

MULTIMEDIA TRAINING KIT

Trainers' notes: Radio Scripting

Developed by: Elvira Truglia for AMARC

Introduction	A general introduction to writing for radio.
Timing/duration	½ to ¾ day session, depending on exercises.
Content outline and main topics covered	<ul style="list-style-type: none"> o Writing for radio – an introduction (5 min.) o Basic Principles (20 min.) <ul style="list-style-type: none"> Language Grammar/punctuation Script layout o Writing cues (10 min.) o Style and continuity (5 min.) o Examples (30 min.) o Exercises (2 to 4 hours)
Target audience	Beginner or inexperienced community radio practitioners.
Prerequisite skills/knowledge	Some experience doing radio – as a host, reporter, producer or technician.
Unit objectives/expected outcomes	<p>By the end of the unit participants will:</p> <ul style="list-style-type: none"> o Be familiar with the basic principles of writing for radio o Be able to write transition cues in scripts o Understand how to create continuity in scripts
Pre-workshop activities	Ask participants to select short newspaper articles to bring to the workshop.
Notes on using exercises	Get participants to do exercises in pairs.
Resources included with unit	<ul style="list-style-type: none"> o Trainers' notes o Handout o Exercises o Examples o Checklist o List of additional resources o Glossary o Workshop evaluation form (for trainees) o Materials evaluation form (for trainers) o Copyright statement
Additional trainer resources	-
Equipment needed	<ul style="list-style-type: none"> o 1 computer per participant, with word processing software and sound card installed. o 1 set of headphones per computer. o 1 printer per class. o Pre-selected audio files saved in folders labelled "Audio Group 1 through 10" on each computer.

Comments	<p>If you are not able to supply one computer per participant, provide half the students with computers and half with minidisk or cassette machines for playback (with headphones). All downloaded audio files would also have to be transferred to minidisk or cassettes.</p> <p>Prepare 10 folders to place on each PC. Folders should be labelled "Audio Group 1", "Audio Group 2", etc. Each folder should contain 2 distinct audio files.</p> <p>Before the workshop, download 20 audio reports from the following web sites:</p> <p>InterWorld Radio http://www.interworldradio.org/</p> <p>OneWorld Radio http://radio.oneworld.net/index.php?fuseaction=audio.listAll</p> <p>Radio voices without frontiers – Information Bulletins http://www.amarc.org/vsf2000/broadcast.html#soundbank</p>
-----------------	--

MULTIMEDIA TRAINING KIT

Handout: Radio Scripting

Developed by: Elvira Truglia for AMARC

MULTIMEDIA TRAINING KIT	1
Handout: Radio Scripting	1
About this document	1
Copyright information	1
Writing for radio – an introduction	1
Basic principles	2
Language, grammar and punctuation	2
Script layout	4
Writing cues	4
Style and continuity	5

About this document

These materials are part of the Multimedia Training Kit (MMTK). The MMTK provides an integrated set of multimedia training materials and resources to support community media, community multimedia centres, telecentres, and other initiatives using information and communications technologies (ICTs) to empower communities and support development work.

Copyright information

This unit is made available under the Creative Commons Attribution-NonCommercial-ShareAlike License. To find out how you may use these materials please read the copyright statement included with this unit or see <http://creativecommons.org/licenses/by-nc-sa/1.0/legalcode>

Writing for radio – an introduction

Radio can be a lot of things: it can be a news report, a commentary, a conversation, an audio postcard, a documentary...

Your story can be a combination of all these and more. Regardless of the format, radio journalism is like storytelling - it is conversational in style. Radio scripting is a tool that will help you tell your story.

Live radio is stressful enough without the added burden of having to decide what to say next. It is much better to write your announcements beforehand. You can then focus entirely on your delivery. Reading material well on-air is not easy. However, with rehearsal and confidence things will gradually fall into place. When you become proficient, you can replace complete scripts with dot-points for ad-libbing. But if in doubt, script it. It is far better to say something worthwhile, albeit a little stiffly, than “uumming” and “ahhhhing” throughout your

program. Writing scripts will take you longer to prepare for your show but developing loyal listeners makes it worth it!

Think of your script as a way of writing on paper what you hear and see in your imagination. It can be used as a guide for live and pre-produced programming. Your script will be a guide for the host or narrator of an audio piece and/or for the on-air technician or technical producer who will be mixing your script to tape.

In this unit, you will learn the basic principles of writing for radio to help you script your material. You will also learn about writing cues and ensuring continuity in your scripts as well as how to develop your own style.

Basic principles

Language, grammar and punctuation

There is a big difference between radio and print or television stories. Since we can't go back to read the story over like a newspaper, and we don't have the visual images of TV, the radio journalist has to write so that listeners can understand the story the first time it is read. Below are some basic principles on writing for radio concerning language, grammar/punctuation and script layout.

Write as you speak, in simple sentences. Formal grammar and syntax are inappropriate for the conversational style of radio announcing.

Avoid highly specialised terms, unless they are explained.

No: "The allochthonous population of Brussels is gradually outnumbering the autochthonous inhabitants."

Yes: "There are more and more people from different ethnic backgrounds in Brussels."

Test your script as you write. Don't just run your eyes over it, or murmur under your breath. Read it out loud. If you trip over a word or phrase, it needs changing *before* show time. This will make it much easier on you *and* your audience.

Use precise, clear language. The text should unfold in a logical manner and be easy to follow by ear. If you are not sure about a sentence or paragraph, read it out to somebody and see whether they understand.

No: The other day, the police confirmed the suspicion of the family of racial motives in the well-known case of the murder of the old woman."

Write for one listener. Write and deliver your words as though you are speaking to one person, not a crowd. Treat your listener as an individual and you'll build a loyal audience.

