



COMMUNITY WEB RADIO STUDENTS' HANDBOOK

## PROGRAMME OF THE COURSE

1. RADIO AS A MEDIUM
2. INTRODUCTION TO COMMUNITY MEDIA
3. COLLABORATIVE PROGRAMMING, SELF-MANAGEMENT & OPERATIONS LESSON
4. USING SOCIAL MEDIA FOR COMMUNITY RADIO OUTREACH
5. RADIO INTERVIEW TECHNIQUES
6. INTRODUCTION TO PODCASTS
7. PORTABLE AUDIO RECORDING
8. HOW TO BROADCAST ON AID
9. AUDIO EDITING USING AUDACITY
10. ALTERNATIVE AUDIO EDITING SOFTWARE (WAVEPAD)



## Radio as a Medium

- Radio is a medium for hearing. With radio, listeners can only hear and imagine objects, actions and ideas.
- Radio lacks permanence. The audience may not read and re-read messages as in the print press.
- Radio has no visuals. There is no image and no text. The receivers cannot see the sender or broadcaster as they do on television or film.
- Radio stimulates imagination. The listeners supply the visual data for themselves. They picture the messages suggested by voices, words and sound effects.
- Radio is personal and intimate. Warmth, compassion, anger, pain and laughter are conveyed more adequately through audio. With accent, inflection, hesitation, pause, and a variety of emphasis and speed the voice is able to convey far more than the printed speech.
- Radio listeners do other things. They can be traveling, driving or washing clothes. One disadvantage to this is that the audience may be only half listening, and much of the message could be missed, ignored or misunderstood.

## Introduction to Community Radio

In an age when the mass media are increasingly losing their influence and the trust of citizens worldwide, community radio is starting to play an important role in empowering people by giving a voice to those marginalised by society, building and supporting strong communities, as well as providing information to citizens that enable them to make informed decisions that affect their everyday lives.

Community radio is about the horizontal exchange of information, where the interaction between the community and the station takes place in a participatory way, as opposed to the vertical, one-way communication model implemented by the mainstream media.

Community radio empowers communities not only by improving their media literacy levels, but also giving communities and marginalised people agency and strengthening their democratic participation and active citizenship.

*"Community radio responds to the needs of the community it serves, contributing to its development within progressive perspectives in favour of social change. Community radio strives to democratize communication through community participation in different forms in accordance with each specific social context."*





*World Association of Community Broadcasters (AMARC), 1998*

The scope of the actual and potential impact of community radio is wide-ranging. In so-called developing countries, mainstream media are concentrated in large urban areas, and community radio is considered the most effective tool for getting information to illiterate, poor and geographically isolated communities.

*"The focus is on dialogue, on finding solutions, on the future rather than who did what to whom..., on bringing all the stakeholders together and through the radio trying to calm situations down and move the society toward peace and democracy"*

*Carole Frampton, Former Director of Institutional Learning, Search for Common Ground*

### **What are the distinguishing features of Community Radio?**

- Serves a community or communities distinguished by features such as geographical location, community of interest etc.
- Non-profit that serves the public interest rather than commercial interests
- It encourages democratic participation
- Ensures broad participation in radio programming, management and ownership of the station by community members, often on a volunteer basis,
- Uses communication within and across communities to facilitate positive change
- Has transformative potential in terms of community development and social change
- Does not have sponsors imposing program policy and content, i.e. it is in the interests of the well being of the community
- Has an open, egalitarian nature that encourages broadcasters to take ownership

Community radio gives its members access to information because it gives them access to the means of communication. The most relevant information - educational and developmental - is disseminated and exchanged. Important local issues are aired. People are given the opportunity to express themselves socially, politically and culturally.

### **Why do we need community radio?**

Watch: <https://www.youtube.com/watch?v=funocbYwOdM>

Watch: <https://www.youtube.com/watch?v=RZGvRuPKwAk>



## Community Radio Station Case Studies



### UNESCO Radio ICTs project is empowering local communities in Africa

"The UNESCO-led project "Empowering Local Radios with ICTs" aims to improve the quality and variety of radio programming in vulnerable communities by increasing their capacities in important information and communication technology (ICT) skills.

In this fascinating video, we explore some of the crucial ways the project is helping local communities in Southern Africa to find their voice and discuss the issues that are important to them. We hear from radio producers, presenters and members of the public, who all attest to the strong and positive impact of this key UNESCO project in their lives."

**Watch:** <https://www.youtube.com/watch?v=EV1srcwMy1E>



### Roxby Council Community Radio Station

"Roxby Downs, a very remote but vibrant community purpose built in 1988 to service the giant Olympic Dam Mine.

They do it different in Roxby Downs, they even support a Community Radio Station - RoxFM.

Council doesn't run the station, but have helped to fund it, accommodate it in their facilities and they have staff that have programs that air on the station. The radio station operates independently. The Community Radio Station is really important and is located in their Community Cultural Centre. Communication through this medium is extremely effective within the community.

The community radio station is run by a Board of volunteers and so are all the radio programs. On air music is pumped through to the main street."

**Watch:** <https://www.youtube.com/watch?v=Jrk0Gb32v-Y>





### **KGNU Youth Radio Workshop**

KGNU Community Radio puts on a youth workshop, teaching kids how to use equipment and basic interviewing skills.

**Watch:** <https://www.youtube.com/watch?v=KU4ITLF4Ys4>

### **Collaborative Programming, Self-Management and Operations**

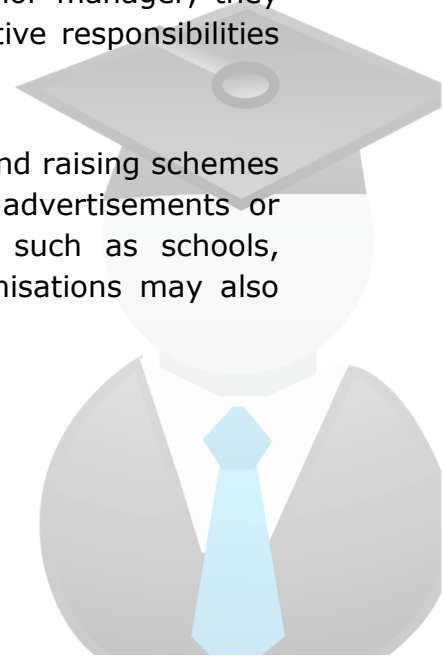
Participation in community radio exists at all levels – from planning to implementation and evaluation of the project. The community is involved in the decision-making process, including making decisions about the content, duration and program schedule. They also have a voice in the management and financing of radio program projects. Once the community members gain necessary experience and the required skills, there is no reason for preventing them from managing and owning the radio station.

