how the humanitarian hierarchy works and to establish who works where. Once you have made contact, you could consider inviting a representative from each organization to meet with the staff and make themselves available to explain the work of the organization and answer questions. Alternatively, it may help to create a folder that includes information about all the humanitarian organizations working in the area, projects, responsibilities, contact numbers and any other information that might assist the journalists.

A Humanitarian Radio station needs to be able to explain the humanitarian process to the community, so it is vital the journalists understand it themselves so that they can translate it into clear and simple scripts (without all the aid worker jargon!) If you understand the terms the humanitarian sector uses, you can report more accurately. For example, when humanitarian organizations or the national Government say, “The relief phase is over,” this does not mean that aid has stopped – it just means that different kinds of aid, in support of recovery, become the priority. If a journalist doesn’t understand the term and reports incorrectly that all aid is stopping (which has happened before), it could cause panic among communities who still need support, and make the situation worse. If journalists know the terms used, this can also help them understand the plans of humanitarian organizations and ask the right questions.

### Resource

There are a number of free online training courses that can help your Community Correspondents understand the humanitarian system. The *Building a Better Response* course gives a great overview of how humanitarian response and coordination happens after a natural or manmade crisis. (<http://www.buildingabetterresponse.org/>).

Internews has also developed a resource that focuses on specific skills needed to understand and report on a humanitarian crisis. The manual and class handouts for “Reporting on Humanitarian Crises: A Manual for Trainers & Journalists and an Introduction for Humanitarian Workers” can be found here: <http://www.internews.org/research-publications/reporting-humanitarian-crises-manual-trainers-journalists-and-introduction>

## ► Communicating with Communities (CwC)

In an emergency, humanitarian organizations often hold the vital information that the community needs. However too often, this information is broadcast to the community via one-way messages such as poster campaigns or carefully scripted recordings created in Rome or New York. Agencies often assume that “one-way” communications are enough. When the population receives this information, there is no way to clarify, ask questions, or discuss other issues that might be more important to the community at that time.

Just as information is a vital resource to the community, the community itself is a vital resource for humanitarians. They understand best how their own community shares information, who are the trusted providers of information and what their information priorities are. Indeed, better understanding people’s needs and concerns beyond the formal aid response itself can prove to be an important part of re-humanising the humanitarian process.

In this regard, your Humanitarian Radio station has a critical role in promoting CwC, by putting the perspectives of the affected population at the center of the conversation. This is a community-centred approach where communities are the heart of the information ecosystem and as such, all information and communication strategies start with “them” and not with “us.”

Ensure that your staff are trained on the principles of CwC, including listening and engaging with all levels of the community, feedback collection and management, and designing communication campaigns. Through the use of your Humanitarian Radio station and other engagement methods such as Listening Groups, information, questions, and feedback can be collected from the community, humanitarian agencies may respond by answering questions or making policy changes, and the information can be delivered back to the community for an opportunity to continue the conversation. Using your Humanitarian Radio station to close the feedback loop is vital to your goal of building a strong, open and productive relationship between the community and the humanitarian agencies. (Read on to Step 5: Programming – Community Participation in Program Making, for some tips on how to do this!)



A Nile FM community correspondent records a community member at a discussion on the topic of stopping early pregnancy.



## ► Step 5: Programming

### ► Understanding Radio

Before we discuss programming ideas and tips, let's get more familiar with the characteristics of radio as a medium.

#### Radio is intimate.

When we open a newspaper to read that a cricket team won its match, it's not as thrilling as when we switch on a radio to hear fans cheering the team's victory. The ability to deliver sounds, voices, and emotions to the ear, as if in conversation with the listener, makes radio an intimate medium.

#### Radio speaks pictures.

Television has images that accompany a story and newspapers sometimes have pictures. When radio programming is well-done, it stimulates the imagination; it paints pictures with careful combinations of words, sounds, and silence.

#### Radio is conversational.

The words we use on the radio should be conversational, as in everyday speech. Regrettably, many people writing for radio forget this. Often we hear words like "vow" or "state," when we really mean "say."

#### Radio is coherent.

Unlike newspapers, radio cannot jam stories with facts and statistics or string phrases together in long, complex sentences. To be understood on-air, it's best to speak the way people really do. If the listener doesn't understand something the first time they hear it, there's no chance to go back and listen again. When writing and presenting for radio, remember that people hear a story only once and that they often listen while doing other things like cooking or driving. Clarity spells success for radio: clarity of story structure, sentence structure, and word choice.

#### Radio is fast.

Radio can react quickly to events by reporting and discussing things as they happen.

### ► Types of Programming

Radio stations divide each 24 possible hours of airtime into slots, and each slot represents the opportunity for a different type of program. Of course, most new radio stations cannot produce enough programming to broadcast 24 hours per day, and you might opt for day-time only broadcasts or even to broadcast live only in the morning and evening (traditionally the most popular listening times). But production capacity will grow as the station trains and hires staff, recruits volunteers, and develops programming ideas. Programming slots vary in duration and contain different elements. Some slots may be one hour long and contain elements such as songs, news, in-depth interviews with special guests, or roundtable discussions. Or a program slot may be as short as five minutes and include only one of these elements, like a news bulletin.

Here is a list of definitions of different programming terms:

**News:** A short regular feature (usually at the beginning of the hour) that uses short *news stories* to briefly give facts and information about current events that take place in your community, your country or around the world. The news is information that matters to your listeners, helps them make decisions and stay informed of new things as they happen. The term *news bulletin* refers to the combined broadcast of the individual *news stories* or *news items*. *News headlines* refer to a very short summary of the most important stories of the day; you could think of it as a snapshot of the *news bulletin*.

**Current Affairs Program:** A program similar to a *news bulletin* in that it gives the listener information on the most important stories of the day. However, instead of using news stories, a Current Affairs Program will often be 30 minutes to 1 hour long and feature in-depth interviews and *feature stories*.

**Magazine Program:** Similar to a Current Affairs Program, but not focused on news – it's more the audio version of a magazine, including a mixture of different types of program elements. For example, a magazine program aimed at women could have a mixture of reports on how to get a job in a male-dominated profession, a feature on the new women's hospital, and a short daily drama story to end, possibly with music tracks and phone calls in between. These programs are usually 30 minutes to 3 hours in length.

**Feature story:** A *feature story* (also known as a *package*) is a prerecorded audio piece that mixes the reporter's voice, interview clips, natural sound and sometimes music to tell a story. Feature stories are longer than a traditional news story, with more information included, and often last from 3 to 30 minutes long (although they can be as long as you like!). This format is not a program on its own but is used within a longer program format like a news program or a current affairs program.



A Nile FM correspondent interviews a local artist during culture day in Wau Shilluk.

**Panel show:** A *panel show* allows various viewpoints on a single topic to be shared by people who have varying experiences or opinions concerning that topic. This format can be a program on its own or it can be part of a longer program. Guests can range from activists to experts to government officials and include a variety of community members (youth, women, elders). The radio host and producer, by directing questions to particular guests and moderating the discussion, have a strong role in creating a balanced discussion.

**Talkback/call in show:** This program format provides a platform for community members to express opinions or to ask questions on topics that are important to them. Some programs are topic-specific or specialist programs. A specialist program should have a distinct theme, such as religion, health, women's rights or agriculture. Each show will include stories, voices, interviews, and information relevant to the theme. If the show takes calls from listeners and includes a studio guest, the presenter also may need to help guide the dialogue between the guest and members of the community in order to keep everyone focused on the topic. Guests can include an expert on the topic, humanitarian representative, or a government official or representative from a local civil society organization.

**Radio drama:** A *radio drama* is a fictional "play" performed by voice actors. While *radio dramas* are usually used purely as a form of entertainment, in a development context, the aim of a *radio drama* will often be to entertain listeners while also educating the audience about a social issue or challenge.

**Educational programming:** This generally relates to content that purely aims to teach something to an audience. Sometimes referred to as "school on the air," these programs are often used to teach a language, financial skills or to educate the community about social issues such as domestic violence. When broadcasting to rural and remote communities that might not have access to formal educational institutions, or when educational institutions are not operational due to the humanitarian crisis, this kind of radio programming can provide a stop-gap so that education is not interrupted entirely.

**Entertainment programming:** Sometimes radio programs are just for fun and entertainment. People like variety and your station should try to respond to this need. Creative program formats can add a splash of color and laughter to the day or even create links between members of a community with similar interests. You could consider a music program that includes song requests from the community, a comedy show, perhaps a quiz or even programs that focus on important cultural practices that give people a chance to talk about something that is not related to the humanitarian situation.

**Outside broadcast:** Any program which happens "outside" of the normal studio. This could be live commentary from a football match, or proceedings from a big community meeting.

### Tip

When creating a new program, it is important to clearly identify the program's focus or objective. One program may aim to prompt a shift in community attitudes about an issue, another show may want to keep people better informed, and the focus of a third show could be to entertain listeners. The facts, information, interviews or stories or songs that you decide to include in each program should link directly to the focus, deepen your examination of the subject, and improve the overall program.

One trick to see if you have really found your programs focus is to try explaining it in one short sentence. Ask yourself, "What is this program about and why does it matter?" If you can simply and clearly pinpoint why you are making this program, it will help you to decide what steps or elements you might need to achieve that objective.

Within each program, you can include a number of different elements. Some of the common options are explained below:

**Interviews:** An *interview* is a conversation between the host and one or a number of people invited to speak on the program about a particular topic. The presenter usually researches and scripts questions to ask the guest and uses the interview to explain an issue, tell a story or update listeners on an unfolding event.

**Vox-Pops:** *Vox-pops* refer to short interviews made with members of the public, often at an event or in a public place. The term "vox pop" comes from the Latin phrase *vox populi*, meaning "voice of the people." The vox-pop is a tool used in many forms of media to provide a snapshot of public opinion on an issue.

**Talk-back:** *Talkback* or *talk-back* refers to times during a program where the public is invited to call or SMS to share their opinion on an issue. In comparison to vox-pops, talkback callers are often identified by name and have a little longer to share their view or ask a question of the guest or presenter.

**Pre-recorded material:** These elements can include feature stories, interviews, archival audio, sound effects, explainer stories or any material that has been recorded and edited beforehand to be played in the program.

**PSA's:** A *Public Service Announcement* (commonly referred to as a PSA), is a short announcement often from a humanitarian organization, government body or authority figure. It will usually be short, factual and inform the community about an important event or initiative (for example, giving information on when the next food distribution will be held).

**Jingles and promos:** A *radio jingle* announces the station's name and frequency with music in the background. Jingles are only a few seconds long and can be aired throughout the day between programs and songs to let your listener know what station they are tuned to. A program *promo* ("promotion") is meant to capture your listeners' attention while telling them about a program that is coming up in the schedule. Program promos include the name of the program, the time it will air, and a memorable description of its contents designed to excite the listener and convince them to tune in!

## ► Target Audience

The word "broadcast" literally means to scatter widely or to throw something out to the world. The overwhelming majority of radio stations don't throw their output randomly out at the world, but instead target it very specifically at a particular demographic (people of a particular age, type, social class etc.). In media jargon, they don't broadcast, they "narrowcast."

Defining your "target audience" will help to determine the programs to include on your radio station and the time of the day they should be aired. Taking data from your INA and the humanitarian agencies working in your area, you should be able to build an image of your average listenership. Are you broadcasting to a refugee camp with a high proportion of women and children? Is your community well-educated, or do they represent a diverse range of educational and literacy abilities? Is your listenership young, or old, or a mixture of the two?

Working with your team to determine your average listener will help your Community Correspondents create stories that best communicate with that listener. This process can actually be a fairly entertaining and eye-opening exercise to go through with your team.



**Tip**

Imagine you are telling your best friend what you did today. What details would you include? What words would you use to describe the experience? Now, imagine how you would tell that story differently if you were speaking to an elderly woman, or perhaps a young child. We all naturally modify our language and the information we include to suit the person we are talking to; radio is no different.

If your correspondents can imagine their “Average Listener” when asking questions, writing scripts and presenting live on air, it will help them consciously modify information with that listener in mind. Keep in mind your “Average Listener” may be slightly different for different hours of the day or during different programs. For example, in some communities, women might be your largest listener group during the day, while in afternoon hours (when the women of the community might be involved in household chores), you may find that the listenership is overwhelmingly male.

Defining the target audience helps a program producer decide what words to use, how to deliver those words, music to play and subjects to discuss. It helps a station create programs that get attention or a response from a certain group, but it doesn’t mean that the station wants to exclude other groups of listeners.

## ► Programming Schedule

A programming schedule (sometimes also referred to as a grid) is the timetable of programs that will be aired by your radio station.<sup>26</sup> You may also hear this referred to a program “clock,” or “running order.” It’s important to fit your schedule to the needs and natural listening patterns of your audience. Your INA will give you a good indication what hours of the day might be the most popular for your community to be listening to the radio. In many communities, for example, 6am-9am is a very busy time as people often listen to the radio while getting ready for their day, eating breakfast and leaving for work or to go about their daily activities. During the day you may find yourself with a smaller audience, perhaps of older people who do not work, or women with young children who are not yet of school age. Once again in the evening from 6pm-9pm, you may have a large audience as the family comes together for an evening meal and then very few listeners from 9 pm onwards as people go to sleep. Each community will have their unique schedule, and understanding that schedule will help you to better tailor programming to your community.

All of this information will also help you to determine the best times to communicate humanitarian information to the largest percentage of the population and when to place specialty programming that might be targeting a particular sector of the audience (for example, women, children, men or the elderly).

Another concept to keep in mind when determining your programming schedule is the concept of “Light and Shade.” Light and shade refer to what might be considered “light” content such as music programming, entertainment and jokes, and “shade,” or content that might be considered serious or

<sup>26</sup> For an example of a programming schedule from Nile FM in South Sudan, see [Annex XII](#).

challenging such as news and current affairs or programs addressing complex community issues. As in all things in life, it’s important to create a balance between the light and shade reflected in your schedule. If listeners know that all day on Wednesday is heavy, depressing news and intellectual debate, it might appeal to some sectors of the audience, but might turn others off. A balance of the two will reflect the needs of the broadest audience.

Humanitarian Radio stations play an important role in providing information to their audience, but there is also a psychosocial benefit the stations can provide to the community as well. Radio can be used to entertain, help communities to laugh and lighten their day a little. Radio broadcasts can also provide a platform for survivors to hold others to account, share their concerns and stories of recovery and survival. This is crucial in supporting psychosocial strength amongst the affected population and strengthening their confidence. Often people recovering from a traumatic experience just want to be heard, and radio can be a wonderful platform for this kind of healing. The nature of Humanitarian Radio stations is that they are created to serve communities that have suffered, or continue to suffer, challenging experiences. Ensure your programming allows for a mix of some of these important psychosocial elements.

However, as you design your program schedule, remember that nothing is set in stone! Your schedule needs to be flexible to respond to feedback from the community. If you plan a youth-focused program at 10 am, for example, but you soon realize that you are struggling to get young people to call in and engage with the program, find out if there a better time when more young people might be listening to the station. Use your established feedback channels to work with the community’s schedule, rather than trying to make the community fit their schedule around your programming decisions.

**Tip**

Equally important is to promote, promote, promote! Use your on-air presence, social media, community forums and noticeboards and any other means to make sure your audience knows the program schedule. It is up to you to stick to it. There is nothing worse than tuning in at 1 pm to hear the daily news bulletin, only to have it begin at 1.05pm, or worse 12.50pm! If you commit to providing information at a certain time, honor that commitment.

## ► Rundown

While a programming schedule reflects the entire selection of programs available on your radio station, a “rundown” is the timetable of elements included in a single program. Rundowns are an important tool for presenters and producers to carefully plan their programs and ensure they have the right amount of content for their program length. A rundown should clearly display what is in the program, how long each segment will take and what kind of segment it is (i.e. is it a prerecorded feature story, perhaps a live interview, or just the presenter reading information?) The most important feature of a rundown is that it should be basic and easy to read at a glance; anything beyond that is up to you!