No: "As you all surely know, March 21 is the International Day Against Racial Discrimination. So if any of you people are interested, you can attend free training courses at our radio on that day."

Yes: "March 21 is the International Day Against Racial Discrimination. If you are interested in attending a free training course, come to the radio station on that day."

Write news thoughtfully. News or documentary material should be delivered slowly, and in small chunks. News is information-heavy, and more difficult to digest. Give your listeners time to chew it over.

Think for the listener rather than yourself! Assess your script from the position of a listener.

Avoid abstractions. Show, don't tell. Be concrete and talk in pictures and images. It may sound funny, but radio can be a very visual medium. You have to give listeners something to "look" at... with their imagination instead of their eyes.

Don't overload your text with too much information.

No: "Between February and June 2000, there was a 21.53% increase in the deportation rate. From July until September, this escalated to 34.6%, states the recently published report by..."

Yes: "The recently published report by...reveals out a drastic increase of over 30% in the deportation rate in the year 2000".

Simplify or round numbers. Say "nearly 16 million" instead of the actual figure of "15 870 222". Using comparisons can be helpful. For instance, a local city of comparable size when mentioning the size of a foreign city.

Avoid repetitions, overused words and tongue twisters.

Expand and elaborate on a point that may not immediately have been conveyed. For instance, don't assume that everyone knows who Fidel Castro is.

No abbreviations should be used if you can avoid them, unless you know that they are very well known. If you can't help avoid them, mention the name in full in the beginning and keep reminding the listener. You cannot re-wind a radio programme and listen to a detail missed out.

Yes: "The World Association of Community Radio Broadcasters, better known by the French acronym AMARC, that's l'Association mondiale des radiodiffuseurs communautaires..."

Use brackets and quotation marks as little as possible because they are not audible.

No: "The mention of 'colour' is unnecessary in most crime stories, but this is (nearly always) ignored by even the most 'progressive' newspapers."

Adjectives and personal values should be avoided in news writing. If you want to give your opinion, do it through a personality you quote.

No: "The mayor's remarks on the new legislation are a setback to local efforts."

Yes: "The Citizens' Collective of Lyon condemned the mayor's remarks on the new legislation, describing them as a setback to local efforts."

Avoid using pronouns such as he, her, they etc. The writer knows who they are referring to, but this may not be so clear for the listener. It is better to repeat than assume.

Avoid lists. You may end up losing the listener's interest.

Write short sentences using the "active" voice.

No: " The world's fastest growing criminal business is considered to be people trafficking."

Yes: " People trafficking is the world's fastest growing criminal business."

Use the present tense where possible.

Punctuate to suit your own reading style.

Yes: "Children learn to build musical instruments using scrap material like toilet paper rolls or popcorn seeds."

Yes: "Children learn to build musical instruments using scrap material, like toilet paper rolls or popcorn seeds."

Titles go before names.

Yes: "Minister of Labour, Maurizio Sacconi."; "Musician, Youssou N'Dour."

Script layout

Prepare your material so that the path between your eyes, brain and mouth remains clear. For instance:

- o Write hard-to-pronounce words phonetically
- o Write names or figures in full
- o Use an easy-to-read font in a large size
- o Double space all copy for easy reading
- o Type on one side of the page only
- o Use one inch margins
- o Exaggerate where the paragraph begins by spacing
- o Mark your copy to guide your delivery. Marking copy is important to ensure easy reading
- o If you want a word emphasized, underline it. Also, put slash marks after the sentences where pauses are required

Writing cues

The more complex your radio format, the more complex the audio **mix** – or melded segments, background sound and music – will be. To make it easier, you will need to write **cues** in your script to indicate transitions in an audio story, or when to bring "**in**" or fade "**out**" each **sound element**:

- o **Actuality**: an edited comment or expression meant to serve as a quote; usually recorded at the scene of an event.
- o **Clip**: Segment of audio, any length, played as a unit; usually the same as actuality; may be a phrase or sentence that becomes part of an actuality.
- o **Segment**: an edited interview or narrated story with actualities; it could also refer to a clip or actuality.
- o **Ambience**: a background sound usually recorded at the scene of an event. Ambience helps place your listener at the event as a participant or observer.
- o **Narration**: the story told by a host, announcer or presenter.

The final script of your piece can also be the **transcript** of your show, or a detailed rendition in writing of a recording.

Style and continuity

“Script writing is just as much a craft as interviewing, tape editing and mixing. Write for your own voice. Follow the same rules that would apply for print journalism. Aiming one's style in the direction of magazine writing is suggested.

The length of each narration segment is generally determined by how much information and context is necessary to make sense of taped segments. One should also consider the level of artistic or stylistic writing in which the wish to engage. Commentary runs long. News runs short. Read out loud a lot to gauge its acceptability and flavor. This is really a question of more or less salt.

Pay close attention to the beginning and end of each actuality. Your script should flow in and out them in a seamless fashion.

A simple method is to paraphrase your speaker's comments. The sentence or question just before the edited cut may provide some clues. Go back to your transcripts. But don't limit yourself. There are many script writing methods.

Whatever you write should provide continuity and smooth transitions between cuts and topic shifts. Also, be sure the script clarifies any references to people, places, institutions, laws or any other detail or concept that may not be swiftly identified by the common listener. You can solve many dilemmas or time constraints that you may encounter with good script writing.”

“Making Contact” Submissions Guidelines: <http://www.radioproject.org/media/submissionGuidelines.pdf>

MULTIMEDIA TRAINING KIT

Exercises: Radio Scripting

Developed by: Elvira Truglia for AMARC

Exercise 1

Learn to write as you speak.

Output

- o Two completed radio scripts per group.

Materials

- o Refer to Basic Principles Checklist.
- o Short newspaper articles brought in by participants.