#### **Program Makers**

A core of selected community members who have the time, ability and enthusiasm are chosen to prepare regular programs. They can be from various sectors of the community. They are volunteers and they undertake the day-to-day operation of the station. They serve as producers, announcers, hosts, scriptwriters, news gatherers, technicians and administrative personnel. Under the leadership of the designated senior manager, they prepare programs, operate the equipment, and handle the administrative responsibilities of the station.

#### **Funding**

Private individuals are motivated to contribute to the station. Various fund raising schemes such as raffle draws and benefit dances etc are held. Institutional advertisements or sponsorships or outright donations are accepted. Host institutions such as schools, foundations, cooperatives, local government units and religious organisations may also provide support.







### Programming

Community radio's program format is similar to that of a mainstream radio including news, drama, talk shows, interviews and magazine. However, in community radio programs, there is a heavy emphasis on local content. For example, news content focuses on events coming from the municipality, villages and local organizations. Discussions can focus on issues of local concern such as campaigns, protests, festivals etc.

### Broadcasting Hours

The broadcasters and the management council determine the broadcast hours for a community radio on the basis of the following:

- capability and number of trained personnel;
- availability of electricity or power;
- technical feasibility;
- needs of the community/audience;
- availability of resources necessary for operation;
- competition with other radio stations.

With such considerations, community radio normally comes up with shorter broadcasting hours than commercial or government or public radio.

### How to Broadcast On Air- Things to Remember

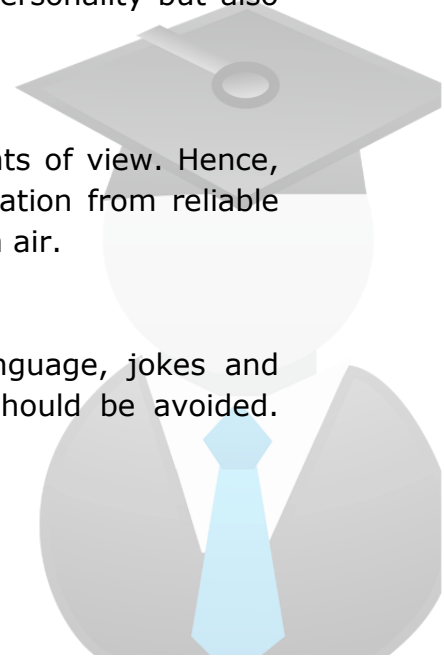
The community radio broadcasters are responsible for the image of their individual radio program and radio station. How the broadcasters conduct themselves on the radio, at the station or elsewhere reflects not only their own personality but also the integrity of the radio station.

#### 1. Prepare for The Program

A radio program must present new ideas, information and points of view. Hence, an announcer should always read, research and secure information from reliable sources. He/she must organise the program well before going on air.

#### 2. Keep a Good Taste

The broadcaster should always choose wholesome topics, language, jokes and presentation. Obscenity, blasphemy, profanity and vulgarity should be avoided.





Listeners, especially children and youth, should always be able to uphold the announcer as a model of propriety in action and language.

### 3. Be Prompt and Punctual

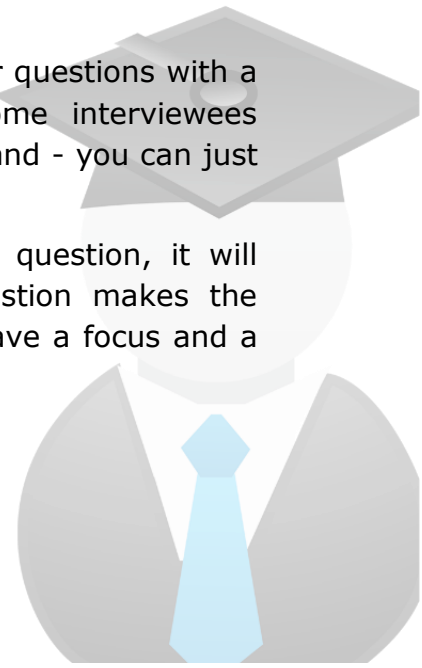
A broadcaster should come to the studio no less than 10 minutes before broadcast time. In the case of a known reason for non-arrival he/she should inform his/her station manager at least a day before the broadcast, or earlier. Only in an emergency situation may an announcer be absent without advance notice.

## Radio Interview Techniques

Interviews add human interest and variety to stations as well as introducing new information and experts in contact with the listeners, i.e. other community members.

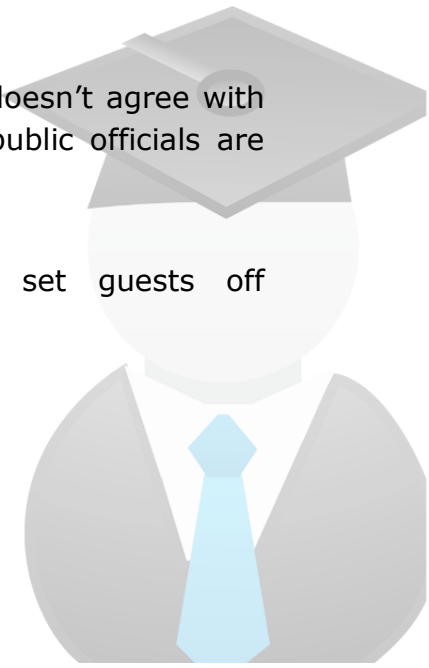
### During the Interview:

- ✓ Listen closely to your interviewee(s) – maintain eye contact as much as possible, stay interested and engaged and respond to what they're actually saying. Avoid looking at the microphone!
- ✓ Take control of the interview – when you hear something that interests/motivates/moves you, stay on the topic - steer the conversation if the guest is being boring or evasive, making it clear to them if they are avoiding to answer your question
- ✓ Take your own notes – Note down key points, quotes, or any questions or stories you might want to go back to later in your interview
- ✗ Don't rehearse – To the extent possible avoid rehearsing your questions with a guest. Spontaneity is essential for a good interview. Some interviewees (especially public officials) may ask for the questions beforehand - you can just discuss the general topics with them.
- ✓ Ask questions with proper scope - If you ask too open a question, it will eventually turn into a monologue; and too narrow a question makes the conversation halting. Therefore, make sure your questions have a focus and a proper scope in order to achieve a flowing dialogue.