See the following page for an example of a standard rundown for a news and current affairs program:

## LUNCHTIME NEWS PROGRAM – HUMANITARIAN FM

**DATE:** 12 NOV 2017

**PRESENTER:** John Marconi

**TIME:** 12-1pm

### ► TOP STORIES

- Government approves refugee visa bill
- Food distribution delayed due to rains AND
- Health clinic receives new supply of drugs

### ► CONTACT

**PHONE:** 0407 111 555

**SMS:** 0407 111 777

**EMAIL:** HUMFM@gmail.com

TIME	TYPE	WHO / WHAT	DURATION
1200	News Bulletin	Newsreader	10min
1210	Intro to program	Presenter	2min
1212	STORY 1 – Gov Approves Refugee Bill	Prerecorded	3.30min
1216	SONG	Dance by The Johnsons	2.40min
1219	TALKBACK	Reaction to story 1	5.00min
1224	SONG	Sing by The Heralds	3.30min
1228	News Headlines	Presenter	1.00min
1229	STORY 2 – Food Distribution Delay	Prerecorded	3.00min
1232	INT - Sally Palmer, WFO Chief	LIVE IN STUDIO	6.00min
1238	SONG	Hunger by Johnny Cash	2.40min
1241	STORY 3 – Health Clinic Drugs	Prerecorded	5.00min
1246	TALKBACK	Reaction to Story 3	5.00min
1251	SONG	Good Times by Stacey	2.00min
1253	OPEN TALKBACK	Callers	6.00min
1259	Coming up tomorrow... Remind Listeners how to provide feedback and give story tips...	Presenter	1.00min
1300	END OF PROGRAM	-	-

An example of a standard rundown for a news and current affairs program.

### ► Community Participation in Program Making

Every one of us has ideas about how to improve our community, whether in health and hygiene, roads and infrastructure, education or the economy. Radio provides a perfect platform for collective discussion, finding solutions and coming together to create change. The community is the backbone of your Humanitarian Radio station, so it is important that you get creative and find a number of ways the community can get involved to feel a level of ownership of the station.

There are a number of ways the community can get involved and it will be up to you and your team to work out what suits your radio station:

- **Talkback** – Talkback is the oldest trick in the book when it comes to getting your audience involved in your radio station. It's cheap, easy and quickly ensures that community members have a chance to contribute to your on-air discussion by calling or sending a text message. One thing to keep in mind is the diversity of your callers. If you find you are only getting male callers, for example, you might choose to rephrase your question, ask a different question entirely or install two phone lines; one for male callers and one for female callers. In some communities, females are not encouraged to speak out on issues publicly; to inspire them to also get involved in the discussion, consider inviting a well-respected female to contribute and encourage other women in the community to speak out.



A community correspondent holds a discussion with youth representatives about how to develop local culture.



- **Listening Groups** – Your Listening Groups are a great source of feedback for the station, but they are also a goldmine when it comes to finding stories. Staff should work to create a trusting relationship with their Listening Group so that they feel safe and comfortable talking about issues affecting the community or perhaps explaining a problem with a humanitarian service provider. Every Listening Group session should result in at least a couple of story ideas.
- **Organizing Community Forums or Debates** – Community forums are a chance to invite a large number of community members to participate in a panel session or debate on a current “hot topic” in the community. Organizing a community forum, instead of just conducting the debate in the studio, not only provides entertainment for the community, but it also gives them a chance to see how radio works, and creates greater transparency in how the radio station operates.
- **Music, Entertainment and Radio Dramas** – Every community has artists and creative types. Whether they write their own music, tell traditional stories or perhaps uphold other popular cultural traditions, they are a fantastic resource for a radio station. It is of great benefit to the community to be able to record a part of their cultural history, but music can also be a great emotional outlet to help the community cope with a challenging situation. You might even consider hosting a music concert or competition within your community to promote the station and provide entertainment. Local youth and drama groups are also a great resource that can be engaged to write and perform radio dramas for the station.
- **Radio Diaries and Personal Stories** – Storytelling can be an important way for survivors of traumatic incidences to recover. There has been much research into the psychosocial benefits of storytelling not only to the storyteller but to other people in the community who may have been through a similar experience. You could consider working with volunteers to help them record their stories, or even lending the storyteller a digital recorder so that they can record a kind of “radio diary” that gives the audience an insight into how their lives operate.

#### Resource

Since 1996, NPR’s *Radio Diaries* has been giving people tape recorders and working with them to report on their own lives and histories. They have created a simple and easy to understand guide to making radio diaries, accessible at <http://radiohandbook.org/>.

The Dart Center for Journalism and Trauma has produced a useful guide to working with survivors of trauma to help them tell their stories, accessible at <https://dartcenter.org/topic/interviewing>.

- **Journalism Clubs** – Community or youth journalism clubs are a great way to engage a volunteer group of junior journalists to contribute to radio station programming. Not only are these clubs a great community service, they also allow you to give basic training to share journalism skills amongst the community which you can draw on to generate content for the station or when you need to hire new staff.

Most importantly, remember to acknowledge the community’s contribution! If a story was suggested by a community member or they improved your programming with their feedback, make sure you acknowledge it. There is no better way to increase transparency and encourage more feedback than positively acknowledging the useful contributions you are already receiving.

#### Example

When Radio Amoo in Faizabad, Afghanistan first went on air, people in the community were reluctant to express their opinions on radio and get involved in live program discussions.

“People were afraid of the microphone, they didn’t think it was their right to speak their mind and share their opinions on issues,” said Station Manager Abdulbaseer Haqjo.

One of the first programs that aired on Radio Amoo was a weekly live call-in show called “Porsesh as Mardom and Pasekh as Masuleen” (Questions From People, Answers From Representatives).

Now the station is overwhelmed by the public’s desire to take part in programming. What started out as a 20-minute radio program is now 90 minutes long because of listeners’ demand.

To encourage dialogue on issues that matter to the local population, the station asks its listeners to offer suggestions for topics. Throughout the years, topics have been varied, including maternal health, the place for youth in civil society, women in the workforce, government spending and domestic violence. Government officials and directors from civil society organizations frequent the show as guests and take calls from listeners.

“This show is all about bridging gaps between the locals and the people making policy and decisions,” Haqjo said.

But it’s also about recognizing the pressing social needs and the local challenges. For example, Radio Amoo’s weekly program recently focused on the alarming maternal mortality rates in the province of Badakhshan, the worst in Afghanistan. “We want to hold the government accountable,” Haqjo said. “We need to recognize that not enough has been done for women in our province.”

Programs like this on Radio Amoo have encouraged men, women, young and old to take part in radio programs and discuss the issues that matter to them. “We wanted to give people confidence to speak freely and take part in the local dialogue,” Haqjo said.

Radio Amoo was established in 2004 in the city of Faizabad, Badakhshan.<sup>27</sup>

#### ► Diversity in Program Making

We want to make sure we are representing the entire community, not just its loudest voices. And this might mean that at times you need to actively seek the opinions and contributions of quieter members of your community, or groups who may not be encouraged to speak out due to cultural reasons. To make sure you keep an eye on the number of socially vulnerable voices represented in station programming, you could consider using a Program Tracker.<sup>28</sup>

<sup>27</sup> From *Starting a Local Radio Station in Afghanistan*, Internews, 2011  
[https://www.internews.org/sites/default/files/resources/Internews2011-09\\_StartingALocalRadioStation.pdf](https://www.internews.org/sites/default/files/resources/Internews2011-09_StartingALocalRadioStation.pdf)

<sup>28</sup> See [Annex XIII](#) for an example of a program tracker.

A **Program Tracker** is a simple document that logs every “voice” aired at the station. It sounds like a lot of work, but it can be quite a simple task for a program producer to quickly look through the stories included in their program and note what types of contributions they have received. You may choose to enter the gender/age of talkback callers separately or incorporate them into the overall tally. If you use a call management system, this information can be captured automatically as you screen the call.

Once you have implemented the program tracker, take a look at it once a week to see how the station is doing. This can be a simple way to start your weekly editorial meeting or story ideas session to inspire journalists to look farther afield than the usual voices heard in the community.

### ► Community and Humanitarian Campaigns

At times, there may be an issue so large that simply creating one radio story, or recording one interview, won't adequately cover the issue or have the impact that is needed. In these scenarios, you might consider creating a “campaign” in conjunction with a community or humanitarian partner. A “campaign” can be best described as a number of radio elements and events (e.g. stories, community forums, vox pops or PSA's) all targeting one specific issue.

The issues will depend on your community's priority areas of concern. It may be the presence of a disease outbreak, rising crime or domestic violence, or perhaps a campaign educating the community on democratic rights and civic issues in the lead up to an election.

A good campaign involves a cycle of asking questions, getting answers, and collecting feedback over and over again. The community should be at the very heart of this. Before you even begin writing scripts, or recording interviews, the first step should be to speak to your community members to identify any information gaps and misinformation about the issue. The driving force behind the campaign should not be what the *humanitarian organization* says the community needs to know, but finding out the community's information needs.

#### Example

In Bentiu, South Sudan, humanitarian partners in the education cluster had noticed that not enough young girls were attending school. They approached the radio station to ask them to make a campaign telling the community why education was important. This all seems simple enough. The humanitarian agencies made the assumption that girls weren't attending school because their parents did not think education was important for girls. However, when the Community Correspondents sat down with their Listening Groups and the community leaders, they found a very different reason for the lack of attendance. In this conservative society where young girls are often much more restricted than young boys, the parents felt uncomfortable sending their daughters to the school because they did not know the teachers and were not sure what their daughters would be taught. So, instead of designing the campaign requested by the humanitarian partners, the team organized a community forum including parents and the school teachers. This open forum gave the parents a chance to meet the teachers, allay their fears about class content, and see that it was indeed safe to send their young girls to class.

Your Listening Groups are a perfect resource for this information gathering process. They should be the first step in finding out where you need to focus your campaign, and as the campaign progresses, they are a valuable resource to test PSA's and stories and information before it is broadcast. Use them as a trusted sounding board. Once you have played them your content, ask them if they understood. Have they learned anything? What do they still need to know or how could the information be improved?

If you have the resources, you can take it one step further and conduct your own survey in the community. This survey will give you valuable data to use in your storytelling. “According to our research, 60% of the community says they do not wash their hands because there is not enough soap,” is much more actionable than simply saying “Organization X says you should wash your hands.” At the end of the campaign, you may choose to repeat the survey or re-visit your Listening Groups to see what impact the campaign has had.

Once you have your data on the issue, come together with your team to brainstorm the different ways you could address this issue on the radio. Think about the different stakeholders in the process. If it is a health issue, you might consider interviewing a representative from the WHO, but if you want more interesting radio, you might record someone as they go to the clinic for a health test, or speak to the pharmacist to better understand how the treatment works or maybe even work with a local musician to write a catchy song. The key to a good campaign is maintaining interest in an issue. The more interesting and varied ways you can talk about the issue, while also targeting the information needs of the community, the better.



On World Blood Donors Day in June 2017, Jamjang FM hosted a live program with a medical officer from Africa Humanitarian Action, a partner NGO.



**Example**

In 2014, the health cluster approached Nile FM in South Sudan with a problem. The rainy season was fast approaching and conditions in the camp made an outbreak of cholera very likely. Nile FM decided to team up with the health organizations to create a campaign. Instead of creating a number of carefully-crafted messages telling people to wash their hands and avoid cholera, the Nile FM staff were well trained in CwC techniques. Their first port of call was to incorporate their Listening Groups into the discussion.

Correspondents met with their groups and asked them:

- What do you know about the spread of cholera?
- What would you like to know?
- What symptoms does cholera have?
- How is cholera treated?
- What should you do if you think someone you know has cholera?
- And, why do they think this community might be prone to an outbreak?

This initial step was vital in finding out the level of understanding the community already had about the disease, how it spreads and the way it is treated. The research showed that the community had a good general understanding of the disease, but they were unsure how the disease spread, and there was a level of misinformation around what to do if they thought someone they knew had contracted cholera. With this information, the Nile FM team knew how to focus their campaign.

The team went back to the health cluster and together, they wrote a number of PSA's, radio dramas, and fact sheets. These were taken to Listening Groups to see if they were clear, concise and effective in informing the community.

Over the next month, the radio station agreed to conduct interviews with different experts on the topic and to produce 5 feature stories focusing on different elements of the disease. At the end of the month, the two organizations would organize a community forum to allow interested members of the community another chance to be involved in the discussion and ask questions.

**Tip**

When you're talking about campaigns, often the main aim is a behavioral change in one way or another.

It's helpful to think about behavioral change in three steps:

1. **Knowledge** is the information that listeners keep and can use after listening to the program.
2. **Attitude** is what listeners think and/or feel after acquiring knowledge about a subject.
3. **Behavior** is where we measure change that may occur because of new knowledge and attitudes.

To help focus on the impact of your campaign, ask yourself the following questions:

- **Why** am I joining/creating this campaign?
- **Who/what** is this campaign supporting?
- What will be the **measure of success** and how do you feel about the chances for success?
- **Who** is supporting the campaign and why?
- Is it the **right time** to address the issue?
- How will the campaign **raise awareness** and encourage citizen participation in decision-making?
- Can the goal be reached through other means?
- Is there a risk of **duplicating** or competing with a campaign run by others on the issue? Could you be more successful by combining forces?
- Can you mobilize the necessary **resources** to campaign on the issue, including the knowledge and skills needed and the financial resources, or is a partnership necessary?

Answering these questions will give you a much better picture of whether a campaign is the right approach for the issue at hand and will open a discussion about what might be the best way to tackle it.

## ► Step 6: Exit Planning

When you start a new humanitarian project, you should always have an eye on how it will close. There will be a time when the community no longer needs a Humanitarian Radio station. This might be driven by changing organizational priorities, an improvement in the humanitarian situation, or funding cuts from donors. Whatever the reason, exiting from a project, program, or country is no easy task.

Planning your exit needs to be a clear and methodical process with the humanitarian “do no harm” philosophy at its core. Importantly, you must plan to have a dedicated pot of funds to appropriately close down. Removing radio masts and dismantling and shipping infrastructure can be a costly process, so remember to incorporate these exit activities into your budget.

When designing your project, it’s always great to think about what success might look like, and identify the triggers for phasing down activities. Perhaps your trigger might be a decrease in listener engagement as the community switches back to traditional media sources, or in fact the re-launch of a familiar local radio station that can resume its role of information provider in the community.

If you notice that many other humanitarian agencies are beginning to implement their exit plans, consider broadcasting a little while longer so that you can support the community as they transition from being “beneficiaries” to regular citizens again. You can help the community as they adjust back to the local government or traditional community support structures.

### Tip

The one important factor in all of these exit strategies is the importance of clear and constant communication with your community. Just as they are the center of your project planning and implementation, they should also be at the heart of your exit strategy. You have spent a lot of time building a relationship of trust and support, so it’s important to maintain this commitment until the end. Consult with your community:

- Do they feel they still need the service?
- Where would they go to for information if you did close?
- What do they think should happen to the station as a resource?

Your exit strategy shouldn’t be a secret to the community and your staff. The more they are involved in the process, and the longer they have to make plans if the station should close, the more prepared they can be.

## ► Donor & Organizational Requirements

From an operational perspective, there are a number of tasks that will need to happen to close down the project. Your first step would be to check what needs to be done to meet your donor’s exit requirements.

In general, a 90-day exit strategy will allow enough time to meet most donor and organizational requirements. Other things to consider are:

- Ensuring staff have been paid their final salary and benefits
- Deciding whether station technical equipment will be donated, relocated, or dismantled and removed
- Ending any insurance related to the project
- Shipping of any remaining assets
- Assisting staff with job placement
- Ending organization registration, broadcast license and other regulatory paperwork associated with the project

To help manage the exit process, you might want to use a simple matrix, such as the one below, to help you:

Exit Activity	Who will do this?	When will this be done?	How will it be monitored? What benchmarks will be used?	Who will do this monitoring?	Budget implications
1.					
2.					

The overall question to answer when planning your exit is: **What outcomes from the program do we want to sustain after it closes?**

At this stage you have a few choices for your Humanitarian Radio station:

- 1 Close down the project entirely, dismantling all infrastructure and ending the broadcast license.
- 2 Transferring ownership of the station to the community to be converted into a community radio station and locally-funded resource.
- 3 Handing the project to a local NGO or development partner to continue the service (as a humanitarian or media development project).
- 4 Transferring ownership of the equipment used by the station to the government to be used as an emergency resource.

Let’s take a look at each exit option individually.

## ► Closing the Project

Deciding to close the project entirely is a difficult decision. You may have spent months or even years building trust with your community, humanitarian partners and cemented your project as a vital cog in how the community now functions. There are few important decisions to make in this situation:

- **Equipment:** Decide what to do with equipment. In many countries, there are a number of underfunded media organizations that may appreciate the donation of any technical equipment or training manuals. Creating relationships with local media organizations as the project is progressing will give you a good idea of where the resources might be most needed.



- **Staff:** Try and assist your staff in finding alternative employment where possible rather than leaving them stranded. Many organizations would be more than happy to absorb some of your professionally trained Community Correspondents into their organizations. Relationships with local media organizations will come into handy in this regard too.
- **Station Archive:** While it is important to ensure the organization keeps a copy of this archive, these recordings and interviews could also be an incredibly important community resource that could be included in a local or national cultural archive.