Instructions

- o Each participant selects a short press article.
- o One participant re-writes the press article as a radio script.
- o Each participant reads the radio script out loud, marking the copy as they go.
- o Each participant re-writes the script for their own voice.
- o Both participants read the script out loud once again.
- o Switch roles...the other participant re-writes his or her selected press article as a radio script. Follow all the other steps as above.

Exercise 2

Practice the Writing for Radio principles as outlined in the Handout.

Output

Two completed radio scripts "critiqued" by their peers.

Materials

Refer to the Basic Principles in the Handout.
Refer to the completed scripts in Exercise 1.

Instructions

Each participant reviews the script written by their peer and comments on the principles followed in the script and those not followed. They discuss their understanding of the principles.

Exercise 3

Learn how to write transition cues in a script.

Output

A radio script with properly marked cues.

Materials

- o Recorded radio news briefs (see audio folder on PC).
- o Short (5 minute) soundscape or radio documentary (see audio folder on PC).
- o Refer to the section on Writing Cues in the Handout, and to the Examples.

Instructions

- o Each participant listens to one piece of recorded audio.
- o Each participant writes a transcript of what they hear. There is no need to transcribe word for word. Rather just write in the “ins” and “outs” of each segment. For example, if the first few words of a segment begins with “Welcome to Making Contact...” And ends with “look at immigration in Italy.” Then for that particular **narration** in the script, you can write: IN: “Welcome to Making Contact...”; OUT: “...look at immigration in Italy”. Write all sound elements in the script; you can simply estimate the times.
- o Compare transcripts. Each participant will read the transcript as if it were a script yet to be produced. They will then listen to the audio piece to see if the script is a true rendering of what they hear. Discuss any differences with your peer.

MULTIMEDIA TRAINING KIT

Examples: Radio Scripting

Developed by: Elvira Truglia for AMARC

Example 1

A produced documentary transcript

- o Name the different sound elements in the script.
 - o Note the way transition cues are written (e.g. Monserratte 1 [fade to bed after :10 sec.]
 - o Note the way times are written (for individual clips and overall (running) times in the transcript).
 - o Ask different volunteers to read part of the script narration out loud. Notice how each individual has a different style of delivery.
-

Making Contact

March 12, 2003

Edition: #11-03

00:00 Theme Music

00:06 Narration

This week on Making Contact

00:09 Billboards (00:10)

00:19 Narration (00:40)

The violent civil conflict in Colombia is nearly four decades old. U.S. interests run high in that South American country, which is rich in natural resources and is a strategic foothold in the Andean region for U.S. military planners. On this edition of Making Contact, we go to the Colombian cities of Medellin and Bogota to hear first-hand what life is like for disenfranchised and displaced communities that are literally caught in the crossfire. We also look at how heavy U.S. financial and military support is affecting the situation. Many Colombians say U.S. aid is like "throwing gasoline onto a fire."

I'm Phillip Babich, your host this week on Making Contact, an international radio program seeking to create connections between people, vital ideas, and important information.

00:59 (((((Pause))))))

01:00 Monserratte 1 [fade to bed after :10 sec.]

01:10 Narration (00:40)

It's Sunday mass at the Monserratte, a historic Catholic church that's perched on top of a steep mountainside that rises above Colombia's capital, Bogota. Thousands of people visit this holy site each day, some via train built with counter-slanting floors and seats to accommodate the impossibly severe incline of the track. Others go by gondola, a cable ride that can bring sweat to one's palms. And, many others make a spiritual journey on their knees up the thousands of stone steps that rise from the edge of Bogota up to the Monserratte; blood drops and regularly patrolling medics with stretchers attest to their determination.

01:50 Soacha Ambience 1 [fade to bed after :10]

02:00 Narration (00:50)

Across the expansive plain below the Monserratte where Bogota lives - itself high up in the Andes at over 9000 feet in elevation - people have sojourned to these steep hillsides, dripping blood as well. But the residents of this area haven't come to Soacha for spiritual fulfillment: they've come to try and find relief from violence. Attacks, threats, and crossfire from guerrillas, paramilitaries, and the Colombian military have driven them from their homes in the northern departments - or states - of Antioquia and Choco.

Many of the people here are Afro-Colombians, Colombians of African descent who make up about 20% of the country's population. They come here with virtually nothing, escaping conflict zones or fleeing from threats of murder, some from the paramilitaries, some from the guerrillas.

02:50 Soacha Ambience 4 [fade to bed after :10]

03:00 Narration (00:30)

Bricks, plywood, and other building materials are stacked alongside some of the dirt roads. Community members come together to construct these brick shelters, many the color of dusty Spanish terracotta tiles.

Here, some men mix concrete and spread it on top of a home to make the roof. One of the workers, who lives in the neighborhood - a section of Soacha called the Island - says they've been working on this home, on-and-off, for the past three years.

03:30 Soacha 1 (00:40)

04:10 Narration (00:07)

Others aren't so fortunate to have a concrete floor. Some of the homes simply have rugs covering the dirt.

04:17 Soacha Ambience 6 [fade to bed after :03 sec.]

04:20 Narration (01:00)

Anna, who did not want to give her last name, was kind enough to invite members of a human rights and labor delegation from the United States into her home. She's a member of a community group, called AFRODES, that's organizing to better the lives of Afro-Colombians. Anna was displaced from a region in the northern department of Antioquia. It's common for displaced people, when they tell their story, not to specify which armed actors drove them from their land, or threatened them, or committed acts of violence against them and their family. For one, power struggles are continuous, and one day a faction of guerillas is knocking on your family's door demanding shelter and food. The next day, it's paramilitaries who have come. Another reason is that displaced people, even though they are far from their former homes, fear retribution for speaking about the violence. In Soacha, there's graffiti indicating that the paramilitaries are present. One bit of scrawl warns on-lookers not to erase the writing, otherwise they'll be killed.