- ✓ Don't hesitate to record again – If you are recording make sure you are happy with your material. If your interviewee makes a mistake, ask them to repeat themselves
  
- ✗ Avoid: Multi-faceted and long questions – don't ask several questions at once. Your guest is likely to best answer the most familiar part, and may not even remember the rest of questions! Long extravagant questions are likely to give you a boring answer
- ✓ Instead: Prioritise, keep it simple and be clear about what you want to know
  
- ✗ Avoid: Leading questions – These are formulated in order to lead to a certain type of answer. Remember that we are not lawyers! While this is a good tactic to use in certain cases, try to do it consciously when necessary. In particular, when interviewing representatives of vulnerable groups you want them to describe/report the facts as they know them, rather than to lead them into hyperbole, overstatements or errors
- ✓ Instead: Go for open-ended questions that allow your guests the flexibility to express themselves
  
- ✗ Avoid: Editorialising questions – Stating an opinion and asking for a response. The guest will figure out that it's your opinion, even if you don't say so and won't be as honest or open with you
- ✓ Instead: Ask your guest to respond to the opinion expressed by someone else, if that is the point of the interview
  
- ✗ Avoid: Questions that include assumptions – if your guest doesn't agree with your assumption, they may be confused or offended e.g. public officials are likely to use this as an opportunity to move off topic
  
- ✗ Avoid: Trigger words – Certain (loaded) words can set guests off unnecessarily, especially if they are sensitive to them







- ✘ Avoid: Bias – An easy mistake to make; certain phrases or words can lead to dishonest answers. So instead of asking “How much are you enjoying this training?”, ask “What do you think about this training?”
  
- ✘ Avoid: Either/Or questions – They limit the range of responses you can get. Interviewees are likely to pick just one option or the other e.g. public officials are likely to use this as an opportunity to move off topic
  
- ✘ Avoid: Leading with verbs – Only to be used for obtaining basic factual information. Generally questions that start with a verb are always answerable with a yes or no response, and are not suitable for exploring a complicated issue
  
- ✘ Avoid: Making noises – Try not to laugh out loud, try to avoid "uh-huh" or other vocal affirmations
- ✓ Instead: Try to use head movements e.g. nodding and eye contact
  
- ✘ Avoid: Sounding Ignorant - This does not reflect good on the broadcaster or the station.
- ✓ Instead: Do your research and check your facts before you start your interview.





## Introduction to Podcasts

### What is a Podcast?

A podcast is a **digital medium** consisting of an episodic series of **audio** files subscribed to and **downloaded** through the web or streamed online to a computer or mobile device. The word derives from "**broadcast**" and "**pod**" from the success of the **iPod**. As podcasts are often listened to on **portable media players**, it gives listeners control over when, where and how they listen. Once you subscribe to a podcast feed, new podcasts are automatically downloaded to your computer/mobile device as soon as they are available. They are also easy to archive and updating them is quick and easy.

### Portable Audio Recording

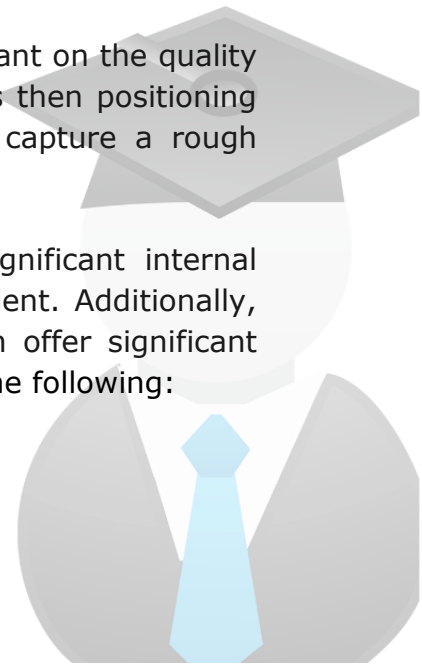
(e.g. mobile phone/tablet etc, including mobile applications)

There are alternative ways to produce audio/podcasts where you don't need expensive, high end equipment or software to do so.

It is a reasonable assumption that these days almost everybody has - or has access to - a mobile phone. All telephones require a microphone and speaker, and some have connectors for external audio peripherals. These may be accessed by other applications for voice recording, audio playback, analysis and measurement, synthesis and many more audio applications. Although there are limitations to the quality of recording which can be achieved on a phone (at least at the present time), its size, portability and familiarity make it useful as a quick and easy audio recorder.

Recordings on phones will almost always be monophonic, and reliant on the quality of the built-in microphone, but if this is sufficient for your needs then positioning your phone to pick up your desired source can allow you to capture a rough recording.

A couple of newer smart phones such as the iPhone have significant internal memory, and can record in CD quality, or a compressed equivalent. Additionally, some also allow connection of external microphones, which can offer significant further improvements to recording quality. Examples of this are the following:





**Tascam iM2 Microphone for iPhone**

<http://tascam.com/product/im2x/>



**iXY Rode Microphone for iPhone**

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

These are ideal solutions for on-the-go recordings and they also come with applications to edit and publish your podcasts straight from your phone or tablet device.

### **Recording Skype conversations**

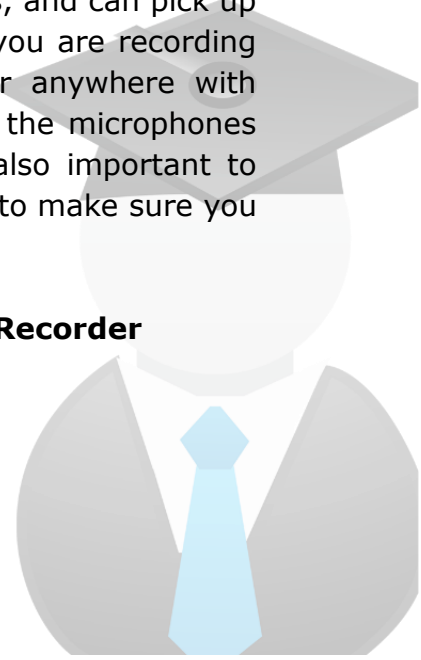
If you cannot personally meet with people you want to interview, you can easily record a telephone interview via Skype, using this cheap and easy to use phone application:

<http://ejc.net/resources/article/skyrecorder-record-skype-conversations>

Alternatively, you can use a portable audio recorder, such as the Zoom H4N. This is a professional audio recording device which records on .mp3 and .wav formats. This device can be connected to a video camera through XLR connections, or used as a portable device for producing podcasts or recording any form of audio. The attached microphones are highly sensitive condenser microphones, and can pick up the slightest of sounds. Therefore, it is important to make sure you are recording in a quiet environment if possible. If recording in a crowd or anywhere with external, natural sound (e.g. on the street), make sure to keep the microphones close to the person's voice when recording an interview. It is also important to wear a good pair of headsets to make sure you monitor your recording.