## ► Becoming a Community Radio Station

This “exit strategy” could be better referred to as a “sustainability strategy.” In this scenario, you will work closely with the community to phase out your involvement and gradually hand over full control of the station to your community advisory board.

There are a number of questions to consider before deciding on this step:

- Does the community have the capability to continue the operation of the radio station?
- Does the community have the financial resources to fund the ongoing needs of the station, or will they need external support (either from your organization or another)?
- Are there any local laws or regulations relating to community broadcasting?
- Is the radio station (and mast) located on land already owned by, or that could be transferred to, community ownership?
- What other staff might need to be hired to support the transition into community broadcasting?
- How long will it take to transition the station into community broadcasting?

To transition the station into a community broadcasting model, you might want to consider hiring a few extra paid or voluntary positions to support the station. Some of the positions you might consider are:

- **Station Manager:** Once your Humanitarian Project Manager has stepped aside, the radio station will need a day-to-day manager to make important staffing, editorial, and operational decisions. In a normal community radio structure, the news and programming editor would report to the Station Manager and the Station Manager reports directly to the Community Advisory Board and represents the station at an executive level.
- **Operations Manager:** An Operations Manager may be important to support the ongoing operational needs of the station, ordering of items needed to keep the station running, organizing repairs to equipment and regular maintenance.
- **Finance Manager:** Whether your radio station will continue to receive NGO funding or will begin to rely on community, sponsorship and advertising revenue, you will need someone to balance the books and ensure the financial security of the station.
- **Volunteer Manager:** A community radio station may attract a larger number of unpaid volunteers to help in daily programming events and station promotional activities. With all these extra bodies, it helps to have someone in charge to make sure both the volunteers and the station continues to positively benefit from the experience.

### Resource

For a useful resource with lots of examples of how Community Radio works all over the world, take a look at the Internews’ “Community Media Sustainability Guide: The Business of Changing Lives” (<https://internews.org/research-publications/community-media-sustainability-guide-business-changing-lives>). The guide explores some of the challenges and issues facing community media, and is designed to be of value to community media practitioners and to donors, trainers, consultants, and others who provide support to community media in a changing environment.

For a straightforward guide to community broadcasting, you could also check out the *Community Radio Toolkit* developed by the Manchester based charity, Radio Regen (<http://www.communityradiotoolkit.net/>). Since 1999, Radio Regen has set up three full-time community radio stations, trained hundreds of accredited courses and enabled more than 10,000 residents of disadvantaged areas of Manchester, Salford and the North West to get on-air.

Another great online guide to creating your own community radio station is the resource library of the Community Broadcasting Association of Australia (<https://www.cbaa.org.au/resource-library>). The CBAA supports a network of more than 450 community radio stations across the country, and this handy library gives a whole host of useful advice on community broadcasting finance, governance and programming ideas.

## ► Handover to NGO, Civil Society or Community Organization

The capacity of the local or international NGO that takes over the project will influence how complicated or simple this handover process might be. If the organization has a background in media development or community engagement, the process could be as simple as beginning a staged handover process that allows the new organization to gradually assume operational control of the station and its assets.

When selecting an organization to take control of the station, you owe it to the community to ensure that the organization has the financial and operational capacity to maintain the project. If the community feels that you have “dumped” the station on another organization, this will not only tarnish your reputation within the community but could damage the community’s perception of the project as well.

### Tip

If an organization that does not have a background in running similar projects approaches you to take over the station, you could consider suggesting that your existing Humanitarian Project Manager stay in the role for a period of 6 months to 1 year to ensure the smooth transition of the station between organizations.

## ► Handover to Government

In some scenarios, it may be appropriate to transfer the project to the local or national government, either as a functioning radio station that will continue operation, or as an emergency radio kit that can be deployed in case of another humanitarian crisis. Some “radio in a box” suppliers train in-country teams that have the kit to be readily deployable in the event of a disaster; these partners can be called upon to assist the government should the need arise.

## ► Conclusion

By now you should have a good idea of how to establish your own Humanitarian Radio station in support of your community. The following Annex provides a number of supporting documents, tables, and templates that should help you along in your planning.

While all of this information may seem overwhelming, at the end of the day, remember: radio is simple. It is about human connection and communication. American broadcast consultant Valerie Geller says there are three basic principles to creating powerful radio: “Tell the truth. Make it matter. Never be boring.”<sup>29</sup> These principles work just as well for news radio, commercial radio, public service and even Humanitarian Radio. Radio may just be a jumble of wires and transmitters, but if done well, it has the power to bring a community together, to make it laugh or cry, and stand for what is important. Through your radio station, you give the community hope and the power to take charge and have a say in how they want their community to be. It might be just one little “on-air” light, but really, it is a whole lot more.

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29 Valerie Geller, “Creating powerful radio: Getting, keeping and growing audiences,” (Focal Press: 2007).



Annexes

# Annex I: Rapid Community Information Needs Assessment

UNHouse Baseline Survey, July 2014

<b>Q1</b>	<b>Location of Interview</b>		
	<i>Single Response</i>		
	POC Area 1	POC Area 2	POC Area 3
<b>Q2</b>	<b>Enumerator Code</b>		
	<i>Numeric</i>		
<b>Q3</b>	<b>Survey ID Number [auto generate]</b>		
	<i>Numeric</i>		
<b>Q4</b>	<b>Good morning/afternoon Sir/Madam, my name is _____. I work for an organization called Internews. Internews is preparing to set up an information system in the camp to help you get important information about what is happening while you are staying here. We are conducting a survey to better understand the information needs of people in your community so that together with humanitarian agencies, we can do a better job of providing you the important information you need every day. We would like to take about 15-20 minutes of your time to ask you some questions. Your answers will be kept completely confidential. Do you consent to participate in this survey?</b>		
	<i>Single Response</i>		
	Yes	No	
<b>Q5</b>	<b>Is this the first place you went during the crisis, or were you transferred here from UNMISS Tong ping?</b>		
	<i>Single Response</i>		
	First place of refuge	Transferred from UNMISS Tong ping	
	Other		
<b>Q6</b>	<b>If other, please specify</b>		
	<i>Text</i>		
<b>Q7</b>	<b>I'd like you to think about what your life is like now that you are living here in the protection site. The following questions are about what kind of information would be most helpful to you here at the protection site and the best way you would like to receive this information.</b>		
	<i>Text Display</i>		
<b>Q8</b>	<b>Currently in this protection site, do you think you have enough information to make good decisions for you and your family?</b>		
	<i>Single Response</i>		
	Yes, I have all the information I need		
	No, I have some of the information I need, but I need more		
	No, I don't have any of the information I need, and I need more		
	Don't know		
	Refused to answer		
<b>Q9</b>	<b>Currently, in this protection site, where do you get these type of information from?</b>		
	<i>Multiple Response</i>		
	Television	YouTube or similar	
	Radio	Twitter	
	Newspapers	Facebook	
	Magazines	Internet-other	
	Email	Posters	
	Mobile phone call	Leaflets	
	Mobile phone SMS	BodaBoda Talk Talk	
	Billboards	Loudspeakers/megaphone announcements	

	Community events	From another person - religious leader
	From another person - friend/family	From another person - government official
	From another person - elected community leader	From another person - army/policy
	From another person - tribal community leader	From another person - aid worker
	Don't know	Refused to answer
<b>Q10</b>	<b>Of these places where you get information, which source do you trust the most?</b>	
	<i>Single Response</i>	
	Television	YouTube or similar
	Radio	Twitter
	Newspapers	Facebook
	Magazines	Internet-other
	Email	Posters
	Mobile phone call	Leaflets
	Mobile phone SMS	BodaBoda Talk Talk
	Billboards	Loudspeakers/megaphone announcements
	Community events	From another person - religious leader
	From another person - friend/family	From another person - government official
	From another person - elected community leader	From another person - army/policy
	From another person - tribal community leader	From another person - aid worker
	Don't know	Refused to answer
<b>Q11</b>	<b>What other sources of information do you trust (choose up to 2 responses)</b>	
	<i>Multiple Response UP TO 2</i>	
	Television	YouTube or similar
	Radio	Twitter
	Newspapers	Facebook
	Magazines	Internet-other
	Email	Posters
	Mobile phone call	Leaflets
	Mobile phone SMS	BodaBoda Talk Talk
	Billboards	Loudspeakers/megaphone announcements
	Community events	From another person - religious leader
	From another person - friend/family	From another person - government official
	From another person - elected community leader	From another person - army/policy
	From another person - tribal community leader	From another person - aid worker
	Don't know	Refused to answer
<b>Q12</b>	<b>There are many types of different information that are helpful to find out about. Currently, living in protection site, what kind of information is MOST important for you to find out? [ONLY if struggling to think of anything prompt with "Some sort of news or how to get a service or thing, or how to get help with something from someone"]</b>	
	<i>Single Response</i>	
	General news on what is happening here	How to register for aid
	News on what is happening at home	How to get water
	Finding people I have lost contact with	How to get food
	The security situation here	The security situation at home



	How to get shelter/accommodation or shelter materials	Communicating with people who are in a different place from me
	Information about nutrition	The weather
	Food prices	How to get healthcare/medical attention
	Local crop/livestock prices	How to get help after sexual attack or harassment
	How to get cooking fuel/firewood	How to replace personal documentation (ID, birth certificate)
	How to access vocational training/skills	How to get transport
	How to access education	How to get money/financial support
	How to find work	Information about relocation
	Other	Refused to answer
	Don't know	
<b>Q13</b>	<b>Currently, in protection site, what kind of information is SECOND MOST important for you to find out? [ONLY if struggling to think of anything prompt with "Some sort of news or how to get a service or thing, or how to get help with something from someone"]</b>	
	<i>Single Response</i>	
	General news on what is happening here	How to register for aid
	News on what is happening at home	How to get water
	Finding people I have lost contact with	How to get food
	The security situation here	The security situation at home
	How to get shelter/accommodation or shelter materials	Communicating with people who are in a different place from me
	Information about nutrition	The weather
	Food prices	How to get healthcare/medical attention
	Local crop/livestock prices	How to get help after sexual attack or harassment
	How to get cooking fuel/firewood	How to replace personal documentation (ID, birth certificate)
	How to access vocational training/skills	How to get transport
	How to access education	How to get money/financial support
	How to find work	Information about relocation
	Other	Refused to answer
	Don't know	
<b>Q14</b>	<b>Currently, in protection site, what kind of information is THIRD MOST important for you to find out? [ONLY if struggling to think of anything prompt with "Some sort of news or how to get a service or thing, or how to get help with something from someone" DO NOT READ CATEGORIES]</b>	
	<i>Single Response</i>	
	General news on what is happening here	How to register for aid
	News on what is happening at home	How to get water
	Finding people I have lost contact with	How to get food
	The security situation here	The security situation at home
	How to get shelter/accommodation or shelter materials	Communicating with people who are in a different place from me
	Information about nutrition	The weather
	Food prices	How to get healthcare/medical attention
	Local crop/livestock prices	How to get help after sexual attack or harassment
	How to get cooking fuel/firewood	How to replace personal documentation (ID, birth certificate)

		certificate)
	How to access vocational training/skills	How to get transport
	How to access education	How to get money/financial support
	How to find work	Information about relocation
	Other	Refused to answer
	Don't know	
<b>Q15</b>	<b>How often do you talk to aid providers about your needs? Would you say you do this once a day, once a week, once a month, once a year, or never?</b>	
	<i>Single Response</i>	
	About once a day	About once a month
	About once a week	About once a year
	Never	Refused to answer
	Don't know	
<b>Q16</b>	<b>When you have spoken with aid providers about your needs, how helpful have those conversations been?</b>	
	<i>Single Response</i>	
	Very helpful	Somewhat helpful
		Not at all helpful
<b>Q17</b>	<b>How do you communicate with aid providers? [prompt with 'any other way?' but do not read categories]</b>	
	<i>Multiple response</i>	
	In person conversation	Email
		Facebook
	Phone call	Twitter
		In a meeting
	SMS/text message	Instant message
		Through an intermediary
	Other	Don't know
		Refused to answer
<b>Q18</b>	<b>Thinking back to the information you identified as being important to you in your previous answers, how often do you talk about these issues with others here at protection site within a week's time?</b>	
	<i>Single Response</i>	
	0	1-2 times
		3-4 times
	5 or more	Don't know
		Refused to answer
<b>Q19</b>	<b>Thinking back to the information you identified as being important to you in your previous answers, have you ever heard any messages addressing them while staying here at protection site?</b>	
	<i>Single Response</i>	
	Yes	No
		Don't know
		Refused to answer
<b>Q20</b>	<b>From who or where did you hear these information? (Check all that apply.)</b>	
	<i>Multiple Response</i>	
	Community leaders	Megaphones
		Other
	Radio	Aid worker
		Don't know
	Refused to answer	
<b>Q21</b>	<b>The following questions are about current access to radios and mobile phones.</b>	
	<i>Text Display</i>	
<b>Q22</b>	<b>Currently, in the protection site, are you able to listen to a radio?</b>	
	<i>Single Response</i>	
	Yes	No
		Don't know
		Refused to answer
<b>Q23</b>	<b>Do you own the radio?</b>	

	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q24</b>	<b>Who owns the radio?</b>			
	<i>Single Response</i>			
	My wife/husband	Neighbour	Other	
	Family member	Friend	Don't know	
	Refused to answer			
<b>Q25</b>	<b>Do you listen to the radio with others?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q26</b>	<b>Currently, in protection site, do you listen to the radio at your dwelling or do you go outside your dwelling to listen to it with others?</b>			
	<i>Single Response</i>			
	Go outside	Both		
	Stay inside	Don't know		
	Refused to answer			
<b>Q27</b>	<b>Currently, in protection site, what radio stations do you listen to? [Do not read list]</b>			
	<i>Multiple Response</i>			
	BBC World Service (Arabic)	Radio Anisa		
	BBC World Service (English)	Radio Don Bosco		
	Radio Miraya (UN)	Radio Easter		
	Radio Tamazuj	Radio Emmanuel		
	Voice of America (VOA)	Radio Good News		
	Radio Montecarlo (RFI)	Radio Jonubna		
	Radio Dabanga	Radio Juba		
	Radio Omdurman	Radio Peace		
	Bakhita FM	Radio Voice of Hope		
	Capital FM	Saut al Mahabba (Voice of Love)		
	Eye Radio	Spirit FM		
	Grace FM	Weerbei FM		
	Liberty FM	Voice of Eastern Equatoria State		
	Nehemiah Trumpet Call (NTC)	Voice of Peace - Gidel		
	NgunKata FM	Voice of the People (VOP)		
	Other	Yambio 90.0 FM		
	Don't know	Refused to answer		
<b>Q28</b>	<b>Currently, in protection site, how often can you tune into these stations?</b>			
	<i>Single Response</i>			
	Multiple times a day	Once a week	Never	
	Once a day	More than once a month	Don't know	
	2-3 times a week	Once a month	Refused to answer	
<b>Q29</b>	<b>Do you currently have access to a mobile phone?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer

<b>Q30</b>	<b>Does this phone belong to you only, or do you share it with other people?</b>			
	<i>Single Response</i>			
	My phone only	Don't know		
	Shared phone	Refused to answer		
<b>Q31</b>	<b>Does this phone have an FM radio?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q32</b>	<b>Do you listen to the FM radio on your phone?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q33</b>	<b>Do you listen to MP3s?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q34</b>	<b>Does your phone have Bluetooth capability?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q35</b>	<b>Does this phone have internet access?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
<b>Q36</b>	<b>Can you currently make and receive calls on this phone?</b>			
	<i>Single Response</i>			
	Make	Neither		
	Receive	Unsure/Don't Know		
	Make and receive	Refused to answer		
<b>Q37</b>	<b>What is the reason you cannot currently (Population based on Q36) calls on this phone? (Select all that apply)</b>			
	<i>Multiple response</i>			
	No signal	No phone credit	Other	
	No SIM card	Not charged	Don't know	
	Refused to answer			
<b>Q38</b>	<b>Can you currently send and receive text/SMS messages on this phone?</b>			
	<i>Single Response</i>			
	Send	Send and receive	Don't know	
	Receive	Neither	Refused to answer	
<b>Q39</b>	<b>What is the reason you cannot currently (population based on Q38) text/SMS on this phone? (Select all that apply)</b>			
	<i>Multiple response</i>			
	No signal	No phone credit	Other	
	No SIM card	Not charged	Don't know	
	Refused to answer			
<b>Q40</b>	<b>If we were to contact you with information on your cell phone, what would be the best way to do so? To call you, to SMS you, or call you and play a recorded message?</b>			
	<i>Single Response</i>			
	A phone call	Pre-recorded message		