So, displaced people, like Anna, talk about the perpetrators of violence as simply "Them."

05:20 Anna 1 (00:30)

05:50 Narration (00:05)

Anna says that she's trying to survive, picking up work when she can find it.

05:55 Anna 2 (00:33)

06:28 Narration (00:20)

Displaced Afro-Colombians face a double hardship. They're without their land and homes, AND they're discriminated against. Racism is a major obstacle. This woman, who did not want to give her name, runs a small shop out of her house, selling coffee, sugar, rice, beans, and other items. She doesn't earn enough money, though, to support her family. She says it's very difficult to get a job in Bogota, because she's black. Where she used to live they

could grow bananas and yucca, to eat or to sell. They could also find jobs that paid well at the gold mines.

06:48 Anna's Sister 2 (00:33)

07:21 Soacha Ambience 3 [fade to bed after :05 sec]

07:26 Narration (00:40)

Still, there seems to be a fierce determination among the people of Soacha. Music from radios floats through the air. Some kids play soccer in an empty lot; yet, just across the dirt road from them graffiti announces the presence of the AUC, the United Self-Defense Forces of Colombia, the notorious paramilitary group that has units throughout the country.

Gail Phares of Witness for Peace led the delegation from the United States, which visited Colombia in mid-January 2003. She says that it's important to witness the impacts of the conflict on the civilian population, and to see how U.S. policy is contributing to the level of violence.

08:06 Phares 1 (00:39)

08:45 Narration (01:40)

Indeed, there are numerous economic factors that contribute to the on-going conflict, a civil war that first began as a power struggle between two major political parties, the Liberals and Conservatives, sparking a bloody period from 1948 to 1954 known as "La Violencia" – The Violence. Now, to understand the roots of the conflict in Colombia one has to look at a multiplicity of issues related to history, power politics, natural resources, the drug trade, and economics.

A major contributing factor to the conflict is the high concentration of wealth in Colombia, according to Felix Posada, director of the Center for Latin American Popular Communication based in Bogota. He says that as few as 400 individuals control the country's legal economy. Major conglomerates wield economic control through concentrated holdings in everything from the beverage industry to airlines to department stores to media companies. At the same time, 66% of the population lives in poverty; one-fourth lives on less than 1 dollar a day. And, the official unemployment rate is 18%. Underemployment – the lack of a regular and predictable income – is estimated to be about 33%.

It's the poor who are recruited into the ranks of the guerillas, paramilitaries, and military – with a uniform and a gun comes a paycheck.

Posada says that the global market also plays a part. Take coffee, for example, Colombia's second largest export.

10:25 Posada 1 (00:27)

10:52 Narration (00:20)

A similar pattern is playing out in the banana-growing territory of Uraba, a region in the north of Colombia that extends into Antioquia, the department the current president Alvaro Uribe presided over as governor before he moved into Bogota's presidential palace.

11:12 Posada 2 (00:50)

12:02 Music (Soacha Ambience 2) and I.D. Break (00:30)

You're listening to Making Contact, a production of the National Radio Project. If you'd like more information about this program please give us a call. It's toll free, 800-529-5736. Call that same phone number for CD or cassette copies. That's 800-529-5736. You can also visit our web site at radioproject.org. That's radioproject.org.

12:32 Narration (00:50)

There are a few immediate telltale signs that Colombia's civil conflict has reached the streets of Medellin, Colombia's industrial hub and the capital of Antioquia. Motorcyclists wear nylon vests with a license number on the back and front, a requirement due to the high number of killings carried out by two-wheeled assassins. On virtually every corner, police in military green combat uniforms shoulder semi-automatic weapons. And, graffiti, claiming that Colombian President Alvaro Uribe is a "Paraco" - member of the paramilitary - is not an uncommon sight. At the same time, the pace of this cosmopolitan city of 2 million, with its flocks of fuel efficient taxis and meticulously polished city buses - bright chrome and colors like proud peacocks - seems to surge forward even though war is woven into its tapestry.

13:22 La Onda Ambience 4

13:27 Narration (00:25)

One of the contested areas is a community up in the hills above Medellin. Like in Toni Morrison's novel "Sula," the disenfranchised and poor live above those who have more wealth. With a name as paradoxical as Sula's "Bottom," this neighborhood, a collection of tin-roof homes amidst dusty and uneven dirt roads, is called "La Onda," or "The Waves."

13:52 La Onda Ambience 1

13:57 Narration (00:30)

When the Witness for Peace delegation bus arrived, the sounds of happy and energetic children swirled in the air like butterflies, their faces pressed against the windows of their school. By far the sturdiest of the community's structures, a yellow and blue brick school building was electric with the curious energy of young students. We made our way up a hill, past the school, to a concrete area the size of a basketball court where two men were making a cross with wooden beams.

14:27 La Onda Ambience 3

14:37 Narration (00:55)

People from the community started to gather on and around the court till there were about one hundred of them. The people, many forcibly displaced from their lands, were bracing themselves for more upheaval. About ten days previously, on January 13, 2003, the Colombian military, police, and air force had launched a joint operation against La Onda and several other adjacent neighborhoods, which make up a district of Medellin known as Comuna 3, one of 16 such districts, or Communas. The joint operation, officially called Star Six, was part of a recent wave of military actions in Medellin aimed at illegal armed groups. However, community leaders in La Onda and other parts of Medellin say that these operations are targeting community organizers and activists, not just the guerillas or paramilitaries. One community leader said that there's no democracy in Colombia, and there are no human rights.