**Zoom H4N Portable Audio Recorder**





This audio recorder uses SD cards for memory storage, so once you have finished your recording, you can simply remove the card, place it in a card reader and copy your files to your computer. Remember, you can record in either .wav or .mp3 format - a .wav format is an uncompressed file, therefore your file size will be larger. An .mp3 format is a compressed file, so the file size will be much smaller, but also much more practical for transferring or sending online. Provided you have a clear, crisp recording, an .mp3 file is adequate for a podcast.

**CLASS EXERCISE:** Split into groups or pairs and choose an interviewer and interviewee(s). Take some time to pre-chat and prepare for an interview on "Challenges surrounding the youth". Conduct and record an approximately 10-minute long interview paying attention to the points mentioned above





## Audio Editing

### An Introduction to Audacity

Another way you can record your material is through your computer. This is provided you are in a controlled environment and do not need to go to other people or record 'in the field'. There are various softwares available for you to do this, but one we will be looking at is Audacity. We selected this one and recommend it to you on the strength that it is fairly easy to use and free!

### How to Install Audacity

Audacity is free software that is available to download from the internet from the website: <http://audacity.sourceforge.net/>

Follow the links to download a copy of the software (1.3 beta) version recommended) - Mac and PC compatible.

When the file is opened it initiates the installation processes for the Audacity software. Once the process is complete, the software will be fully installed and an icon will appear on your computer to enable you to open it.

**GETTING STARTED:** Here is a link with simple instructions on how to use Audacity:

<http://www.wikihow.com/Record-a-Podcast-with-Audacity>

## Control Toolbar

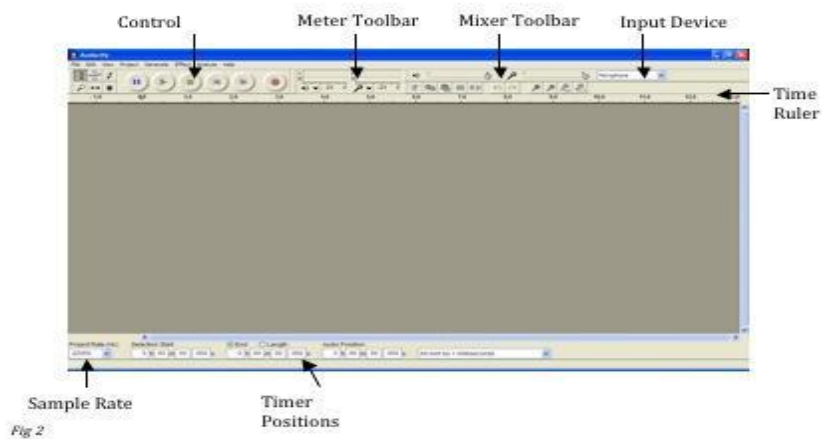


Fig 2

This toolbar works very much like a video or cassette recorder.







- **Record** – initiates the recording of an audio file
- **Pause** – temporarily stops the recording or playback. This comes in useful if you record one part of your podcast and then want to prepare yourself for the next section. To restart the recording press the pause button again.
- **Stop** – ends the recording or playback. This must be done before any further editing is carried out
- **Play** – plays back a recording
- **Back Skip** - skips to the beginning of the recording
- **Forward Skip** – skips to the end or to a position where the cursor is placed
- **The Cursor** – this is a very useful tool that can be used to select a certain position in a recording or selecting a sample of the recording to be edited.

The only other feature that is important at this stage is the input device. If you click the drop down arrow you'll see a list of four options, we need to select the input we'll be using for vocal recording the *Microphone*.

### Considering Recording Conditions

When making a recording you need to remember the microphone will pick up most of the sound made around it during that time. Here are some tips to consider:

1. **Background noise** - the recording will pick up other sounds made in the room including other people talking, machine noise and telephone rings. To avoid this it is best to record in a quiet room.
2. **Microphone position** - the microphone doesn't have to be close to your mouth, as it tends to pick up unwanted noises like inhaling and exhaling, plus the recording tends to be loud if the microphone is too close.
  - a. However, when making a recording try to keep the microphone at a constant distance from your mouth because varying the distance changes the level of the recording. This is helped by the use of a headset.
3. Try to do all the recording on the same computer as different machines have different ambient sounds which will vary throughout the recording if not done on the same machine.

### Starting Recording

Before you start recording, do a few last minute final checks:





- ✓ Check your microphone is plugged in
- ✓ Check that the input is set to microphone
- ✓ Check that the sample rate is set to 44,100Hz



Fig 3

Press record and start speaking. As you talk, you will notice a sound wave trace of your voice. Also, the metre toolbar will move according to the sound of your voice, and the timer positions at the bottom of the screen will be counting (some of these features can be seen in fig 3.)

When you press stop an audio track summary will appear on the left hand side of the sound wave.

At this stage it's a good idea to listen to your recording, it may be strange to listen to your own voice for the first time, but this is a natural reaction. If you think it is too loud, you can adjust the record volume level by moving the tab on the microphone section of the Mixer Toolbar (fig 4). It's a good idea to play with this until it's at a level that is suitable.