	An SMS/text message	Don't know
	Refused to answer	
<b>Q41</b>	<b>Now please think about what would be the most useful for you now that you are living here in protection site. The following questions are about how to get information while you are staying here in protection site.</b>	
	<i>Text Display</i>	
<b>Q42</b>	<b>What would be the best way for you and your family to receive information while staying here at protection site? (Do not read options, use to code answers)</b>	
	<i>Single Response</i>	
	Loudspeaker/megaphone announcements	From another person - friend/family
	Radio	From another person - community leader
	Newspapers	From another person - religious leader
	Magazines	From another person - government official
	Group meetings	From another person - army/policy
	Community Events	From another person - aid worker
	Mobile phone call	Other (specify)
	Mobile SMS	Don't know
	Leaflets	Refused to answer
<b>Q43</b>	<b>Other (specify)</b>	
	<i>Text</i>	
<b>Q44</b>	<b>Would you sign up to receive SMSs to receive important information about services or activities happening on the site?</b>	
	<i>Single Response</i>	
	Yes	No
	Don't know	Refused to answer
	<i>Text</i>	
<b>Q45</b>	<b>Now I would like to ask some questions about getting and giving information from aid providers (such as NGOs, government organizations, and the UN)</b>	
	<i>Text Display</i>	
<b>Q46</b>	<b>Do you communicate with your community leaders?</b>	
	<i>Single Response</i>	
	Yes	No
	Don't know	Refused to answer
<b>Q47</b>	<b>How often do you communicate with him/her in a week?</b>	
	<i>Single Response</i>	
	0	3-4 times
	1-2 times	5-6 times
	Refused to answer	Don't know
<b>Q48</b>	<b>When you have spoken to your community leader, how helpful have those conversations been?</b>	
	<i>Single Response</i>	
	Very helpful	Not at all helpful
	Somewhat helpful	Don't know
<b>Q49</b>	<b>Now I would like to ask some questions that will help improve services in the protection site.</b>	
	<i>Text Display</i>	
<b>Q50</b>	<b>How often do you or your family wash dishes or utensils in a drainage channel in a week's time?</b>	
	<i>Single Response</i>	
	0	3-4 times
		Don't know

	1-2 times	5 or more times	Refused to answer
<b>Q51</b>	<b>How many members of your family have been vaccinated?</b>		
	<i>Single Response</i>		
	0	3-4	Don't know
	1-2	5 or more	Refused to answer
<b>Q52</b>	<b>Who in your family, including yourself?</b>		
	<i>Single Response</i>		
	Myself only	My husband/wife and children	My wife only
	My children only	My husband only	Others in my family
<b>Q53</b>	<b>Can you tell me what vaccinations you have received?</b>		
	<i>Text</i>		
<b>Q54</b>	<b>How often do you wash your hands with soap in a week?</b>		
	<i>Single Response</i>		
	0	3-4 times	Don't know
	1-2 times	5 or more times	Refused to answer
<b>Q55</b>	<b>How often do you sleep under a mosquito net?</b>		
	<i>Single Response</i>		
	0	3-4 times	Don't know
	1-2 times	5 or more times	Refused to answer
<b>Q56</b>	<b>How often do you go outside of the protection site ALONE for any reason in a week?</b>		
	<i>Single Response</i>		
	0	3-4 times	Don't know
	1-2 times	5 or more times	Refused to answer
<b>Q57</b>	<b>Do you ever go outside of the protection site to grind sorghum?</b>		
	<i>Single Response</i>		
	Yes	No	Refused to answer
<b>Q58</b>	<b>How often do you go outside of the protection site alone to grind sorghum in a week?</b>		
	<i>Single Response</i>		
	1	2	3
	4	5	6
	7		
<b>Q59</b>	<b>Do you know of any mental health services available here at the site?</b>		
	<i>Single Response</i>		
	Yes	No	Don't know
			Refused to answer
<b>Q60</b>	<b>Can you tell me what services people can receive there?</b>		
	<i>Text</i>		
<b>Q61</b>	<b>Can you tell me where these services are located?</b>		
	<i>Single Response</i>		
	Yes	No	Don't know
			Refused to answer
<b>Q62</b>	<b>Can you tell me where they are located?</b>		
	<i>Text</i>		
<b>Q63</b>	<b>Do you know how many clinics there are?</b>		
	<i>Single Response</i>		
	Yes	No	Don't know
			Refused to answer
<b>Q64</b>	<b>If yes, how many?</b>		

	<i>Single Response</i>							
	0	1	2	3	4	5	6	7
<b>Q65</b>	<b>What are their names?</b>							
	<i>Text</i>							
<b>Q66</b>	<b>Do you know where they are located?</b>							
	<i>Single Response</i>							
	Yes	No	Don't know	Refused to answer				
<b>Q67</b>	<b>If yes, can you tell me where?</b>							
	<i>Text</i>							
<b>Q68</b>	<b>Can you tell me what services are provided at the clinics here on the site?</b>							
	<i>Single Response</i>							
	Yes	No	Don't know	Refused to answer				
<b>Q69</b>	<b>If yes, can you please tell me a few?</b>							
	<i>Text</i>							
<b>Q70</b>	<b>Do these services cost you anything?</b>							
	<i>Single Response</i>							
	Yes	No	Don't know	Refused to answer				
<b>Q71</b>	<b>Currently, how concerned are you about the safety of yourself or your family?</b>							
	<i>Single Response</i>							
	Very concerned	Not at all concerned	Refused to answer					
	Somewhat concerned	Don't know						
<b>Q72</b>	<b>Currently, how concerned are you about the health of yourself and your family?</b>							
	<i>Single Response</i>							
	Very concerned	Not at all concerned	Refused to answer					
	Somewhat concerned	Don't know						
<b>Q73</b>	<b>How well-informed do you feel about diarrhea prevention?</b>							
	<i>Single Response</i>							
	Very well informed	Not at all well informed	Refused to answer					
	Somewhat well informed	Don't know						
<b>Q74</b>	<b>How well informed do you feel about cholera prevention?</b>							
	<i>Single Response</i>							
	Very well informed	Not at all well informed	Refused to answer					
	Somewhat well informed	Don't know						
<b>Q75</b>	<b>How well informed do you feel about malaria prevention?</b>							
	<i>Single Response</i>							
	Very well informed	Not at all well informed	Refused to answer					
	Somewhat well informed	Don't know						
<b>Q76</b>	<b>How well informed do you feel about protecting yourself outside the protection site?</b>							
	<i>Single Response</i>							
	Very well informed	Not at all well informed	Refused to answer					
	Somewhat well informed	Don't know						
<b>Q77</b>	<b>How well informed do you feel about where to go to get medical treatment if you have been hurt or attacked?</b>							

	<i>Single Response</i>						
	Very well informed	Not at all well informed	Refused to answer				
	Somewhat well informed	Don't know					
<b>Q78</b>	<b>Now I'd like to ask you some questions about the programme broadcast here at protection site every week called BodaBoda Talk Talk</b>						
	<i>Text Display</i>						
<b>Q79</b>	<b>Whether or not you've listen to it, have you ever heard of BodaBoda Talk Talk?</b>						
	<i>Single Response</i>						
	Yes	No	Don't know	Refused to answer			
<b>Q80</b>	<b>How often do you listen to BodaBoda Talk Talk in a week?</b>						
	<i>Single Response</i>						
	1	2	3	4	5	6	7
<b>Q81</b>	<b>Do you know who runs BodaBoda Talk Talk?</b>						
	<i>Single Response</i>						
	Yes	No	Don't know	Refused to answer			
<b>Q82</b>	<b>If yes, please provide us with the name.</b>						
	<i>Text</i>						
<b>Q83</b>	<b>Where have you listened to BodaBoda Talk Talk?</b>						
	<i>Single Response</i>						
	Quad bike	Listening Group	Don't know				
	Waiting room	Other	Refused to answer				
	<i>Text</i>						
<b>Q85</b>	<b>How often have you discussed information that you heard on BodaBoda Talk Talk with someone else?</b>						
	<i>Single Response</i>						
	Frequently	Never	Refused to answer				
	Sometimes	Don't know					
<b>Q86</b>	<b>How often have you changed any of your behaviors because of something that you heard on BodaBoda Talk Talk?</b>						
	<i>Single Response</i>						
	Frequently	Never	Refused to answer				
	Sometimes	Don't know					
<b>Q87</b>	<b>Overall, how helpful do you think BodaBoda Talk Talk is?</b>						
	<i>Single Response</i>						
	Very helpful	Not at all helpful	Refused to answer				
	Somewhat helpful	Don't know					
<b>Q88</b>	<b>How much political bias or political agenda do you think BodaBoda Talk Talk has?</b>						
	<i>Single Response</i>						
	A great deal	None at all	Refused to answer				
	Some	Don't know					
<b>Q89</b>	<b>How much religious bias or religious agenda do you think BodaBoda Talk Talk has?</b>						
	<i>Single Response</i>						
	A great deal	None at all	Refused to answer				
	Some	Don't know					



<b>Q90</b>	<b>Overall, how much do you trust the information that you hear on BodaBoda Talk Talk?</b>		
	<i>Single Response</i>		
	A great deal	None at all	Refused to answer
	Some	Don't know	
<b>Q91</b>	<b>What topics would you like BodaBoda Talk Talk to cover in its future episodes? [Only if struggling to think of anything prompt with 'some sort of news or how to get help with something from someone.]</b>		
	<i>Multiple response</i>		
	General news on what is happening here	How to register for aid	
	News on what is happening at home	How to get water	
	Finding people I have lost contact with	How to get food	
	The security situation here	The security situation at home	
	How to get shelter/accommodation or shelter materials	Communicating with people who are in a different place from me	
	Information about nutrition	The weather	
	Food prices	How to get healthcare/medical attention	
	Local crop/livestock prices	How to get help after sexual attack or harassment	
	How to get cooking fuel/firewood	How to replace personal documentation (ID, birth certificate)	
	How to access vocational training/skills	How to get transport	
	How to access education	How to get money/financial support	
	How to find work	Information about relocation	
	Other	Refused to answer	
	Don't know		
<b>Q92</b>	<b>For our last set of questions we just want to know some basic information about you and your household.</b>		
	<i>Text Display</i>		
<b>Q93</b>	<b>Were you born in South Sudan?</b>		
	<i>Single Response</i>		
	Yes	No	Don't know
			Refused to answer
<b>Q94</b>	<b>Which country were you born in?</b>		
	<i>Text</i>		
<b>Q95</b>	<b>What state were you born in?</b>		
	<i>Single Response</i>		
	Central Equatoria	Warrap	Upper Nile
	Eastern Equatoria	Northern Bahr el Ghazal	Jonglei
	Western Equatoria	Western Bahr el Ghazal	Don't know
	Lakes	Unity	Refused to answer
<b>Q96</b>	<b>Which state did you arrive here from? (or arrive to protection site from?)</b>		
	<i>Single Response</i>		
	Central Equatoria	Warrap	Upper Nile
	Eastern Equatoria	Northern Bahr el Ghazal	Jonglei
	Western Equatoria	Western Bahr el Ghazal	Don't know
	Lakes	Unity	Refused to answer
<b>Q97</b>	<b>What is the approximate date your arrived at protection site [DDMMYY, 888 DK, 999 Refused]</b>		

	<i>Numeric</i>					
<b>Q98</b>	<b>Sex (Do not ask. Observe)</b>					
	<i>Single Response</i>					
	Male			Female		
<b>Q99</b>	<b>How old are you? [check appropriate category below]</b>					
	<i>Single Response</i>					
	15-19	25-29	35-39	45-49	55-59	65+
	20-24	30-34	40-44	50-54	60-64	Don't know
	Refused to answer					
<b>Q100</b>	<b>What is the language/dialect that you speak most often at home? [do not prompt]</b>					
	<i>Single Response</i>					
	Acholi	Bari	Lulubo	Maadi	Toposa	
	Avukaya	Dinka	Lobgwari	Moru	Zande	
	Balanda	Diding'a	Lotuko	Nuer	Other	
<b>Q101</b>	<b>Other (specify)</b>					
	<i>Text</i>					
<b>Q102</b>	<b>What other languages/dialects do you speak if any?</b>					
	<i>Multiple Response</i>					
	Acholi	Bari	Lulubo	Maadi	Toposa	
	Avukaya	Dinka	Lobgwari	Moru	Zande	
	Balanda	Diding'a	Lotuko	Nuer	Other	
<b>Q103</b>	<b>Other (specify)</b>					
	<i>Text</i>					
<b>Q104</b>	<b>If someone sent you a letter, how much of it do you think you could read by yourself?</b>					
	<i>Single Response</i>					
	None of it	Some of it	All of it	Don't know	Refused to answer	
<b>Q105</b>	<b>Have you ever attended school?</b>					
	<i>Single Response</i>					
	Yes	No	Don't know	Refused to answer		
<b>Q106</b>	<b>What is the highest level of education you have received [read categories 1-7]</b>					
	<i>Single Response</i>					
	Some primary school			University graduate		
	Completed primary school			Religious education		
	Some secondary school			Other		
	Completed secondary school			Don't know		
	University student now			Refused to answer		
<b>Q107</b>	<b>Before you came here, were you employed outside the home?</b>					
	<i>Single Response</i>					
	Yes	No	Don't know	Refused to answer		
<b>Q108</b>	<b>What is your work back home?</b>					
	<i>Single Response</i>					
	Business			Farmer		
	Nomad			Aid worker		

	Education	Student		
	Government employee/Public service	Religious leader		
	Policy/military	Other		
	Skilled worker	Don't know		
	Unskilled worker	Refused to answer		
	Health worker			
<b>Q109</b>	<b>Do you own this business?</b>			
	<i>Single Response</i>			
	Yes	No	Don't know	Refused to answer
	<b>Thank you for your time and participation</b>			

## Annex II: Job Descriptions

### ► South Sudan: Humanitarian Project Manager

**Location:** Yida, South Sudan

#### Description

##### GENERAL FUNCTION

Internews is starting an exciting new project to meet the information needs of the more than 100,000 Sudanese refugees in Northern Unity, including in the Yida settlement, Ajuong Thuk Refugee Camp, and eventually Pamir camp, currently under construction. The Humanitarian Project Manager (HPM) will develop and implement the project, with substantial community involvement and critical humanitarian partnership building. The position will be based in Yida and Jam Jang, South Sudan for the duration of the project, with frequent travel between the two as required. The HPM reports to Humanitarian Coordinator and works closely with the HC on project planning and coordination.

##### ESSENTIAL DUTIES AND RESPONSIBILITIES

- Work closely with Internews staff, including the Chief of Party, the Humanitarian Coordinator and the Community Radio Director to design and implement a project which includes a community radio station run by and for refugees and host populations; a news bureau in one of the camps; subgrants with local partners; vocational training in journalism; and innovative ways of gathering and sharing information with the community.
- Work closely with UN agencies, humanitarian partners, and most critically, the local host and refugee communities to design the project set-up, including the location and building of the station.
- Manage the set-up and day-to-day running of the project, oversight of trainers, supervision of community correspondents and other staff.
- Provide overall management, vision, and direction of program, including budget management, ensuring all deliverables are met on time and to a high standard.
- Supervise journalism trainers, ensuring local community correspondents are well-trained on information gathering techniques, humanitarian communication, including Communications with Communities, behavior change communications, script writing, and technical aspects of mixing program content.
- Overall responsible for content review, to ensure all content is fair, accurate, independent and that it meets the needs of the communities.
- Design and oversee staff to implement innovative ways to ensure the content reaches the communities, including distribution of radio sets, building static listening posts, and setting up listening groups.
- Assist and oversee staff who manage dedicated listening groups, building the number of groups, listeners, and sites where pre-recorded programs are played.
- Reinforce and expand two-way communication channels and systems between humanitarian agencies, and local community groups and individuals.
- Manage and drive research activities (including surveys, focus group discussions etc.) to learn and build the program.
- Manage the project administration, HR, contracts, and finance.