15:32 La Onda 1 (00:15)

15:47 Narration (00:25)

The community lost almost 70 of their leaders that night. The raid occurred at 2:00am. Men in hoods - "capuchados" - carrying flashlights accompanied police and soldiers as they kicked down doors. The hooded men then fingered the community's leaders, who were dragged out of their homes, thrown to the ground and tied up, according to eyewitnesses, such as Margarita, who did not want to use her last name.

16:12 Margarita 1 (00:35)

16:47 Narration (00:05)

Margarita says that the state authorities injured some of the detainees during their arrest.

16:52 Margarita 2 (00:24)

17:16 Police Ambience 2
17:21 Narration (00:40)

General Leonardo Gallego, head of the Medellin police department, has a very different view of the events that took place in Communa 3 in mid-January. During a presentation on the department's operations against illegal armed groups - complete with video footage of busts and gun fire, augmented with techno-rock music - I asked the general about the status of the 70 detainees. A gun is on each of his hips in holsters attached to a sort of modern day bandoleer; it's a green nylon harness that crisscrosses his back and wraps over his shoulders. The general immediately calls for a PowerPoint slide to display on a projector screen.

18:01 Gallego 2 [roll Gallego 3 a couple seconds after "La Luz"]
18:03 Gallego 3 (01:54)
19:57 La Onda Ambience 5
20:05 Narration (00:15)

Hard to imagine as a clandestine guerrilla hotbed, in Communa 3 children and dogs move freely among the adults as they ask for a permanent international presence in order to let the world know should more violence descend on their community. They also want their president back, Alfredo Mejia.

20:08 La Onda 3 (00:33)
20:41 La Onda 2 (00:48)
21:29 Narration (00:25)

The people of Communa 3 know what the future may very well hold for them. A similar pattern had already played itself out in another district, Communa 13. The police and military launched a series of operations there in Fall 2002, Operations Orion and Mariscal. Armed groups - both guerillas and paramilitaries - had been fighting for control of the neighborhoods in that district. Rosa Gomez is a longtime resident of Communa 13.

21:54 Gomez 1 (00:59)
22:53 Police Ambience 3
22:58 Narration (00:20)

General Gallego of the Medellin police department depicted Operations Orion and Mariscal as glowing successes for the forces of peace and security. What he didn't talk about were the hooded informants who fingered community leaders and peace activists - as was done in Communa 3. Socorro Mosquera was detained during Operation Orion.

23:18 Mosquera 1 (00:24)

23:42 Narration (00:20)

And what happened when the operations were completed? There was a power vacuum that was quickly filled by the paramilitaries who, according to current residents of Communa 13, maintain control of the area through terror, violence, and murder. One witness, Luz Daria Pina, says that body parts have been left in the streets as reminders of the presence of the paramilitaries.

24:02 Pina 1 (00:30)

24:32 Uribe 1 (01:06)

25:38 Narration

President Alvaro Uribe, speaking at Communa 13 after Operations Orion and Mariscal...

25:41 Posada 3 (00:20)

26:01 Narration (00:05)

Felix Posada of the Center for Latin American Popular Communication...

26:06 Posada 4 (01:39)

27:45 Narration (01:20)

And, the United States has poured \$2 billion into Colombia, almost entirely in military aid, over the past three years. More is expected. There used to be a restriction on that aid, requiring the money to go only toward counternarcotics operations. Now, the Colombian military, which has well documented ties to the paramilitaries - as do several multinational corporations - can use U.S. aid for counterinsurgency; in other words, engaging the guerillas. The United States also trains the Colombian military, and has had a presence of military advisers and U.S. troops. In January 2003, the United States sent an additional 60 Special Forces troops to train Colombian soldiers how to protect an oil pipeline that's run by Occidental Petroleum. And, in February, President Bush sent more than 150 Special Forces troops to assist in a rescue effort to free three U.S. military contractors, who were kidnapped by Colombia's largest guerilla group, FARC, the Revolutionary Armed Forces of Colombia. The kidnapping took place after FARC guerillas shot down the contractor's plane as it flew over rebel-held territory.

Many Colombians involved in peace efforts describe U.S. involvement in the conflict and its heavy financial support for the Colombian military as "throwing gasoline on a fire." Dianna Gutierrez is a lawyer and a member of the national women's organization Ruta Pacifica.

29:05 Gutierrez 1 (01:57)

31:02 Theme Music

31:07 Narration (01:10)

That's it for this edition of Making Contact: a look at the civil conflict in Colombia. Thanks for listening. And special thanks to Garance Burke, for translation and voice-over assistance. We also had translation assistance in Colombia from Ryan Calkins, Annalise Romoser, Ryan Calkins, Phillip Cryan, and Ali Buri. Additional voice-over assistance was provided by Jesus Solorio and Susanna Hines.

If you would like more information about the subject of this week's program, call the National Radio Project at 800-529-5736. That's 800-529-5736. You can also visit our website at radioproject.org (repeat).

Making Contact is an independent production. We're committed to providing a forum for voices and opinions not often heard in the mass media. If you have suggestions for future programs, we'd like to hear from you.

Lisa Rudman is our executive director. Peggy Law, founding director. Associate Producer, Aimee Pomerleau; Office manager, Rosalyn Fay; Associate manager, Susanna Hines; Senior advisor, Norman Solomon; National producer, David Barsamian. And, I'm your host and Managing Producer, Phillip Babich. Our theme music is by the Charlie Hunter trio. Until next time.

32:17 Fade to end

32:22 END

Source: National Radio Project (www.radioproject.org)

Example 2

An on-air script (script to be read live, on-air)

- Note the different voices in the script.
- Assign volunteers to different voices. Read parts of the script out loud. Do participants find themselves adapting the script to fit their individual style?

Health considerations for refugees

Source: Developing Countries Farm Radio Network. Package 67, script 9. June 2003
http://www.farmradio.org/en/publications/scripts/67-9script_en.php

Notes to broadcaster

Unfortunately, the needs of refugees are not always addressed by the media during a crisis. Instead, there may be more focus on providing information to foreign journalists about the activities of relief agencies. Refugees need information that can help them to take a more active role in the relief effort.