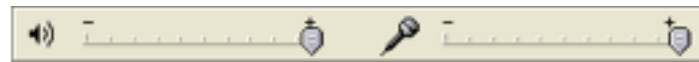
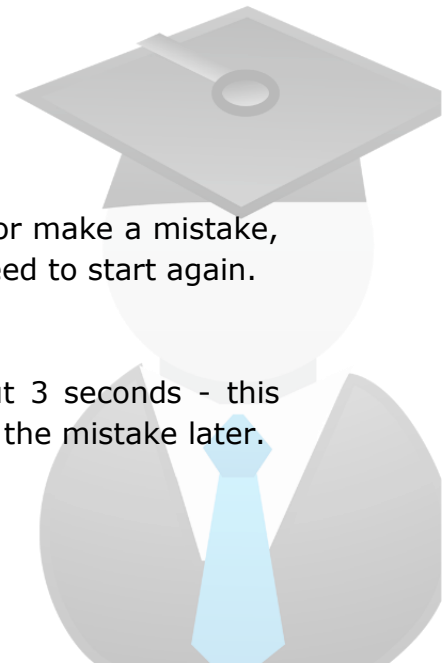


Fig 4

### What if I make a mistake when recording?

When recording it can be frustrating if you say the wrong thing or make a mistake, especially if you are doing a long recording, because you may need to start again.

1. DON'T PANIC!
2. Before you start your recording again, stay silent for about 3 seconds - this produces a flat-line in the sound that can be used to identify the mistake later.





3. If you require time to compose yourself press the *Pause* button to temporarily stop the recording. Then press the pause button again to continue the recording.
4. Continue by repeating the section leading up to the mistake and carrying on with the correct dialogue.



1. Section with the mistake

2. Silent for 3 seconds and maybe pause

3. Continue with the correct dialogue

To remove the mistake, listen to the section in which you made the mistake to decide what needs to be removed. This may take a few attempts.

Once you've decided what needs to be removed from the recording, using the cursor highlight the section as seen in fig 6. This is done by left clicking the mouse at the start of the section, then, whilst holding down the left mouse button move the cursor along the require section.

Then to remove this section of the recording press the *Delete* key on the keyboard

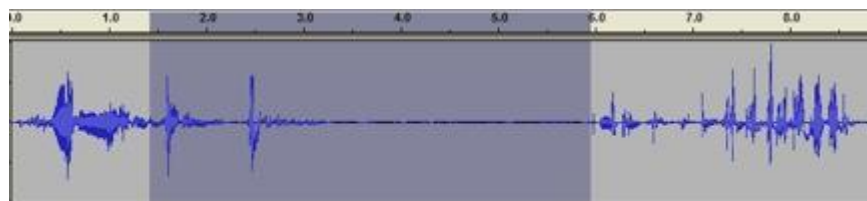
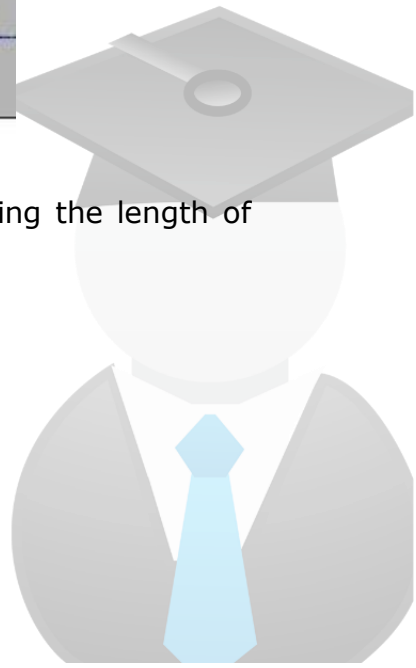


Fig 6

and the sound wave will realign itself as shown in fig 7, shortening the length of the recording by the amount of time removed.



Fig 7





### What if I want to add some more dialogue to my recording?

If you've made a recording, but once you've listened to it feel you've missed something out, simply press record again. This will open a second *Audio Track*, as



seen in fig 8

To place this audio track into the position required in the recording, use the Time Shift tool found in the Control Toolbar. This is done in the following steps:

1. Position the cursor at the point in the recording where the second recording will fit in, shown in Fig 9.



Fig 9





- Then go to the Edit menu on the menu bar and select the *Split* option. This creates a small gap in the recording as shown in Fig 10.



Fig 10

- Using the Time Shift tool hold the cursor over the second audio track recording, click and hold down the left mouse button and move the recording to a position



Fig 11

where the start of it is aligned with the split as shown in fig 11.

- Finally do the same with the sound wave to the right of the split in the first Audio Track. Using the time Shift Tool, positioning it at the end of the recording in the second audio track, as shown in fig 12. The recording will now play seamlessly with the new dialogue added.

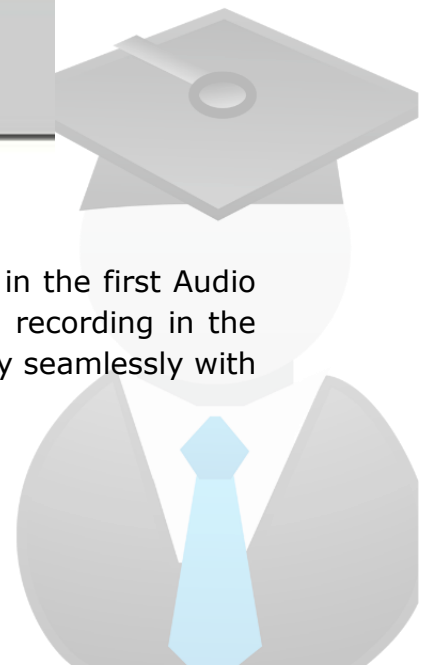






Fig 12

### Personalising your recording

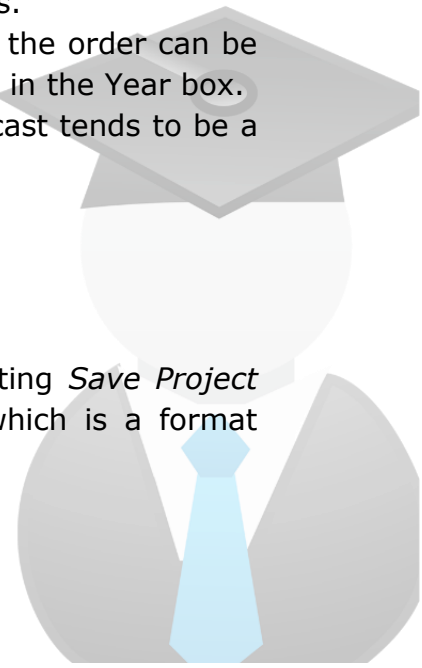
Once you've completed your recording and happy with how it sound, you can now personalise it, this mean giving it a title and putting your name on it.