- Manage the day-to-day operations of the site/project, including overseeing repair and maintenance, office/living accommodation, vehicles/quads, etc.
- Deliver regular (e.g., weekly M&E) program reports, newsletters etc., as well as archiving all audio material and scripts
- Liaise with donors and arrange site visits as required
- Lead on relationships with humanitarian partners (UN and NGO) to strategize about messaging; represent Internews in all relevant coordination fora and through bilateral interaction with key partners; maintain and update a database with relevant contacts.
- Explore new ways of engaging with communities and channeling their feedback to humanitarian service providers. Producing a weekly headlines document that is shared with NGOs to reflect community concerns.
- Produce multimedia materials (blog posts, photos, tweets etc.) from the project for external audiences; liaise with communications sections within Internews to promote the project.
- Collaborate with journalism trainers assigned to project and delivering training and regular mentoring.
- Produce emergency programs when needed.
- Share learning and building strategies across field bases where appropriate.
- Responsible for working closely with Country Risk Manager to build team safety and security.
- Understanding of and demonstrated commitment to upholding [Internews' Core Values](#).

#### QUALIFICATIONS

- Relevant university degree in media, communication, international development, or humanitarian sector
- Experience in leading projects, including budget management, reporting, and M&E
- Experience in leading and coordinating teams and staff
- Experience in Communication with Communities (CwC) projects, with a strong focus on the feedback loop from the communities into the humanitarian system
- A thorough understanding of the work of humanitarian and development agencies, including working within the UN cluster system and peacekeeping operations
- A solid background in journalism and/or communications for development
- Strong communication and diplomatic skills
- Proven ability to develop and monitor work plans and training plans
- Practical experience in establishing and operating training programs
- Experience living and working in Africa and/or conflict/post-conflict environments; experience in South Sudan desirable
- Ability to adjust to shifting political circumstances and create programming accordingly
- Sensitivity to cross-cultural dynamics in the workplace and experience supervising staff
- Must be self-reliant, resourceful, good problem-solver, good-humored, and flexible
- Ability to travel within and spend extended time in the field, with limited facilities, often under harsh conditions
- Fluency in English, Arabic a plus

### ► South Sudan: Humanitarian Liaison Officer

**Location:** Yida, South Sudan

#### Description

##### GENERAL FUNCTION

Internews is starting an exciting new project to meet the information needs of the more than 100,000 Sudanese refugees in Northern Unity, including in the Yida settlement, Ajuong Thuk Refugee Camp, and eventually Pamir camp, currently under construction. The Humanitarian Liaison Officer (HLO) will develop Internews' effectiveness in humanitarian programming and critical humanitarian partnership building. S/he will work closely with UN Agencies and humanitarian partners to help them communicate critical information to communities through multiple platforms, including a potential new community radio station. The HLO will work closely with communities to ensure they have a voice and a way to give their feedback on services provided. The position is based in Yida and Jam Jang, South Sudan for the duration of the project, with frequent travel between the sites as required. The HLO reports to Humanitarian Project Manager and works closely with the HPM on project planning and coordination.

##### ESSENTIAL DUTIES AND RESPONSIBILITIES

- Lead on relationships with humanitarian partners (UN and NGO) relevant to the two sites to strategize about messaging; represent Internews in all relevant coordination fora and through bilateral interaction with key partners; maintain and update a database with relevant contacts.
- Explore new ways of engaging with communities and channeling their feedback to humanitarian service providers. Produce a weekly headlines document that is shared with NGOs to reflect community concerns.
- Conduct one-to-one meetings with UN agencies and partner NGOs to assess current Communication with Communities needs and gaps, and to strengthen their overarching CWC strategies.
- Support agencies to have a better understanding of the communications tools and strategies they can deploy for improved community awareness, engagement, mobilization, and accountability by delivering presentations, training sessions and workshops.
- Support partners to operate in a more strategic and coordinated way to identify critical issues to pool together CWC and accountability resources for greater program impact.
- Provide capacity building support to senior managers, team leaders, and community mobilization teams to strengthen their knowledge of CWC techniques and tools.
- Identify multiple communications channels agencies could potentially employ to strengthen community engagement – outside of or alongside the Internews Humanitarian Information Service e.g., text messaging, posters, outreach workers, art installations, community dramas or songs - developing more space for agencies to have 'conversations with communities' and to respond better.
- Assist trainers in the capacity building of local community correspondents on information gathering techniques, humanitarian communication, including Communications with Communities, behavior change communications, script writing, and technical aspects of mixing program content.
- Manage the audio delivery processes and find innovative ways to expand these e.g., mobile phones, static speaker sites, mobile speakers etc.
- Manage dedicated listening groups, building the number of groups, listeners, and sites where the program is played.
- Attend agency meetings as needed.

- Ensure all deliverables are met on time to a high standard.
- Support research activities (including surveys, focus group discussions etc.) to learn and build the program.
- Deliver regular (e.g., weekly M&E) program reports and newsletters and liaise with donors as needed.
- Produce multimedia materials (blog posts, photos, tweets etc.) from the project for external audiences; liaise with communications sections within Internews to promote the project.
- Understanding of and demonstrated commitment to upholding [Internews' Core Values](#).

#### QUALIFICATIONS

- Relevant university degree in media, communication, international development, or humanitarian sector
- Experience in Communication with Communities (CwC) projects, and community accountability, with a strong focus on the community feedback loop into the humanitarian system.
- A thorough understanding of the work of humanitarian and development agencies, including working within the UN cluster system.
- A solid background in journalism and/or communication for development.
- Strong communication and diplomatic skills.
- Proven ability to develop and monitor work plans and training plans.
- Practical experience in establishing and operating training programs.
- Experience in designing manuals, training materials, campaigns, promotional items etc.
- Experience living and working in Africa and/or conflict/post-conflict environments.
- Ability to adjust to shifting political circumstances and create programming accordingly.
- Sensitivity to cross-cultural dynamics in the workplace and experience supervising staff.
- Must be self-reliant, resourceful, good problem-solver, good-humored, and flexible.
- Ability to travel within and spend extended time in the field, with limited facilities, often under harsh conditions.
- Fluency in English required

### ► South Sudan: Humanitarian Journalism Trainer

**Location:** Yida, South Sudan

#### Description

##### GENERAL FUNCTION

Internews is starting an exciting new project to meet the information needs of the more than 100,000 Sudanese refugees in Northern Unity, including in the Yida settlement, Ajuong Thuk Refugee Camp, and eventually Pamir camp, currently under construction. The Multimedia Journalism Trainer (MJT) works to build the capacity of South Sudanese and Sudanese refugee community correspondents in all aspects of radio-based and other media including but not exclusive to creating, writing and producing radio news, entertainment features, dramas, music shows, public service messaging and other content. The programming will have a strong public service element to increase effective engagement with the community and will coordinate closely with humanitarian agencies. As well as standard commercial broadcast techniques, you will also train people to use Communications with Communities techniques which may use many forms of media including exhibitions, public announcements, photography and internet based media. The MJT will have excellent mentoring and training aptitude, extensive experience in journalism and/or communications experience with a strong awareness of the needs of humanitarian work.

##### ESSENTIAL DUTIES AND RESPONSIBILITIES

- Identify potential community correspondents from the host and refugee communities, who have an aptitude for community journalism.
- Develop staff to produce news reports, news bulletins, programs, PSAs and features to professional standards.
- Train staff in the use of broadcast equipment to professional standards.
- Work as an editorial advisor.
- Organize workshops and train radio reporters, humanitarian program producers, and station production staff with limited experience on a variety of topics, with special emphasis on content, production and radio station management.
- Assist in development and implementation of radio station policies, style guides, structures, and general operating procedures to ensure smooth and professional running of the station. Train station management staff in these procedures and ensure adherence to same.
- Travel between camp locations on a regular basis to provide necessary guidance and oversee daily operations and programming schedules of the radio station and news bureau.
- Have a flair for community engagement allowing communities to have a voice.
- Assist in the development of station identity/branding.
- Assist in all Monitoring & Evaluation aspects of the project, including training reports and plans.
- Coordinate with Internews partner organizations and other NGOs to facilitate creative program sharing and collaboration.
- Work extensively in the community to increase community participation in radio programming.
- Contribute to the wider communications for the project as a whole with excellent writing and communications skills.
- Contribute to the Internews training material database with all relevant material developed during the project, and assist in maintaining the database.
- Understanding of and demonstrated commitment to upholding [Internews' Core Values](#).



## QUALIFICATIONS

- Relevant degree in media, communications, journalism, international development, or humanitarian sector
- A solid background in journalism and/or communication for development
- Experience in broadcasting for audiences including news, entertainment, sports, drama and music programming; experience from other countries/regions to ensure sharing of best practices to an international standard
- Fluency in digital editing software, such as Adobe Creative Suite, Final Cut, or equivalent.
- Experience in leading and coordinating teams and staff – often with no or limited experience in journalism or reporting
- Experience in Communication with Communities (CwC) projects, with a strong focus on the feedback loop from the communities into the humanitarian system
- An understanding of the work of humanitarian and development agencies, the UN system and Peacekeeping operations
- Strong communication and diplomatic skills
- Proven ability to develop staff and mentoring programs
- Practical experience in planning and operating participatory training programs
- Experience of living and/or working in conflict/post-conflict environments
- Ability to adjust to shifting political circumstances and create programming accordingly
- Sensitivity to cross-cultural dynamics in the workplace and experience supervising staff
- Must be self-reliant, resourceful, good problem-solver, good-humored, and flexible
- Ability to travel within and spend extended time in the field, with limited facilities, often under harsh conditions
- Must be extremely self-reliant, and able to live in very difficult conditions, including shared living quarters, excessive heat, restricted movement, and enforced security protocols
- Fluency in English and Arabic required
- South Sudanese and Sudanese nationals highly encouraged to apply

## ► South Sudan: Community Correspondent

**Location:** Bentiu POC, UNMISS

**Supervisor:** Humanitarian Project Manager-PoC Sites

### GENERAL FUNCTION

As part of its response to the current crisis in South Sudan, Internews launched a Humanitarian Information Service (HIS) in Bentiu, Bor, Juba and Malakal POCs for people who have been affected and displaced by the current conflict and currently reside in the “Protection of Civilians” (PoC) area. Internews will produce programs to be played on speakers at various locations inside the PoC, to provide reliable and useful information for everyone.

The Community Correspondents will be trained as senior correspondents in the PoC area. They will work with a resident Journalism Trainer/Project Manager to generate program ideas, record, interview, write, translate, present and produce public announcements and feature stories into daily programs.

### MAIN DUTIES AND RESPONSIBILITIES

- Be the main person responsible for the creation of the humanitarian program in Bentiu PoC
- Contribute to general ideas/topics for feature stories and development of non-news programs, such as health, water and sanitation, civic education, peace and reconciliation, etc.
- Gather and verify information through interview, observation, and research
- Present, edit and produce content for the Humanitarian Information Service on deadline.
- Submit daily audio and written material;
- Be trained to handle production equipment carefully and keep them in good condition and report any faults immediately to Team Leader
- Document community opinions and feedback through SMS messages, written questions, feedback to community correspondents, and outreach workers etc.,
- To help compile and filter community feedback to Internews and the relevant humanitarian organization.
- Support the development and to facilitate community listening groups to help gather feedback.
- Gather information from community after broadcasts in one to one meetings, and focus group discussions.
- Lead and support reporting of ongoing activities to the Internews M&E Officer.
- Perform any other duties as assigned by the supervisor.

### QUALIFICATIONS

- Prior experience as a correspondent
- Fluency in English and Nuer
- Fluent in the use of Microsoft Office package: Excel, Word, Power Point
- Self-motivated and able to work in a fast-paced, deadline-driven environment

- Ability to work in a team and independently
- Strong understanding of and commitment towards editorial values of the project

#### HOW TO APPLY

- Write a short cover letter
- Remember to include a telephone number so we can contact you
- Include your CV
- Come to the Internews Bentiu officer to deliver your cover letter and CV by March 3rd, 2017

## ANNEX III: MOU with Partner Agency



Memorandum of Understanding between  
The Office of the United Nations High Commissioner  
for Refugees (UNHCR)



and

*Internews*

On the implementation of a Humanitarian Information Service (HIS)  
For refugees and host populations in Yida, Ajuong Thok and Pamir in Unity State, South Sudan

### ► A. Preamble

- 1 This Memorandum of Understanding (hereinafter “MoU” or “Agreement”) represents an enhanced commitment to the strategic partnership between the Office of the United Nations High Commissioner for Refugees (UNHCR) and Internews, hereinafter collectively referred to as “the Parties” and individually as “a Party”. It has been developed in recognition of the respective mandates, responsibilities, strategic objectives and mission statements, as well as the history of collaboration between the two organizations.
- 2 Internews is an international, non-profit organization whose mission is to empower local media worldwide to give people the news and information they need, the ability to connect and the means to make their voices heard. Internews has partnered with UNHCR to provide critical life-saving information via community radio to refugees around the world, including for Darfuri refugees in Goz Beida and Irimi, Chad, and for Somali refugees in Dadaab Refugee camp in Kenya. UNHCR and Internews have previously entered into numerous IMPLEMENTING PARTNER BIPARTITE AGREEMENTS in Iriba and Goz Beida, Chad from 2008-2012, and in Dadaab, Kenya in 2013.
- 3 UNHCR, on the basis of its Statute of 1950, the 1951 United Nations Convention relating to the Status of Refugees and subsequent resolutions of the United Nations General Assembly, is mandated to provide international protection, assistance and solutions to refugees and other categories of persons of concern and to prevent and reduce statelessness.
- 4 UNHCR and Internews together commit to continue upholding the rights of refugees, internally displaced persons (IDPs) and other persons of concern to UNHCR (hereinafter “PoCs”) and affected communities through partnership in Humanitarian Information Services, including Accountability with Affected Populations (AAP) and Communication with Communities (CWC) activities.
- 5 This MoU applies to the most substantive areas of the Parties’ collaboration and outlines current and future priority areas for cooperation where the respective and complementary tools, capacities and expertise of the two organizations can be optimized and assistance towards persons of concern to UNHCR improves. As such, it constitutes the basis for the further strengthening of a strategic and operational partnership between the two organizations.



## ► B. Purpose and Scope

- 6 The purpose of this MoU is to further institutionalize the existing cooperation between the Parties.
- 7 UNHCR and Internews are committed to further strengthening the strategic relationship between them, at the global, regional and national levels, and agree to collaborate in the following areas:

Internews will design and implement a Humanitarian Information Service (HIS) project to meet the critical information needs of the refugees from Sudan, as well as the South Sudanese host populations, in Yida, Ajuong Thuk and Pamir camps, located in the northern part of Unity State, South Sudan. The project will include the establishment of a community radio station, at a location to be determined in consultation with UNHCR, the community, and other implementing partners. The project will also include a “bureau” office in the alternate location and will connect with a community radio station in the Nuba mountains, to establish a strong information flow between all three locations. The overall goal of the HIS Project is to provide essential life-saving information that informs, protects, empowers, facilitates dialogue and affects behaviour change in the target audiences of predominantly Sudanese refugees in South Sudan; and to assist the humanitarian sector to be more effective by enabling communities to better understand aid operations, access relief services and communicate with humanitarian agencies.

The project seeks to: 1) Provide target audiences with relevant and regular community and humanitarian information through community radio broadcasts produced in Yida and Ajuong Thuk; 2) Foster community participation in the local radio broadcast, including through listening groups, community advisory boards, journalism clubs and other active community engagement activities; 3) Recruit and train local community correspondents in radio production, technical and administrative skills to produce engaging, accurate and independent content by and for the host and refugee populations; and 4) Ensure quality and quantity of humanitarian content and community feedback through a Humanitarian Liaison component to establish a two-way communication flow between target communities and humanitarian agencies.

As part of this partnership, Internews will:

- Recruit, hire, deploy and supervise appropriate staff, including an international project manager, a Humanitarian Liaison Officer, journalism trainers, and national staff from the refugee and host populations to work as community correspondents, information officers, and administrative positions.
- Coordinate closely with all UN agencies and implementing partners on project design and implementation.
- Meet regularly with community leaders, local CSOs, and other officials and local agencies, to ensure the project is developed and continues, as accordingly to the needs and expressed desires of the community, to the extent possible.
- Design and construct a community radio station, together with UNHCR support, as detailed below.
- Procure and install necessary radio station supplies and equipment, including for studio and bureau office, including mast and power.
- Partner with appropriate agencies for various project components, including, for example, the vocational training center, the local journalism club, current information kiosks, etc.
- Partner with local partner NRRDO to facilitate information exchange from their station in Kauda to the station to be built in Yida or Ajuong Thuk.
- Work with UN agencies and implementing partners to utilize the radio station and other information interventions to ensure true two-way information flows.
- Conduct research and community-centered M&E to assess impact and progress, and refine project implementation as appropriate.
- Ensure project is first and foremost responsive to the needs of the community and acts as a voice to represent community concerns, feedback, issues, and interests.