Before broadcasting information to refugees in your region, educate yourself about who they are. Where are they located? Do they live in official or unofficial camps, on a short-term or long-term basis? What kinds of problems, including local epidemics, do they face? With this knowledge, you can provide valuable information that other media may not be providing. These radio spots can help start discussions about the physical and mental health problems that refugees in your area face. One way to use these spots is to do a role-play. You are a visitor (or maybe a resident) walking through the camp. As you go, you overhear different conversations. There are some sound effects in these spots, but to produce them you will need only a drum, two glasses, and some cheerful music.

The information contained in the INTRO in each scene is intended as a guide only. Depending on whether you air the spots on the same day, or over several days or weeks, you might want to include additional information here - reintroducing the topic, setting the scene, recapping some of the information.

Part 1: Clean delivery kits

INTRO

Host: People living in refugee camps have special health concerns. Overcrowding, poor sanitation, and lack of medicine and food can turn simple problems into more serious ones. Diseases like cholera flourish. So does HIV/AIDS. Mental and emotional health problems such as alcoholism, depression, and violence are other serious concerns. Many refugees suffer from fear, anger and guilt. They may have anxiety about family members at home, and their own future.

Over the next few [programs/days], we will hear about some of the health concerns of people living in refugee camps. Today's program is about the special needs of women who give birth in the camps. Conditions there can make giving birth more dangerous than giving birth at home. Mothers-to-be and the women helping with the birth should prepare in advance to make sure mother and baby are both healthy. Joining us today is Martha. Martha is a midwife who trains birth attendants. Good morning, Martha.

Martha: Good morning.

Host: So tell us, what should be done before the baby comes?

Martha: Most women will want to have a relative or friend help with the birth, but it's important to have at least one trained birth attendant there too. If everything is kept clean and the baby's cord is tied off properly, chances are much better that the birth will go fine. But if there are problems, mother and baby can get into real trouble if no one knows how to help them.

Here in the refugee camp, there aren't always enough midwives to go around in an emergency. So that's why it's important to arrange in advance to have a birth attendant.

Host: Well that makes good sense. What else can you do to prepare for the birth?

Martha: I tell all my mothers the same thing: "clean place and clean hands." The cleaner everything is, the better it will go for both mother and baby. That's why you need a "clean delivery" kit. If you can't get one from the clinic, you can make your own.

Host: What goes in a "clean delivery" kit?

Martha: You'll need a sheet of clean plastic to put under the mother while she's in labour, and a bar of soap to wash with. You'll also need a new or sterilized razor blade to cut the umbilical cord, and a good long piece of string to tie it off afterward.

Host: What about water?

Martha: Yes, absolutely. Clean water is very important, and lots of it. If you're not sure if the water will be clean, then the best thing to do is boil several litres beforehand and put it aside in a closed container. As well, set aside a few clean cloths. As I said, "clean place and clean hands" will make things go much smoother for mother and baby.

Host: Well I'm sure you've given all the mothers-to-be out there a lot to think about. Thanks for joining us today Martha.

Martha: I thank you. It's been a pleasure.

MUSIC TO END PROGRAM.

Part 2: Water safety and storage

INTRO

Narrator: Welcome back to our series on the health concerns of people living in refugee camps. As we discussed on our program [yesterday/last week], overcrowding, poor sanitation, and lack of medicine and food can turn simple problems into more serious ones. Diseases flourish. Mental and emotional health problems are other serious concerns. Today we're going to talk about keeping water clean for drinking and washing. This can be a big challenge in a refugee camp. But it's very important. Diseases like cholera and diarrhea pass from person to person in dirty water. The bacteria that cause diseases are so small that you can't tell from looking at the water if it's bad. Sometimes even water that looks clean can be dangerous to your health.

Boiling water is the best way to be sure it's safe. After boiling it for several minutes, cool the water and store it in sealed plastic jugs or closed containers. Never leave your drinking water in a bucket or open container because dirt can fall into it.

Once you've got clean water, keep it in clean, sealed containers or jugs. And be sure to use the same cup all the time to scoop out the water. Too many hands in the water will contaminate it.

MUSICAL BREAK.

Part 3: A sick child

INTRO

Host: On our last two programs, we talked about two of the health concerns of people living in refugee camps - safe conditions for mothers giving birth in the camps, and the importance of clean water. The story in today's program shows how important it is that children get enough to drink. Dehydration can cause serious health problems, especially in infants and young children.

MUSICAL BREAK.

Narrator: After days of travelling, Esther and her two children arrived in the refugee camp late one afternoon. Esther's older child fell asleep immediately in the corner of the hut, but the baby wouldn't stop crying. She cried all that night and into the next day. In the morning, Esther's new neighbor Mary came over to see if she could help.

Esther: Oh Mary, the baby won't stop crying. I think she's just tired, but I'm worried about her.

Mary: Has she eaten anything? She may not be getting enough to drink and might be dehydrated.

Esther: She's only had a little to eat. I'm afraid I don't have enough milk for her.

Mary: One way to tell if a baby is dehydrated is to gently pinch a bit of the baby's skin between your fingers. If the skin feels dry, and falls back into place very slowly, she's dehydrated. Look, like this. (pause) Yes, Esther, your baby is dehydrated. You've got to watch the little ones here. When we first arrived my little boy had the same problem. Does she have diarrhoea?

Esther: Not so bad. But it is watery.

Mary: Diarrhoea is nothing new at home, but I tell you, if you don't look after it right away here in the camp, children can get very weak before you know it. Or they could be sick with something much worse that is going around the camp, like cholera.