This is done by going to the Project menu on the Menu bar and selecting *Edit ID3 Tags*, which brings up the box.

- This allows you to add a *Title* to your recording, i.e. main theme of the Podcast.
- The *Artist* name which is you if you recorded it.
- An *Album* name, this could be the name of a series of Podcasts.
- If your recording is one of a series of Podcasts it's position in the order can be put in the Track Number. The year it was produced can be put in the Year box.
- For the *Genre* this can be selected from a large list, as a Podcast tends to be a *vocal* recording this is the genre selected.
- Finally if you wish you can add further comments.
- Finish and save the information by pressing OK.

### Saving Your Recording

You can save your product by going to the File Menu and selecting *Save Project As...* This option saves the recording as an 'Audacity Project' which is a format





called .aup. The format can then be listened to again but only on Audacity software. Unfortunately this format can not be played on typical digital audio devices. Therefore the file has to be converted into an mp3 format, which is much more accessible, which can be done by selecting the *Export As mp3* option on the File Menu.

Unfortunately Audacity doesn't have the inbuilt ability to do this, to achieve this therefore an add-on called *lame\_enc.dll* has to be downloaded from the internet and is also free.

The easiest way to find this is to go use any internet search engine, type in the name of the file as printed above and more often than not the first item to appear on the list is website to download it.

Once you have found a source, download the file much in the same way the Audacity program was downloaded. However, this time it doesn't have an install process, the file just needs to be on the computer.

1. Once the file is on your computer your recording can be converted to a .mp3 format in the following steps:
2. On the File Menu select *Export as mp3*.
3. This leads to a save window, which requires you to name your recording and select where you would like to store it on your computer. Select OK.

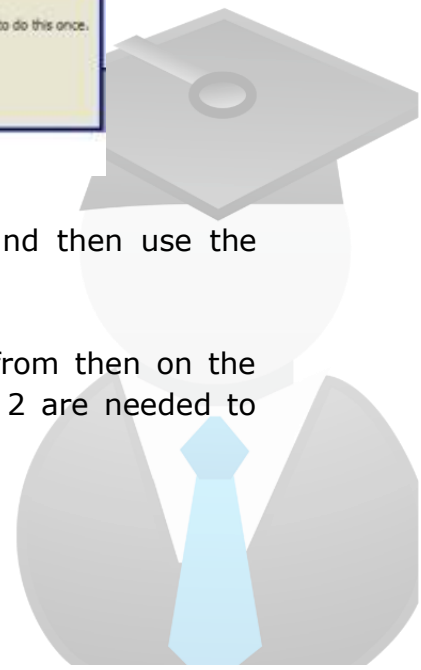
The first time this process is carried out the message shown in Fig 14 will appear:



Fig 14

This is asking you to locate the *lame\_enc.dll* file, select yes and then use the browser to find the file downloaded.

Thankfully this step of the process only has to be done once, from then on the Audacity will convert to .mp3 quite happily and only steps 1 & 2 are needed to convert.



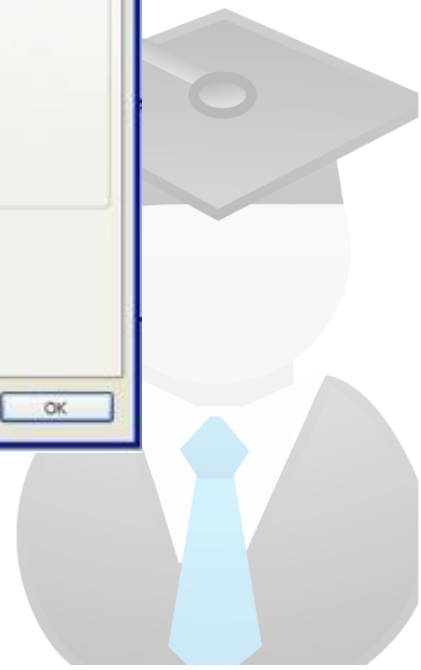
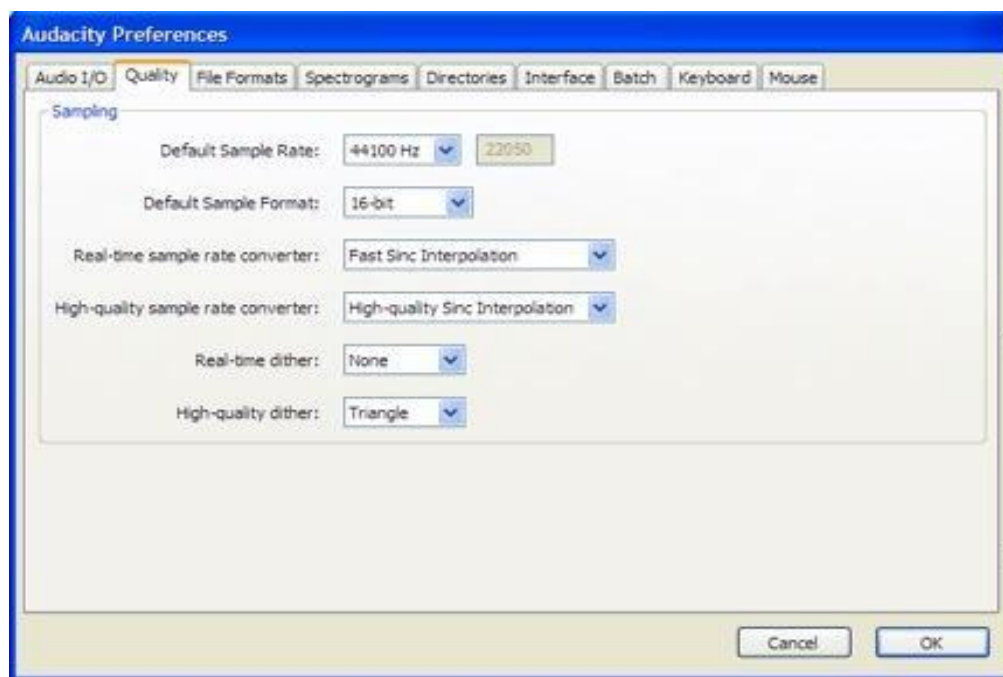


### Considering File Size

When recording a Podcast considering the file size is very important, because at the end of the project the file will be made available on the internet, and when getting files from the internet the larger they are the longer they take to download. Therefore they want to be made as small as possible. To achieve this with a sound file there are three variables that can be altered:

1. **The Sample Rate**, this is a measure of how many times a second the computer makes a recording of your voice. Audacity has default settings between 11025Hz and 96000Hz. Hertz (Hz) is a frequency measure of per second. Therefore, lower frequency means fewer recordings per second. Of course lower frequency also means lower quality.
2. **Sample Format**, this is measured in *bit*. It simple means how bits of computer memory space the recording uses for each second of recording. Therefore, once again the lower the number, the lower the quality.