As part of the partnership, UNHCR will:

- Provide a vehicle for project use in Yida and Ajuong Thuk
- Provide accommodation for 1 international and 1 national staff in Yida, and 1 international and 1 national staff in Ajuong Thuk
- Provide access to meals on the UNHCR compound
- Provide office space in Ajuong Thok camp, Jam Jang, and Yida for project staff to operate from
- Support for constructing community radio station, potentially in collaboration with the vocational training center
- Provide fuel for vehicles and generator
- Share security information and reports as appropriate
- Allow the radio station to operate independently, and as a voice for the community, including holding agencies accountable to the populations they serve
- Recommend the project for funding in the next allocation of resources
- Provide letters of support for other potential funding partners, such as BPRM or OFDA

## ► C. Modalities of cooperation

- 8 The implementation of activities under this Agreement by UNHCR and Internews will be carried out in accordance with each organization's applicable regulations, policies and procedures. Each Party shall bear its own costs and expenses generated as a result of this Agreement or any project initiated under this Agreement, unless otherwise specifically agreed by the Parties.
- 9 *To be included in MoUs with current UNHCR international IPs*  
[Specific Project Partnership Agreements at country level may be entered where such collaborative efforts involve contribution of funds by UNHCR. Funding of projects under the present Agreement shall be subject to sufficient budget funds and shall be made in accordance with the budgetary provisions applicable to each Party.]
- 10 Both Parties will disseminate this MoU to their respective offices and field operations and will take steps to promote implementation, including through providing field operations with appropriate guidance.
- 11 The Parties designate one senior lead who takes responsibility for the overall vision, strategic direction and delivery of this partnership; for Internews, [*name, title*], Humanitarian Director in South Sudan, and for UNHCR, [*name, title*]. They also designate functional leads to take responsibility for delivering different components of this partnership in their respective areas as required.
- 12 The Parties agree to meet at least at least twice per year to report on the implementation of activities under the Agreement and any pertaining action plans, review and assess the progress of such implementation when necessary and propose any revisions and amendments.

## ► D. General provisions

- 13 This MoU shall enter into force on the date of its signature by the duly authorized representatives of the Parties. It may be terminated by either Party by providing the other with prior written notice and can be modified in writing at any time by mutual consent of the Parties.
- 14 The Parties will use their best efforts to settle amicably any disputes or controversy arising out of this MoU. Any such dispute or controversy which is not settled amicably may be referred by a party to arbitration in accordance with the UNCITRAL Arbitration Rules then obtaining. The parties shall be bound by any arbitration award rendered as a result of such arbitration as the final adjudication of any such dispute or controversy.
- 15 Nothing in or relating to this MoU shall be deemed a waiver, express or implied, of any of the privileges and immunities of the United Nations, including its subsidiary organs and /or of UNHCR (as a subsidiary organ of the United Nations).

## ANNEX IV: Terms of Reference for Community Advisory Board

The Advisory Board (AB) of the Ajuong Thok Radio Station, managed by Internews, is a volunteer group of interested listeners and community members who meet monthly to gather public comments and advise as to whether the programming of the radio station meets the specialized information needs of both the host community and the refugee community.

The AB reviews the programming goals established by the station, the service provided by the station, and the significant policy decisions rendered by the station, and assesses whether the programming and other policies of the station are meeting the information needs of the communities served by the station. The AB deliberates independently of station management determining its own agenda and electing its own leadership. **The AB is an advisory body only and is not authorized to exercise any control over the radio management or operations.** The AB conveys its findings and recommendations based on public input to the Station Manager and Internews.

### ► A. Board of Advisors Members and Members selection

The AB members are selected within all stakeholders through a series of consultations. The AB exists to support the station on behalf of the community. It supports and keeps the station focused on its values and mission. The board also plays an important role in the sustainability of the station. Board members give their time and expertise, and they can help the station manager to truly reflect the voices of the community on the radio. The members of the Advisory Board reflect the diverse characteristics and views of people in the community (with ethnic diversity, age, and gender balance).

#### Breakdown of the Advisory Board Membership:

- 1 Two members of the Refugees community (male & female)
- 2 Two members of the host communities (male & female)
- 3 One member from the local government (Payam)
- 4 Two members from the youths of host communities (Yida and Jamjang) (male & female)
- 5 Two members from the youth refugees communities (Yida and Ajuong Thok) (male & female)
- 6 Two members from the refugee women groups (Yida and Ajuong Thok) (female)
- 7 Two members of the host community women groups (female)
- 8 One station staff member

The members of the Advisory Board have a mandate of 6 months, after which new board members are selected. Each board member can suggest his/her successor, but the ultimate decision is made by the Internews in consultation with the community members.



The criteria used to select the AB members are the following:

**Spirit:** All members of the board must share a spirit of service to the community.

**Balance:** Membership must reflect the station's community with a balance of:

- Men and women
- Both the refugee and host community representatives
- Various community organizations and interests
- Different ages and ethnicities

**Focus:** The purpose of the board is clearly defined. Efforts will be made to assure that selected members will not try to use the Radio Station or the Board for personal gain.

**Commitment:** All board members must believe firmly in the mission and goals of the station.

**Capacity:** All board members must be willing to share and expand their knowledge and expertise (legal, administrative, financial and etc.) on behalf of the station.

**Accessibility:** All board members must make time to attend meetings and work on tasks and issues at other times.

**Inspiration:** All board members must be willing to make reasonable suggestions on how the radio station can best achieve its goals.

## ► B. Roles and tasks of the Advisory Board

The Advisory Board meets once a month and performs the following tasks:

- Suggest guidelines for program production;
- Provide feedback on content and programming;
- Prepare an annual report about the station's achievements, challenges and lessons learned;
- Mediate if necessary to solve conflicts within the station and the host community/refugee community;
- Make sure that the voices of the community are truly reflected on the radio;
- Act as the representatives of the radio station in their own community and as representative of their communities in the board;
- After year 1, work with Internews on the design of fundraising and business development opportunities and strategies (including advertising) for the transition of the radio to a community radio station;
- After year 1, work with Internews on the transition of the radio to the community;
- Support the radio station staff on all matters related to the well functioning of the radio station.

① The Board Chairperson duties are:

- a. Call for the AB meetings once a month;
- b. Develop the agenda for each board meeting with input from the station manager and other AB members;
- c. Chair each board meeting and encourages discussion;
- d. Coordinates between the advisory board, the station manager, and Internews;
- e. Regularly visits the station to meet with the station manager and the reporters;
- f. Acts as a spokesperson to the community on behalf of the advisory board.

② The Board Secretary duties are:

- a. Types and distributes the agenda for each board meeting
- b. Prepares and distributes board meeting minutes (a typed report on the agenda, discussions, and decisions reached at each board meeting)
- c. Keep track of action items and follow up on their implementation
- d. Assists the board chairperson with correspondence

③ All Board Members abide by:

- a. Attend board meetings on time
- b. Provide feedback and support
- c. Learn and participate in the accountability to affected population mechanisms in place
- d. Review performance of the board and the radio station
- e. Engage in discussions and take commitments to the board and station seriously
- f. Support the Station Manager and Internews in the management of the Radio Station.

## ► C. Advisory Board rules of conduct

- All decisions of the Advisory Board are made by a majority of 50%+1.
- In the first meeting of the Advisory Board after re-election, the AB elects: the Board Chairperson and the Board Secretary.
- All AB meetings must have an agreed agenda with a list of topics to be discussed during a meeting. Each topic is assigned a number of minutes for discussion. The agenda is written several days before each meeting, using recommendations from board members and the station manager. The agenda for each meeting is approved at the beginning of the meeting.
- The Chairperson prepares and follows the agenda, and keeps each meeting orderly. The chairperson makes sure that everyone gets a fair chance to speak and offer opinions.
- The AB Secretary takes the minutes of the meeting as a written record of the discussions and of the final decisions made

in the meeting. The board secretary takes notes during meetings and types the minutes afterward. The secretary gives a copy of the previous meeting's minutes to each board member before the next meeting. The minutes must be read and approved by the board to be sure that they accurately represent their discussions and decisions.

- All board members must behave in a professional and respectful manner during meetings. This means using appropriate tones and words, not interrupting others and accepting different viewpoints. It also requires graceful acceptance of group decisions that contradict one's own opinion.
- If an AB member is not present to the AB meetings for more than 3 times, his seat will be given to another person to replace the absentee.
- The AB can vote an AB member out with a vote of 50% +1 if the board member violates any of the principles listed in this document.

## ► D. Guiding Principles of the Advisory Board

Although the AB can help mediate and solve conflicts at the radio station, advisory board behavior can also *cause or contribute* to conflicts at the station. To prevent this kind of conflict, board members will:

- 1 Realize that the station manager is responsible for the daily operation of the station, not the AB. If the AB or an individual board member becomes too involved in the station they will no longer be perceived as neutral or independent. If conflicts arise that require the board's mediation, it is less likely that the board will be able to resolve them successfully.
- 2 Welcome feedback and input from station staff and volunteers. Radio station staff members (paid and unpaid) must feel that the board values their experience and views on the station's progress and programming. If the board makes decisions exclusive of the staff, this will reduce staff enthusiasm for their work. The staff may stop working toward progress, which has a direct impact on the sustainability of the station.
- 3 Avoid conflicts of interest. The board's purpose is to safeguard the station's independence, not to jeopardize it. The board implements a strict policy against conflicts of interest, favoritism, and nepotism.
- 4 The Board of Advisors recognize that the Radio Station acts according to the following Editorial Principles, and it will, under no circumstances, try to violate or change those principles:
  - All information broadcasted on the radio should be accurate
  - All information broadcasted on the radio must come from credible sources
  - Facts broadcasted on the radio should be verified by two or preferably three sources
  - All opinion and reported speech broadcasted on the radio must be attributed
  - All points of view broadcasted on the radio should be represented – all those involved or affected by an item must be given an opportunity to contribute
  - All decisions about broadcasted material, music, adverts and PSAs are made independently without influence from any one individual or organization

- No material must be broadcast on the radio if it includes:
  - Propaganda for war
  - Incitement of imminent violence
  - Advocacy of hatred that is based on race, ethnicity, gender or religion
  - Political views on the situation in South Sudan or in Sudan
- The radio station staff and Internews retain all rights at all times to refuse to broadcast interviews or programs based on this policy.



## ANNEX V: Humanitarian Radio Editorial Guidelines



### ► Editorial Guidelines Nile 98 FM – Malakal, Upper Nile State

Updated: May 10, 2015

Nile 98 FM is a community radio station that broadcasts to people living in the POC site at Malakal and to communities living in Malakal town and the surrounding villages and informal sites where people have been displaced from their homes. The radio station produces news, information and entertainment programs – which includes humanitarian information using the CWC principles developed by Internews in South Sudan. Nile FM will produce humanitarian programs as well as PSAs, which are a significant part of the station's general output.

The Nile 98 FM **News & Program Editor** is responsible for the station's general output, including news, general information and entertainment programs. The **Malakal Project Manager** works closely with the Nile FM programming team to produce the more in-depth humanitarian programming and PSAs which are developed based on the communities need for information and following engagement with humanitarian organizations. This programming is then provided to the News & Program Editor for inclusion in the daily rundown.

#### Workflow:

- 1 Broadcast Journalists from the news and program teams will produce program material. This includes news bulletins, features, BBTT, HIS programs, PSAs etc. They will be advised by the radio trainer and CWC Advisor.
- 2 The News & Program Editor will edit all news bulletin and program material. The TRC Network Editor will have final editorial sign-off for all news material.
- 3 The Malakal Project Manager will review all humanitarian programming and material for broadcast. The Malakal Project Manager will work closely with the News & Program Editor – who has final editorial sign off. All humanitarian programming is part and parcel of Nile FM and will be incorporated into the broadcast schedule. Generally speaking, this might be a special 20-minute program each day on POC issues (BBTT for radio) and PSAs.
- 4 The News & Program Editor will be responsible for and have final editorial sign-off for all program material – including humanitarian programming, entertainment, drama, sport, and music. He/she will be advised by the radio trainer and CWC Advisor. The News & Program Editor will work closely with the Malakal Project Manager.

#### Broadcast Editorial Principles – Nile 98 FM

- All information broadcast should be accurate
- All information must come from credible sources
- Facts should be verified by two or preferably three sources.
- All opinion and reported speech must be attributed
- All points of view should be represented – all those involved or affected by an item must be given an opportunity to contribute

- All decisions to broadcast material, music, adverts, and PSAs are made independently without influence from any one individual or organization
- No material must be broadcast if it includes:
  - ▶ Propaganda for war
  - ▶ Incitement of imminent violence
  - ▶ advocacy of hatred that is based on race, ethnicity, gender or religion

#### News Bulletin and Program Daily Routine

The News & Program editor will lead the morning production meeting. It will cover news stories and program items as well as general information items in other programs. This meeting should include all correspondents so they are aware of the plans for the day and can share tips and production ideas.

#### The Production meeting should cover:

- 1 Suggestions for new stories of the day, updates on previous stories, item ideas for programs and the HIS program stories of the day
- 2 Provisional news running order, top lines and treatment of stories
- 3 Allocation of stories to reporters and advising them on story treatment

#### The News & Program Editor then:

- 1 Sends a list of story topics to TRC Network Editor
- 2 Throughout the day the News & Program Editor:
  - Checks the internet for breaking and developing stories
  - Calls contacts on upcoming stories
  - Plans the news and production diary
  - Advises correspondents as needed

#### When reporters return and have written their stories the News & Program Editor:

- 1 Edits the news scripts, news program item scripts and clips.
- 2 Sends scripts and clip transcripts to TRC Network Editor

#### TRC Network Editor recommends changes and approves final draft for transmission

## ► Editorial Guidelines during Periods of Insecurity

The nature of live radio means that there is often unrestricted live access to the on-air microphone in all types of programming. When there are security concerns it may be advisable to have more editorial control in certain areas and have tighter controls on what and who, we put to air live.

The Country Risk Manager and Senior Staff in Juba will decide the alert level, in consultation with the Expert Staff on the ground. Staff are to adhere to the following guidelines, based on the declared Alert Level.

### Ideal Expert Staffing in Malakal Nile FM:

- 1 **Overall Project Manager** – This position reports to the Humanitarian Coordinator.
- 2 **Station Editor** – The editor reports to the TRC Director.
- 3 **Journalism Trainer** – The scope of work for this position is decided by the Training Director, Malakal Project Manager, Humanitarian Director & TRC Director prior to posting. This position reports to TRC Director, in close coordination with the Project Manager. During Alert Level Amber and Red, this position may not be staffed.
- 4 **CWC Technical Advisor** – This position reports to the Humanitarian Coordinator. During Alert Level Amber and Red, this position may not be staffed.

## ► ALERT LEVEL YELLOW (Medium Risk):

**The normal live broadcast schedule will remain in place.**

### For general information and entertainment programs:

- Presenters must rigidly stick to the program running order.
- Topics covered will remain the same – but during factual segments, presenters must not divert from the approved item script.
- Live phone calls are permitted where they relate to general conversation.
- Presenters must take care that no conversations about the current security situation take place. Leave all political and current affairs subjects to the news programs.

### For Humanitarian Information Programs:

- The Project Manager will attend the radio news meeting
- A programming production meeting will be held after the daily news meeting, the production team must be aware of the news plan and news events for the day.
- Stories that appear as one-off news stories can be developed by the team to develop more detailed discussion, PSAs, features, drama etc., using a CWC approach.

### News Bulletins & Programs

- The Humanitarian Project Manager will notify TRC Managing Editor about the current security situation
- TRC will put in place extra editorial support

- When covering stories about the security situation all interviews should be pre-recorded and no callers should be put live to air.

### Staff & Movement:

- As many re-locatable staff may be onsite as needed for optimal programming/as space allows. To be determined by CRM, TRC Director, and Humanitarian Director.
- Movement inside humanitarian hub, POC proceeds as normal; movement in town or upriver on clearance of CRM only.

## ► ALERT LEVEL AMBER (High Risk): Civil disturbance/General threat and ALERT LEVEL RED (Severe Risk): Increased unrest/Indirect or Direct threat

*The following editorial rules apply [in amber and red levels]*

**There will be more editorial control and tighter controls on what and who is put to air live.**

### For general information and entertainment programs:

- Presenters must rigidly stick to the program running order.
- Topics covered will remain the same – but during factual segments, presenters must not divert from the approved script.
- No callers live to air. Instead, take calls off air and read messages as you would a text message – this includes all music requests and personal greetings.
- Speech content should stick to non-controversial topics. Leave talk about the current crisis to the news and recorded HIS programs
- For general non-controversial topics live studio guests/experts can still be put to air
- Music playlists should be planned before broadcast. A presenter needs to make sure none of the tracks they are going to play have lyrics that refer to any groups involved in fighting, political parties or political & military leaders, incite mobilization, action or undue allegiance.
- Ensure there are no languages on air that are not understood by the majority of the population; and/or ensure each broadcast is repeated exactly the same in the multiple languages and that listeners are informed as such.