Esther: I didn't realize it was so serious.

Mary: Probably what she needs is the sugar-salt drink - you may have heard it called oral re-hydration solution. The local health worker will know about this. And you should keep breastfeeding.

Esther: Do you know where I can find a doctor to make sure she's alright?

Mary: Of course. I'll call my daughter to come watch your boy and we'll go together.

Esther: You're very kind, Mary.

Mary: We all need to help however we can.

Part 4: Men's mental health

INTRO

Host: In our last few programs, we've heard about some of the special health needs of women and children who live in refugee camps - safe conditions for mothers giving birth in the camps, the importance of clean water, and making sure young children do not become dehydrated.

But men also face new hardships. With no jobs to go to and little work to do, it can be very hard for men to adjust to life in a refugee camp. They may feel their role in the family is gone. And that can lead to emotional anxiety.

Today we're going to listen in on a conversation between two friends, Salim and Nazim. Salim arrived in the camp a year ago with his wife and their two daughters. His friend Nazim has been living here even longer. Salim and Nazim meet in a shabeen every afternoon to drink and talk.

MUSICAL BREAK.

Nazim: Ah, the first beer of the day always tastes so good! Cheers!

SOUND EFFECTS: CLINKING GLASSES.

Salim: I'll raise my glass, but there's nothing to be cheerful about.

Nazim: What's wrong, my friend?

Salim: My wife chased me out of the house this morning with her broom.

Nazim: (*laughing*) Oh no! What did you do?

Salim: She says I'm lazy.

Nazim: You? Never! What does she want you to do?

Salim: I don't know. She says, 'Look at all I do. You must keep busy.'

Nazim: But...what can you do here in the camp?

Salim: Exactly! There are no jobs here, no work to do. We've been here a year. What am I to do?

Nazim: Can your wife not see that this is hard for you too?

Salim: She says I'm not being a man. (*To the bartender*) Another beer for me please, and one for my friend too.

Nazim: That's terrible.

Salim: She has the children and our house to keep her busy. But, what is my job?

Nazim: It can get you down, I tell you.

Salim: Yes it can. Some days the only thing that makes me feel good is to come here, talk with you, and have a few drinks. What's wrong with that? It helps me forget all the trouble I've seen.

Nazim: I'll drink to that, my friend. (*clinking glasses*)

Salim: (*quietly*) I don't tell her this, but I have nightmares, bad ones, about what happened to our home. I'm anxious about my family's future. I don't know what to do for us.

Nazim: I have nightmares too. Sometimes having a beer or two is the only thing that drives them away. So what are you going to do about your wife?

Salim: What can I do? This is our life now.

Nazim: Maybe you could tell her about your troubles. Maybe she will understand.

Salim: Maybe. I can try. As long as she promises to keep her broom in the corner.

MUSICAL BREAK.

Host: Salim is not alone. Feelings of sadness and anger, boredom and guilt are all common among men living in a refugee camp. Everyone feels them at some time or another. Try to understand why you have these feelings, and talk to someone about it. You cannot drink your troubles away.

Part 5: HIV/AIDS prevention

Note: When you translate Auntie Nokie's drumming slogans, try to find words that rhyme.

Host: Our programs recently have focused on the special health needs of people living in refugee camps. We've learned about the importance of clean water, and making sure that children do not become dehydrated, as well as some of the issues for men who live in the camps. Today we're going to talk about HIV/AIDS. Living in cramped quarters with strangers, and many people without husbands or wives or parents often leads to behaviours that increase the risk of contracting HIV/AIDS. And HIV/AIDS is a very serious health problem ...*(interrupted by sound of drumming)*

Auntie Nokie: *(to the drumbeat)* Use Protection to Fight Infection!! Use Protection to Fight Infection!!

Host: I'm sorry, but you can't just come in here like this! Who are you?

Auntie Nokie: Auntie Nokie is my name! And stopping AIDS is my game!

Host: *(puzzled)* What is that around your neck?

Auntie Nokie: My condoms necklace! Do you like it?

Host: *(thoughtful)* I never thought condoms could make a pretty necklace, but it's not bad.

Auntie Nokie: Here, take some. *(to the drumbeat)* 'Be wise! Prevent a surprise!!'

Host: Uh, thank you. So what are you doing here, Auntie Nokie.

Auntie Nokie: I have a little song for all the young men who won't wear condoms because they think AIDS will never happen to them... *(to the drumbeat)* 'You wanted to be macho for one night. And now you have a disease to fight! Where were your thoughts? Where was your brain? Now you have a lifetime of worry and pain!!'

Host: *(seriously)* Yes, as I was going to say before you came in...there is no cure for AIDS.

Auntie Nokie: And you don't know who is infected! Even yourself! Many people infected with the HIV virus look healthy for many years. And without condoms, all that time they are passing the virus on to others. *(to the drumbeat)* 'So be a man-na! Cover your ba-na-na!!'

Host: And Auntie Nokie, you should tell them too that by wearing condoms they will be protecting the whole community from the spread of AIDS.

Auntie Nokie: You said it! Here have some more condoms!! Are you going to sing with me?

Host: Okay! *(clears throat)*

Host and Auntie Nokie: *(to the drumbeat)* Use Protection to Prevent Infection!! Use Protection to Prevent Infection!!.... *(Repeat and fade)*

-END-

MULTIMEDIA TRAINING KIT

Checklist: Radio Scripting

Developed by: Elvira Truglia for AMARC

LANGUAGE, GRAMMAR AND PUNCTUATION

Write as you speak, in simple sentences.

Test your script as you write.

Use precise, clear language.

Write for one listener.

Write news thoughtfully.

Think for the listener rather than yourself!

Avoid abstractions. Show, don't tell.

Don't overload your text with too much information.

Simplify or round numbers.