Both of these setting can be altered in the Edit Menu in the *Preferences* section. This opens a window called Audacity Preferences, once in this window select the Quality Tab as shown in fig 15.

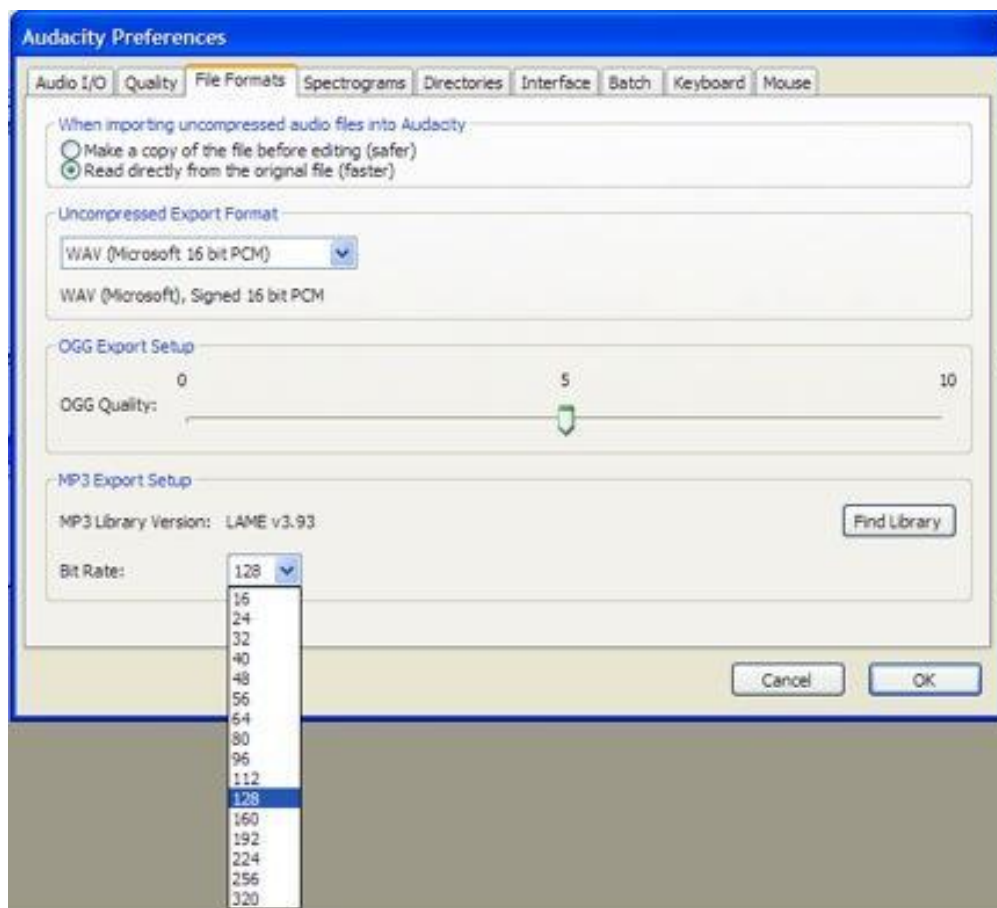




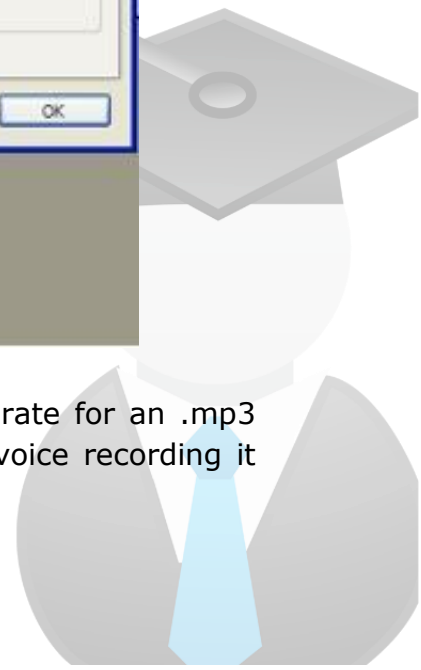
The two variables discussed above can be changed in the top two drop down boxes. It is recommend the settings show of a Sample Rate of 44100Hz and a Format of 16-bit. These are also the settings used by the BBC to produce their Podcasts and CDs.

3. The final variable that can be altered is changing the Bit-rate of the .mp3 created. An .mp3 is a computer sound file and the Bit-rate is how many bits, or how much of that file is played back to you in one second.

This to can be altered in the Edit Menu in the Preferences section, this time in the File Format tab, shown in Fig 16.



Audacity has a default setting of 128 and this is quite a typical rate for an .mp3 file, however this quality is only required for music files. For a voice recording it





can be much lower, and if the Bit-rate is much lower it decreases the file size dramatically.

**CLASSWORK EXERCISE:** Using the interviews you recorded in the previous exercise, create a podcast using voiceovers and music of your choice.







## Using Social Media for Community Radio Outreach

Social media is key element in the success of community radio. They form an integral part of a station or programme's outreach and networking strategies, enabling contact with both a local and an increasingly global audience. Some may reach out to diverse audiences, while others will attract people based on common language or shared racial, sexual, religious, or ethnic group identities.

### Twitter for Community Radio

The social media platform that is fast-becoming one of the main sources of news around the world, Twitter has changed the ways in which we consume and distribute news, and at the same time enabling global communication and conversations. The format of Twitter allows for quick updates about events as they are taking place, and represents a quick and effective of supporting and promoting community radio. In an age of all things digital, Twitter is an excellent marketing tool. In 140 characters, you can update your audience on what is going on in and around the radio station, inside the studio, and what's playing on air.

Twitter users 'follow' each other with the aim of engaging with specific people and/or organisations. A constant stream of tweets keeps users up to date on issues, events and conversations. Unlike other social media platforms, on Twitter it is possible to just 'follow' or be followed.