### For Humanitarian Information Programs:

- The Project Manager will attend the radio news meeting
- A production meeting will be held after the daily news meeting, the production team must be aware of the news plan and news events for the day.
- Stories that appear as one-off news stories can be developed by the Programming Editor and team to develop more detailed discussion, PSAs, features, drama etc., using a CWC approach.
- All content needs editorial approval by Malakal Project Manager or Humanitarian Coordinator in Juba, including -PSAs, BBTT programming, and humanitarian POC stories. The program needs proper editorial planning and oversight before presenters and guest are allowed on air.



- Arabic scripts to be read and proofed by Arabic speaker/reader. If this skill is not available in Malakal, this person must be identified from Juba and remote editing provided.
- All guest interviews should be prerecorded (apart from established known guests like MSF who have a regular slot)
- Getting community voices is critical. Where possible correspondents can speak to existing contacts in the POC (leaders, youth groups, and other known groups).
- Correspondents go to the POC and speak to the general public only when the Project Manager has assessed that it is safe (staff and agencies will help to make this decision).
- Community voices should be gathered daily when it is safe to ensure that their voices are included on peace messaging / greetings etc.
- Prepare appropriate PSAs and other content that are responsive to the situation. Includes peace messaging, health information or humanitarian information about the environmental event.

#### News Bulletins & Programs

- The News & Program Editor will notify TRC Managing Editor about the current security situation
- TRC will put in place extra editorial support
- If a story is about the current security situation the News & Program Editor must consult with TRC Managing Editor/ Project Director before allocating resources and covering the story. They will agree on an editorial line and story treatment
- All news and news program scripts will require final approval from TRC Managing Editor/TRC Director.
- Arabic scripts to be read and proofed by Arabic speaker/reader. If this skill is not available in Malakal, this person must be identified from Juba and remote editing provided.
- When covering stories about the security situation all interviews should be pre-recorded
- Take extra steps to ensure content is balanced, such as measuring the length of clips for each side or always stating attempts were taken to reach the opposing side.
- No callers live to air. Instead, take calls off air and write down the comments. Do not read all messages – instead after editorial approval read a selection that provides a fair/balanced representation of the views raised on any issue.
- All guest interviews should be prerecorded
- The decision to run live or pre-recorded bulletins should be made on a day by day basis. It is preferable to read live, especially when there are rapidly changing news events.

#### General preparation:

- Be aware of self-censorship. Information is critical
- Increase on-air monitoring to provide constant feedback to live programming staff.
- Revise program schedule to cater for curfews or staff safety. Inform listeners in any change of schedule.
- Appoint overnight staff if needed to ensure someone can always broadcast in an emergency.
- Engage with authorities about the role of independent media and the importance of radio in times of conflict.
- Complete security sit-rep on daily basis

- Review emergency shutdown procedures (See SOPs), and practice response. Ensure staff understand how to disable station equipment so that it can't be utilized by anyone who might take control of the station.
- Ensure sources/numbers etc are up to date for the nature of the crisis situation.
- Review staffing, schedules to adjust content/expertise to address the situation.

#### Staff & Movement:

- From 1 to a maximum of 3 re-locatable staff may be onsite. To be determined by CRM and COP.
- If only one re-locatable staff onsite – extensive news editing support provided by Juba office.
- Movement inside humanitarian hub as normal
- Movement inside POC; in town or upriver on clearance of CRM only.
- POC residents restricted from movement to/from hub as determined by expert staff on site together with CRM

#### ► ALERT LEVEL BLACK (Pre-evacuation/evacuation):

##### As above – in addition:

- Station on automatic – messages to be played as required.
- Staff on standby to shut down and evacuate
- News headlines written and ready in Juba based on staff and other reports.
- Absolutely no live programming unless to broadcast emergency messages as approved by Juba.
- All re-locatable staff evacuated if possible; in hibernation if movement is not possible.

##### If hostile forces enter or are in close proximity to the station, the following guidelines apply:

If advanced warning that hostile forces entering town is eminent, determine with CoP and senior management if station must close. If so:

- Disable station equipment by switching off and disconnecting power cables, transmitter and microphones
- Either take transmitter with you if possible, or put in predetermined safe location. If no other option, destroy it.
- For remaining equipment, lock it up and store it as best as possible.

If station will continue broadcasting, determine with CoP and senior management if content must be curtailed.

- Play music only if no other content is deemed safe
- Broadcast peace messages and other content for psycho social comfort
- Minimize staff to essential personal only

**If people are applying pressure for you to broadcast something against your will:**

- a. Remain calm and polite
- b. You should first offer to record whoever wants to speak, rather than live broadcast. That way you remain in control.
- c. If they demand to be given the microphone or demand you go live with a statement written by someone else, you should comply.
- d. Start by saying the station has been asked/forced/coerced to read the communiqué and say by whom.
- e. Read the communiqué in a neutral tone of voice.
- f. When you have read it, repeat that the station has been asked/forced/coerced to read the communiqué and say by whom. Use your own judgment when it comes to your choice of words depending on the threat or your perception of the seriousness of the threat.

**If communications with Internews management is not possible:**

- a. Use your best judgment. Your life comes first. Make the decisions that will save your life and those around you.

## ANNEX VI: Declaration of Principles on the Conduct of Journalists

Adopted by the Second World Congress of the International Federation of Journalists at Bordeaux, 25-28 April 1954 and amended by the 18th IFJ World Congress in Helsingör, 2-6 June 1986. This international declaration is proclaimed as a standard of professional conduct for journalists engaged in gathering, transmitting, disseminating, and commenting on news and information and in describing events.

- 1 Respect for truth and for the right of the public to truth is the first duty of the journalist.
- 2 In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right of fair comment and criticism.
- 3 The journalist shall report only in accordance with facts of which he/she knows the origin. The journalist shall not suppress essential information or falsify documents.
- 4 The journalist shall use only fair methods to obtain news, photographs, and documents.
- 5 The journalist shall do the utmost to rectify any published information which is found to be harmfully inaccurate.
- 6 The journalist shall observe professional secrecy regarding the source of information obtained in confidence.
- 7 The journalist shall be aware of the danger of discrimination being furthered by the media, and shall do the utmost to avoid facilitating such discrimination based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national or social origins.
- 8 The journalist shall regard as grave professional offences the following: plagiarism; malicious misrepresentation; calumny, slander, libel, unfounded accusations; the acceptance of a bribe in any form in consideration of either publication or suppression.
- 9 Journalists worthy of that name shall deem it their duty to observe faithfully the principles stated above. Within the general law of each country, the journalist shall recognize in professional matters the jurisdiction of colleagues only, to the exclusion of every kind of interference by governments or others.



## ANNEX VII: “Radio in a Box” Equipment list

There are many options to consider when deciding what broadcast technology you might choose to use to establish your Humanitarian Radio station. First Response Radio is a company that specializes in “radio in a box” equipment, fitting everything you need into two easily transported 23kg suitcases. See below their standard equipment list for a 600w transmitter that would broadcast to a radius of 15-20km. If the station is positioned in the center of the affected community, this can reach a very large group and would, for example, adequately serve the 500,000 refugees in Dadaab, Kenya. Please reference Part II of this Humanitarian Radio Module to see actual equipment lists for Nile FM and Jamjang FM.

### Rapid Response Radio Unit - “Radio in a Box”

Standard equipment kit includes the following:

Studio in a suitcase (20kg):

- Everything needed to record or broadcast live radio programs
- 7 channel mixer, CD player, digital recorder and laptop (play-out and recording software included)
- Fits into standard wheeled Samsonite suitcase
- Includes spare laptop and extra field recorder

600W FM transmitter (20kg):

- Packed in a rugged 4 rack unit wheeled Gator flight case
- Single dipole antenna and cables included in separate padded case
- Able to cover up to 20 km

Optional equipment:

- 2kw Honda Generator

Stockpile of Radios:

- 1000 wind-up radios
- Has AM/FM/SW bands
- Includes built-in flashlight

## ANNEX VIII: Audio Editing Software

These days, there is an abundance of audio editing software options available to you. Many of the options use a standard waveform editing tool, some include multitrack options, and some have fancy tools to “clean up” your audio.

Which program you choose depends on a couple of things:

- **Your budget:** while there are a number of wonderful free options available, if money is no obstacle, you might consider using one of the well-known paid software options that might better suit your needs.
- **Usability:** Ideally, the program you choose will be easy to use and quick for your correspondents to learn. If you’re responding to a humanitarian crisis, you don’t want to be wasting valuable time learning complex editing programs when there are many intuitive and easy to learn alternatives. Look for programs that mimic common computer shortcuts (such as the CTRL copy, paste and delete functions) and that are able to accept and save in a number of common media formats to allow you to save both a broadcast copy and a compressed version of recordings to allow for easy web posting.
- **Tools:** While all of these editors can handle simple edits that will allow your students to quickly learn to edit a basic news clip for example, you may choose to teach more advanced editing techniques to your Correspondents to create feature documentaries or music editing. Make sure the program you choose is not so complex to be intimidating for beginners, but also has enough tools to suit the needs of your Correspondents as they grow.
- **Industry standard:** while it’s not compulsory, you may choose to use the audio editing software commonly used by the professional media outlets in your country or region. This will give your Community Correspondents a head start if they choose to progress into a long term media career.

See below a number of easy to use programs that are popularly used in community, humanitarian and professional radio projects around the world.

### ► 1 – Audacity

<http://www.audacityteam.org/>

\$\$\$ - FREE

Audacity is a free, open source audio editing software that is a great place for beginners to get a start. The program has an extremely friendly user interface with a whole host of features to enable you to edit audio files quickly and easily. You can easily edit a single audio track, splice different audio tracks together and edit numerous tracks at the same time with the multitrack function. Sound effects such as reverb, echo, pitch shift and noise reduction are all included in the basic program. A number of plugins are available to download if you want to customize the program to suit your needs.

### ► 2 – Adobe Audition

<http://www.adobe.com/products/catalog/software.html>

\$\$\$ - From US\$19 per month (Adobe offers a number of different pricing options depending on whether you are a business, individual school or student)

If money is not a concern, you may choose to use this industry standard editor. Adobe Audition is a popular choice with a number of functions that support complex audio editing such as noise reduction or sound manipulation. The multitrack function is simple to use and while the program may not be initially straightforward for beginners, the basic functions are quick and easy to learn. The Adobe website includes a number of helpful tutorials to help you get started. Since Adobe Audition comes from the Adobe Creative Cloud, you pay for the service on a subscription basis.

### ► 3 – Hindenburg

<https://hindenburg.com/>

\$\$\$ - Free - US\$375

Hindenburg produces two main software choices, Hindenburg Journalist and Hindenburg Journalist Pro. Hindenburg Journalists is a great user-friendly interface targeting beginner or hobbyist audio producers while Hindenburg Pro, as the name suggests, is targeted at professional audio producers. For most straight forward Humanitarian Radio stations with beginner audio editors, the Hindenburg Journalist program is sufficient. While it usually costs to download this software, Hindenburg supports many education and media development projects around the world and often offers a discount or fully free access to these types of projects. Hindenburg is also available in iPhone and Android format.

### ► 4 – Wavepad

<http://www.nch.com.au/wavepad/index.html?ref=cj>

\$\$\$ - US\$39.95-\$79.95 (iPhone and Android versions are free to download)

WavePad is a professional-grade audio editor that feels like an improved version of Audacity. WavePad has an easy-to-use customizable interface that even a beginner audio editor will feel comfortable using, but also has a large toolset to accomplish a variety of more complex audio editing jobs. WavePad is also compatible with a multitude of audio files and can convert those files to a wide variety of audio formats. The software also comes in a number of formats to suit PC, Mac, iPhone, Android and iPad.

### ► 5 – ProTools

<http://www.avid.com/pro-tools>

\$\$\$ - Free - US\$24 a month

While ProTools has far more bells and whistles than many Humanitarian Radio stations require, in many countries it is the professional industry standard, so you might consider adopting this editing software to assist your journalists with an easier transition into their professional journalism career. While the monthly subscription or the one-time download fee (US\$599) will be difficult to justify for many humanitarian projects, Avid does offer education and enterprise discounts that make it more affordable. Recently, the organization also announced ProTools First, which is a simplified, free to download version of the popular software.

## ANNEX IX: Field Recording Equipment

When you are choosing which field recording equipment to buy, it may be a little overwhelming when you realize just how many options are out there. In your research you may also see a number of 'Dictaphone' or 'meeting' recorders. While these recorders also record and store digital audio, it is often not of the quality required for broadcast.

When you are choosing the recorder that best fits your purpose, you should consider:

- **Your budget.** Broadcast quality digital recorders can range from around \$100 to more than \$1000. Think about how many you might need and how often they might need to be replaced.
- **How many tracks?** Some record one, two or up to four tracks at a time. For interview work however you will only need one track, so don't feel pressured to upgrade to a model with this feature unless you might want to record something more complicated such as live music.
- **How much memory?** Most recorders have an internal memory as well as a function to insert an SD or MicroSD card for an external memory supply. Journalists should be in the good practice of backing up all audio files soon after recording, however an external memory supply is always a good idea in case you need to quickly remove the file from the recorder or in case the recorder becomes damaged in some way.
- **Extra features** – Many of these recorders have a host of extra features, fancy screens, edit menus and playback options. In most day to day scenarios these features are rarely used, so consider whether the extra feature is worth the accompanying price tag!
- **An internal or external mic?** Some recorders have woeful internal mics that are difficult to use in challenging locations (on a windy day for example). For this reason you will want to test your internal mic in a number of conditions to make sure it is up to the task. If it is not, ensure you buy a recorder that can take an external mic (with proper windshield!) plugged in to it. This does bulk up your field recording kit, but it can make for more reliable audio. There are benefits to both, and some models (mostly zoom) come with interchangeable mic configurations that can be detached at the top.
- **Accessories needed** – Carrying bags, popper stoppers, tripods, or windscreens. Some recorders only use a tripod/mount, but the other accessories may be useful to you as well. Shop around as often suppliers will sell you a recorder in a 'bundle' with a host of other useful accessories.

See below a list of commonly used brands and models ranging in price and functionality. Some smart phones however, do have fairly good internal microphones and can take an input for an external microphone. In some scenarios this may be a good option, so a few mobile applications are included that may be of use if you choose to go down this path.

### ► 1 – Zoom H1 Recorder

<https://www.zoom.co.jp/>

Description: Zoom is a very popular digital recording brand with a number of models at different price points. The Zoom H1 is a light, simple, affordable recorder and is used in many of the Internews Humanitarian Information Services. It has one big simple record button that is perfect for beginners and the inbuilt microphone works quite well. It includes a stereo X/Y mic configuration (to plug in an external mic), broadcast WAV files (up to 96kHz\24-bit) and MP3's to 320 kbps, USB 2.0 port, and a built-in reference speaker. It is compatible with microSD cards and is battery-powered (AA). This model is hard to beat for quality recording at a very low price. For a pricier and more complicated Zoom recorder, you could also consider the ZOOM H4N which retails at around USD\$200 and contains more features and is a little more solid.

Price: Around USD\$100



## ► 2 – Olympus LS14

<http://www.getolympus.com/>

Description: This recorder is a little more robust than the Zoom H1 and has many recording and audio playback options. The recorder has a huge inbuilt memory of 4GB, and comes with an SD slot for additional external memory as well. The inbuilt microphones are of a far superior quality compared to the Zoom H1 (however, once the audio has been recorded, edited, compressed and is then broadcast, only the most sensitive of ears would pick the difference). Another benefit of this model is its advertised 46hour battery life which is much longer than any other model on the market.

Price: Around USD\$250

## ► 3 – IXM Digital Recording Microphone

<http://www.hhb.co.uk/product/yellowtec-audio-ixm-digital-recording-microphone-with-premium-line-omni-capsule/2297/>

Description: If you're looking for a simple, reliable recorder that won't scare off your new recruits....and you've got money to burn, the IXM Digital Recording Mic could be for you. This recorder looks like a slightly oversized microphone and records straight onto its internal digital memory stored in the microphone handle. It's often less intimidating because it looks like a standard wireless microphone and is fairly robust with very few buttons (a 'record' and a 'play button') that can be pushed by accident. A new iPad application provides audio editing features.