Avoid repetitions, overused words and tongue twisters.

Expand and elaborate on a point that may not immediately have been conveyed.

No abbreviations if you can help it.

Use brackets and quotation marks as little as possible because they are not audible.

Avoid adjectives and personal values in news writing.

Avoid using pronouns.

Avoid lists.

Titles go before names.

Write brief sentences using "active" voice.

Use the present tense where possible.

Punctuate to suit your own reading style.

SCRIPT LAYOUT

Write hard-to-pronounce words phonetically.

Write names or figures in full.

Use an easy-to-read font in a large size.

Double-space all copy for easy reading.

Type on one side of the page only.

Use one-inch margins.

Exaggerate where the paragraph begins by spacing.

Mark your copy to guide your delivery.

If you want a word emphasized underline it.

Put slash marks after the sentences where pauses are required.

MULTIMEDIA TRAINING KIT

Glossary: Radio Scripting

Developed by: Elvira Truglia for AMARC

ACTUALITY	An edited comment or expression meant to serve as a quote.
AMBIENCE	A background sound usually recorded at the scene of an event; helps place your listener at the event as a participant or observer.
BED	The background sound played under a narration.
BILLBOARD	Short explanation of upcoming items; often as part of the intro to the show.
CLIP	Segment of audio, any length, played as a unit; usually same as actuality; may be a phrase or sentence that becomes part of an actuality.
CROSS-FADE	Fade one sound element down while simultaneously fading another sound element up.
CUE	A signal of transition in a script.
EDIT	To remove unwanted sounds or program material.
EXTRO	Identifies what was already heard.
FADE DOWN	Gradually reduce the volume of sound element.
FADE UP	Gradually increase the volume of sound element.
INS & OUTS	A particular time in a recording. An “in” indicates when to begin a recording. An “out” indicates when to stop a recording.
INTRO	Introduction to an item; script that precedes the item.
MIX	Melded segments, background sound and music.
NARRATION	The story told by a host, announcer or presenter.
PIECE	One story, complete and ready to air.
SCRIPT	Written material to be read on air by host.
SEGMENT	An edited interview or narrated story with actualities; could also refer to a clip or actuality.
TRANSCRIPT	A detailed rendition in writing of a recording.

MULTIMEDIA TRAINING KIT

Additional resources: Radio Scripting

Developed by: Elvira Truglia for AMARC

Writing for Radio. Western Australia Community Broadcasting Association

<http://www.shamarcom.com/wacba/training/training-writing.html>

Writing for Radio

<http://www.newscript.com/index.html>

Canadian Society for Independent Radio Production

<http://www.radiosite.ca/training/index.html>

The New BBC News Style Guide

<http://www.bbctraining.co.uk/journalismNews.asp?tlD=615>

Developing Countries Farm Radio Network – Scripts

http://www.farmradio.org/en/publications/scripts_en.php

MULTIMEDIA TRAINING KIT

Workshop evaluation: Radio Scripting

Presented by: Organization/trainer

Thank you for attending this workshop. Please fill in the evaluation form below – your feedback will help us improve our future training programmes.

1. Your name and e-mail address (optional) _____

2. Were the workshop aims made clear to you in advance (e.g. through the invitation)?

Not clear
Somewhat clear
Very clear

3. How useful did you find the workshop overall?

Not useful
Somewhat useful
Very useful

4. How satisfied were you with the trainer?

Not satisfied
Somewhat satisfied
Very satisfied

5. How satisfied were you with the handouts?

Not satisfied
Somewhat satisfied
Very satisfied

6. How did you find the pace of the workshop?

Too slow
About right
Too fast

7. How did you find the length of the workshop?

Too short
About right
Too long

8. How satisfied were you with the organization of the workshop?

Not satisfied
Somewhat satisfied
Very satisfied

9. Please use this space for any other comments and suggestions for improvement

MULTIMEDIA TRAINING KIT

Materials evaluation: Radio Scripting

Developed by: Elvira Truglia for AMARC

We welcome feedback from trainers who have used these materials. By answering the following questions you can help us to improve and expand the MMTK set of resources. Please note that all questions are optional!

Please return your completed questionnaire by e-mail to MMTK@apc.org

1. Name _____

2. E-mail address _____

3. Organization _____

4. How useful did you find the materials in this unit?

Not useful ___

Useful ___

Very useful ___

5. Did you use the materials "as is" with your students, or adapt them?

Used "as is" ___

Adapted ___

6. If you have any suggestions for how the MMTK team could improve this unit, please tell us about them.

7. Other comments.

THANK YOU!

MULTIMEDIA TRAINING KIT

Copyright statement: Radio Scripting

Unit developed by: Elvira Truglia for AMARC

The MMTK materials are intended to be used and shared freely by trainers working in development and civil society organizations such as telecentres, community media organizations and NGOs.

All MMTK materials are made available under one of the Creative Commons licenses <http://creativecommons.org/>. These licences are intended to promote the sharing of materials, while retaining some copyright protection for the author.

Because the organizations who developed the MMTK training materials have different needs and work in different contexts, there is no blanket license which covers the distribution of all of the materials. Please check the copyright statement included with each unit to find out under what conditions you may reuse and distribute the materials.

Copyright provisions for this unit:

This unit is made available under the Creative Commons Attribution-NonCommercial-ShareAlike License.

Key License Terms:



Attribution. The licensor permits others to copy, distribute, display, and perform the work. In return, licensees must give the original author credit.



Non Commercial. The licensor permits others to copy, distribute, display, and perform the work. In return, licensees may not use the work for commercial purposes - unless they get the licensor's permission.



Share Alike. The licensor permits others to distribute derivative works only under a license identical to the one that governs the licensor's work.

For the full license see <http://creativecommons.org/licenses/by-nc-sa/1.0/legalcode>