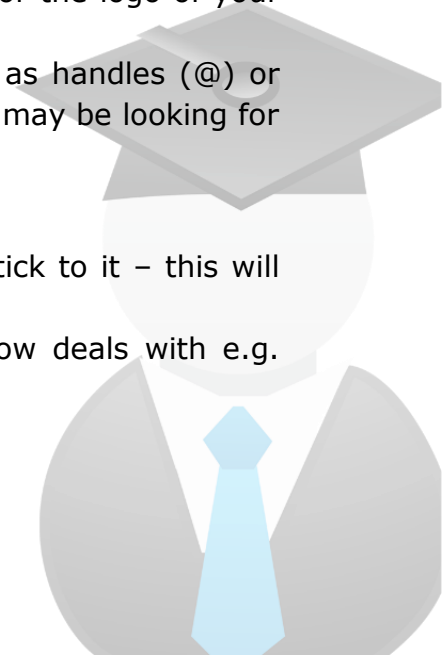
### Twitter Tips for Broadcasters

Your Profile:

- Think carefully about your handle (@) – you don't want it to be too long because it uses up characters
- Personalise it - Use an image, preferably use a picture of yourself (or the logo of your show)
- Utilise as much of the 140-character limit –include keywords such as handles (@) or hashtags (#) - see below - that your followers or potential followers may be looking for
- Create/add your own background image – avoid monochrome

### Use Hashtags

- Create a hashtag for your show - For example #Rangarang. And stick to it – this will make it easier for people searching for entries on your show
- Always add hashtags to your tweets – about issues that your show deals with e.g. #Poverty #Racism





- Hashtags as live feedback – Community radio stations and programmers can use hashtags as a method of generating real time discussion and feedback while on air

### Engage your Followers

- Retweet other people's posts that you find interesting and relevant – you should definitely retweet and participate in conversations with people who have a lot of followers

### There are two ways to retweet

- The easy way: Click the 'retweet' button
- The complicated (but most effective) way: Copy the tweet, place it in front of the writer's handle and put 'RT' at the beginning of the tweet
- Always keep some space available in your own tweets in case someone wants to retweet your post in the complicated way

### Frequency & Timing

- Tweet as often as you can - it is unlikely that anyone will follow you if you have not tweeted in months. Try at the very least to tweet a few times a week or daily if you can
- Time your tweets (if you can) - there is no optimal time to tweet, but you are in control of creating a pattern to your tweets

### Photographs

- Tweet photos – for obvious reasons - people are attracted to visuals!

### Don't be afraid to tweet

- Tweet to Presidents, Prime Ministers, Parliamentarians ... you will be pleasantly surprised by their response!

### Create (and use) Twitter lists

- Twitter lists can help you filter through the people you follow. To create a list, click the 'Lists' link and then 'Create' a list. After creating a list visit the person's profile page you wish to add and click the list icon

### Map your Twitter activity

- Commun.it - <http://commun.it/> - helps you track activity on your account, including who followed and unfollowed you, people who you should follow, people you should unfollow, what you should have for dinner...





### Use Twitter on Mobiles:

- Apple iPhones, Blackberries, Androids, Windows phones, and most of the other smart phones have Twitter applications. Use them. It is the easiest to tweet photos.

### Get your guests involved:

- Check if they have a Twitter account - follow them, tag them in a tweet about the show, and encourage them to retweet

### What makes a great tweet:

- ✓ "Tune into #TamilOlie (show) on @MYCYradio (radio) from 4pm (time) – talking to @CCMCCyprus (who) about #socialmedia (subject) in #Cyprus (where)"

- ✗ And a not so good tweet:

Today at 4 we are talking to @CCMCCyprus about social media on mycyradio

### Facebook Tips for Broadcasters

Since its launch as only a small social networking website available for Ivy League universities, Facebook has grown to have over 1 billion active users and became "the social network" as we know it. Facebook users can share news with their friends or publicly and this feature naturally made Facebook a great tool for people in the media sector - mainstream or alternative. Media professionals use Facebook for news gathering, news sharing, finding sources, promoting their work and getting reaction on the content they share.

### Expanding Your Audience

- Growing your Audience on Facebook takes a few steps that require constant attention.
- Try learning by example! Take a look at the pages and people you enjoy following and figure out what is unique and interesting about them.
- You can also expand your audience by letting your contacts know you are now a broadcaster and that your show is on Facebook. You can consider changing your email signature to also include a link to your radio show's Facebook Page.
- You can also click on 'Build Audience' and then 'Invite friends' in the Admin Panel of your Facebook Page. Each admin can immediately invite friends and Facebook contacts.

### Quick tips for growing and engaging your audience:

- Be unique
- Be interactive
- Be trendy
- Tag and engage others





### Timing & Frequency:

- ✓ Posting during peak hours (when is your key audience online?) and multiple times a day significantly increase your chances of being seen as well as more effectively reaching different audiences within your list/friend base.

### Photos and Videos

Many studies found out that photos on Facebook Pages received more Likes than the average post. Similarly, photo posts attracted many more comments than the average post.

According to HubSpot, the percentage difference is substantial and using photos and images points to a significant increase in Likes and comments. Boosts in Likes helps increase EdgeRank (Facebook's visibility algorithm based on users' interaction with your Facebook Page content), which can then cause a page's content to appear in News Feeds more often, increasing visibility."

### Engagement and Interaction:

- Posting frequently will increase your visibility on followers' newsfeeds, and as you get more engagement on your posts, the more visible you will be!
- Keep status updates concise as possible
- When you post an article relevant to your show, try to include a brief statement or question about the article to draw attention
- Use Facebook's Page Insights to find out when your fans are online and which type of posts they engage with the most
- Post when people are online and include a variety of your top-performing post types in each of your updates.

**HOMEWORK:** Create Facebook and Twitter accounts for your "radio show" and using the information provided in this section, create 10 effective Facebook posts and 10 effective Tweets introducing and promoting the show.

### References

<http://www.waccglobal.org/our-actions/community-radio>

[http://www.amarc.org/documents/manuals/UNESCO\\_Community\\_Radio\\_Handbook.pdf](http://www.amarc.org/documents/manuals/UNESCO_Community_Radio_Handbook.pdf)

<http://ucommedia.in/news/community-radio-in-bangladesh-including-the-excluded/>

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