Price: Around USD\$850

## ► 4 – Tascam DR-05

<http://www.tascam.com/>

Description: Tascam is a solid recorder brand and is seen as one of Zoom's biggest competitors. The DR-05 is a reliable recorder with an omnidirectional mic that allows you to get fantastic atmospheric sound while also capturing clear interviews. It is AA battery operated, can connect via USB or AC adapter, and can take a microSD card for external memory storage. A step up from this model is the Tascam DR-40 which is a multitrack recorder retailing at around USD\$179.

Price: Around USD\$100

## ► 5 – iPhone and Android Recording Apps

Description: The iPhone comes with the "Voice Memo" app as standard, which is adequate for recording simple interviews in non-challenging environments. Like most mobile phones, the inbuilt microphone can handle a quiet room; but for recordings the field, the purchase of an external mic of higher quality is recommended. Many of the major brands, such as ZOOM and Tascam, make their own external mics for iPhone and Android smart phones at around the same cost of buying a digital recorder. Most of these brands also have accompanying apps to help you record, edit and polish the audio right there on your phone.

If you're in a humanitarian crisis where staff members already have iPhones for personal use, you may find that using them as recorders for your radio station is a simple alternative to buying new digital recorders. This also cuts down on the amount of equipment they will need to carry around.

"Rec App" is a great free recording app that clearly displays the waveform on the screen so you can see that you're recording correct levels and easily export the audio file. "Smart Recorder" is a free recording app (with in app purchases) that also promises to transcribe audio recorded. AVR is another solid voice recording app which is free (with in app purchases) and allows you to record in the background as you use other apps on your iPhone, plus stereo options, quickly restarting recordings, microphone compatibility, and viewing file sizes. It will also let you save in the usual recording formats (i.e. WAV/MP3).

Price: Paid apps are usually around USD\$1-4. Most recording apps are free, however some apps may have in app purchases for the features you need. Read the reviews before you download.

## ANNEX X: Journalist Code of Ethics

### Internews Afghanistan

In 2007 media professionals in Afghanistan gathered to create a code of ethics for journalists. The code was drafted by a working group of academics and journalists inspired to provide ethical guidelines for media professionals. Like other ethical guidelines for journalists around the world, the Afghan code agrees to impartiality, accuracy and fairness as fundamental guidelines. This code is a set of principles that ensure responsible and moral behavior to strengthen the quality of your programming and the credibility of your radio station.

The code of ethics for Afghan journalists has been developed with the aim of guiding and encouraging journalists to comply with values of professional ethics, and various ethical questions they face in their work. Taking into account international standards of professionalism, this code of ethics raises the issues specific to Afghan culture and beliefs, and guides journalists in how to deal with individuals and events.

- 1 Journalist shall avoid discrimination on grounds of race, religion, gender, tribe, language and culture in his/her professional activities.
- 2 Journalist shall employ accuracy in his/her professional activities and dissemination of facts, and avoid distortion, defamation, baseless accusation, menace, gossip and willful withholding of facts.
- 3 Journalist shall respect people's right to information for obtaining an accurate picture of the realities, and considers it as part of his/her social responsibility.
- 4 Journalist shall consider respect to human dignity, cultural diversity and accepted global values as part of his/her professional ethics and shall have good will towards the public.
- 5 Journalist has a professional responsibility to participate through his professional work in elimination of war, hatred, violence, distrust, poverty, ignorance and other social diseases.
- 6 Journalist shall consider national interests in accordance with current laws of the country in his/her professional activities.
- 7 Journalist shall observe balance, and instill fairness and impartiality in his/her professional activities.
- 8 Journalist shall not surrender to pressure from governmental and/or nongovernmental officials and shall not commit self-censorship.

- 9 Journalist shall avoid revealing the sources that want to remain anonymous, and shall equally avoid using information obtained from unreliable sources. Journalist shall not publish/broadcast off the record information unless release of such information serves national interests.
- 10 Journalists shall not accept bribes and/or gifts for publishing/broadcasting and/or not publishing/broadcasting.
- 11 During an interview, journalist shall have polite behavior with the interviewee and shall never ridicule or make fun of others.
- 12 When a journalist makes a mistake in his/her work and later on perceives it, he/she should correct the mistake through possible ways as soon as possible.
- 13 Journalist shall not use freedom of expression as a tool to insult, humiliate, accuse and defame others or use abusive language against others.
- 14 Journalist shall respect intellectual rights of others and avoid plagiarism in particular.
- 15 Journalist shall respect individuals' privacy and shall not disclose their secrets.
- 16 The identity of media outlets should be transparent, and their name and values should not be misused.
- 17 Media outlets shall produce and broadcast educational programs as a practice of fulfilling their social responsibility.
- 18 Advertisements and announcements shall be presented in a way that will not leave any room for doubt regarding their actual nature.
- 19 It is solely up to the discretion of the journalists to commit themselves to fulfilling the ethical responsibilities that concern the process of their journalistic work. These principles should by no means serve as a tool for government interference.



# ANNEX XI: Media Law Principles

## Defamation

Defamation is broadly defined as a false, insulting or offensive statement made about a person, a group of people, or an organization/company with the potential to harm reputation, credibility or personality. Defamatory statements are untrue and made without credible supporting evidence. In some legal jurisdictions, defamation is sometimes referred to as “libel” when the statement is made in a printed or online context in a permanent form or “slander” when the comments are spoken (or broadcast) in a non-permanent medium.

What are some examples of defamatory statements?

- A claim that an individual is a criminal or has committed a criminal offense
- A suggestion of immoral behavior or conduct
- A claim that a person is insane or suffers from a stigmatizing illness
- A suggestion that a person is unfit for his/her job

How can you avoid defaming someone?

- Ensure that your programs and reports have legitimacy and purpose. Don't use your personal differences or opinions as inspiration for a story.
- Reporting the truth, however damaging, cannot be defamatory. Don't base your reports on rumors. Accuracy and fairness in a report will minimize complaints.
- When in doubt, delay the story, speak to your news editor or consult a lawyer.
- Investigate and verify information before your broadcast. Is the information credible? Are your sources reliable? What may they have to gain by this information being broadcast/published?
- Attribute. Journalists must always attribute facts and opinion to sources in order to maintain their neutrality.

Journalists occasionally defame someone without knowing or intending it. Ethically, broadcasters or publishers should be committed to correcting unintentional mistakes which might do someone harm and will issue a suitable correction and apology. Because publishing a correction and apology is admitting that you did defame the person concerned, you must always get advice from your organization's lawyers before doing it.

Journalists should also be careful, and seek advice, before repeating defamatory remarks (either in spoken or audio form) that may have been made by someone else (for example repeating the statement in a news story about the comments).

## Copyright and Plagiarism

Copyright or plagiarism refers to copying the work of another person without consent. Many countries have special copyright or laws to protect the words written by one person from being used by another person. This protection is called copyright because it gives the person who wrote the words the exclusive right to copy them or say who else may use them.

Copyright can also apply to other things which are created, such as music, sound recordings, photographs, films, paintings or other works of art. Journalists should always attribute information they have used from another source to avoid claims of plagiarism or copyright.

## Hate Speech, Libel and Vilification

While journalistic ethics prevent you from broadcasting information that may be defined as hate speech or discriminating against someone because of their race, religion, gender or disability, most nations also have laws to entrench this idea.

Internationally, this principle has been promoted through the United Nations in the 1965 Convention for the Elimination of All Forms of Racial Discrimination<sup>30</sup> and the 1966 International Covenant on Civil and Political Rights,<sup>31</sup> though many countries have still not ratified them and some that have signed up openly ignore them.

Some countries have developed specific laws to combat public displays of hatred. These are usually called anti-vilification laws – where to vilify means to say or do something which debases another person. Vilification laws can cover hatred acted out against people because of their race, sexuality (including homosexuality and gender identity), religion, HIV/AIDS status or disability, though perhaps the best-known and most common relate to racial vilification.

## Invasion of privacy

Journalists should be familiar with two types of invasion of privacy. First is physical intrusion. Journalists do not have a special privilege to trespass into a person's home, office, hospital room or similar zone of privacy, even in the pursuit of information. As a general rule, access to these areas is by permission only.

Secondly, another invasion of privacy could be naming or identifying the victim of a serious crime. While this is not observed in every country, generally naming the victims of sexual assault without their permission, or identifying or naming children affected by a crime of any kind should be avoided.<sup>32</sup> Keep in mind that naming the husband or parent of the person could also be a way of identifying the victim.

## Protection of confidential sources

There are often reasonable justifications for journalists to choose not to name a source. However, some countries allow this to be challenged in a court.

Here are some tips on how to reduce the need to have confidential sources:

- Can you do anything to convince them to go “*on the record*” or get the same information from someone else who will go “*on the record*”?
- If you and the source agree to a confidential interview, you must also agree on the meanings of “off the record”:
  - ▶ i. Not for attribution—the information can be used in your report, but it may not be attributed to the source. Clearly agree what identifying information may be used (e.g. name, title, organization).
  - ▶ ii. Not for use—the information may not be used or reported and is intended as background information only.
- If you agree to a confidential interview, make sure you discuss this with your newsroom editor beforehand.
- Provide some explanation in your story that could justify why a source would like to go unnamed.

30 <http://legal.un.org/avl/ha/cerd/cerd.html>

31 [https://treaties.un.org/Pages/ViewDetails.aspx?src=IND&mtdsg\\_no=IV-4&chapter=4&clang=en](https://treaties.un.org/Pages/ViewDetails.aspx?src=IND&mtdsg_no=IV-4&chapter=4&clang=en)

32 The National Center for Victims of Crime (USA) has a useful list of Do's and Don't for journalists reporting on Child Sexual Assault <http://victimsofcrime.org/media/reporting-on-child-sexual-abuse/reporting-do's-and-don'ts>

# ANNEX XII: Nile FM Program Schedule

## NILE FM 98.0 BROADCAST SCHEDULE - JUNE 2015

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
08:00	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....	Morning Show Opening Greeting & the time....
08:05	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.
10:00	Interview & Vox Pop (on-going Campaign e.g. Cholera)	Interview & Vox Pop (on-going Campaign e.g. importance of peace)	Interview & Vox Pop (on-going Campaign e.g. importance of clean water)	Interview & Vox Pop (on-going Campaign e.g. importance of care of expectant mothers)	Interview & Vox Pop (on-going Campaign e.g. importance of why women should also be leaders)	Interview & Vox Pop (on-going Campaign e.g. importance of peace)	Interview & Vox Pop (Church leader interview on issues affecting communities e.g. unity etc.)
10:45-12:00	Song request show	Song request show	Song request show	Song request show	Song request show	Song request show	Gospel Song request show
12:00-12:45	Prerecorded show	Prerecorded show	Prerecorded show Health	Prerecorded show	Prerecorded show	Prerecorded show	Religion and peace show
12:45-01:00	Professional Interview (any issue of the day as selected by team Health)	Professional Interview (any issue of the day as selected by team GBV)	Professional Interview (any issue of the day as selected by team Youth)	Professional Interview (any issue of the day as selected by team Women)	Professional Interview (any issue of the day as selected by team Elderly and disabled)	Professional Interview (any issue of the day as selected by team Education)	Interview (any issue of the day as selected by team Sunday talk from the community just outside the church)
02:00-02:45	Prerecorded show	Prerecorded show	Prerecorded show	Prerecorded show	Prerecorded show	Prerecorded show	Prerecorded show
02:45-03:30	Prerecorded Question of the day	Prerecorded Question of the day	Prerecorded Question of the day	Prerecorded Question of the day	Prerecorded Question of the day	Prerecorded Question of the Week	Religion Show (Christianity)
03:30-05:00	Prerecorded Afternoon Show Opening Greeting	Prerecorded Afternoon Show Opening Greeting	Prerecorded Afternoon Show Opening Greeting	Prerecorded Afternoon Show Opening Greeting &	Prerecorded Afternoon Show Opening Greeting	Prerecorded Afternoon Show Opening Greeting &	Prerecorded Afternoon Show Opening Greeting & the time....

## NILE FM 98.0 BROADCAST SCHEDULE - JUNE 2015

	& the time.... Greetings and request songs and peace messages and PSAs.	& the time.... Greetings and request songs and peace messages and PSAs.	& the time.... Greetings and request songs and peace messages and PSAs.	& the time.... Greetings and request songs and peace messages and PSAs.	& the time.... Greetings and request songs and peace messages and PSAs.	& the time.... Greetings and request songs and peace messages and PSAs.	Greetings and request songs and peace messages and PSAs.
05:30-06:00	Repeat of professional Interview (any issue of the day as selected by team Health 15 mins) PSAs and Announcements also for 15 mins	Repeat of Professional Interview (any issue of the day as selected by team GBV 15 mins) PSAs and Announcements also for 15 mins)	Repeat of Professional Interview (any issue of the day as selected by team Youth 15 mins) PSAs and Announcements also for 15 mins)	Repeat of professional Interview (any issue of the day as selected by team Women 15 mins) PSAs and Announcements also for 15 mins)	Repeat of Professional Interview (any issue of the day as selected by team Elderly and disabled 15 mins) PSAs and Announcements also for 15 mins)	Repeat of Professional Interview (any issue of the day as selected by team Education 15 mins) PSAs and Announcements also for 15 mins)	Repeat of Interview (any issue of the day as selected by team Sunday talk from the community just outside the church 15 mins) PSAs and Announcements also for 15 mins)
06:00-06:05	Nile FM News	Nile FM News	Nile FM News	Nile FM News	Nile FM News	Round up of the Week's news items 15 minutes	Gospel Music
06:05-08:00	Prerecorded Evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded Evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.	Prerecorded evening Show Opening Greeting & the time.... Greetings and request songs and peace messages and PSAs.
08:00-08:05	Repeat Nile FM News	Repeat Nile FM News	Repeat Nile FM News	Repeat Nile FM News	Repeat Nile FM News season 2	Sports Roundup	Sawa Shabab
08:05-09:00	Sawa Shabab	Life in Lulu	Our Tukul	Sawa Shabab	Life in Lulu	Our Tukul	Sawa Shabab

## NILE FM 98.0 BROADCAST SCHEDULE - JUNE 2015

	Repeat Prerecorded show	Repeat Prerecorded show	Repeat Prerecorded show	Repeat Prerecorded show	Repeat Prerecorded show	Repeat Prerecorded show	Sawa Shabab	Life in Lulu
09:00- 09:45	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music	Prerecorded Night Show Opening Greeting & the time..... Greetings and request songs and peace messages and PSAs. Plus late night music

## ANNEX XIII: Program Tracker

DATE	PROGRAM TITLE	TIME	TOPIC	# RECORDED VOICES	MALE / FEMALE	# MALE CALLERS	# FEMALE CALLERS	# YOUTH CALLERS	COMMENTS
21 May	Women's Hour (#42)	1100- 1300	Access to adult education	8	2 / 6	3	10	2	Program very popular, could consider introducing regular education programming
21 May	Midday News (#105)	1300- 1330	Various News Stories	15	10/5	N/A	N/A	N/A	News ran to time and included exclusive interview with the Mayor about damage to water pumps
21 May	Music and Culture (#60)	1330- 1600	Traditional music from the east of the country	5	3/2	12	4	8	Great show today playing traditional music from the Eastern tribes, mostly male musicians and male callers – could consider finding more female songs or traditions to feature next time
21 May	Big Issues Today (#60)	1600- 1800	Feature stories and interviews on the big issues of the day	9	6/3	5	8	3	Busy show today, lost of callers responding to our follow up story to the Mayor's comments on the water pumps from the 1300 news and the opportunity to ask questions to the responsible NGO Water Works. Not enough time to allow all callers to air, could consider a community forum to better address this issue.



## About Internews

Internews is an international non-profit organization whose mission is to empower local media worldwide to give people the news and information they need, the ability to connect and the means to make their voices heard.

Internews provides communities the resources to produce local news and information with integrity and independence. With global expertise and reach, Internews trains both media professionals and citizen journalists, introduces innovative media solutions, increases coverage of vital issues and helps establish policies needed for open access to information.

Internews operates internationally, with administrative centers in California, Washington DC, and London, as well as regional hubs in Bangkok and Nairobi. Formed in 1982, Internews has worked in more than 90 countries, and currently has offices in Africa, Asia, Europe, the Middle East, Latin America and North America.

Internews Network is registered as a 501(c)3 organization in California, EIN 94-302-7961. Internews Europe is registered in England and Wales as a Charity no. 1148404 and Company no. 7891107. Internews Network and Internews Europe operate cooperatively with independent boards of directors.

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