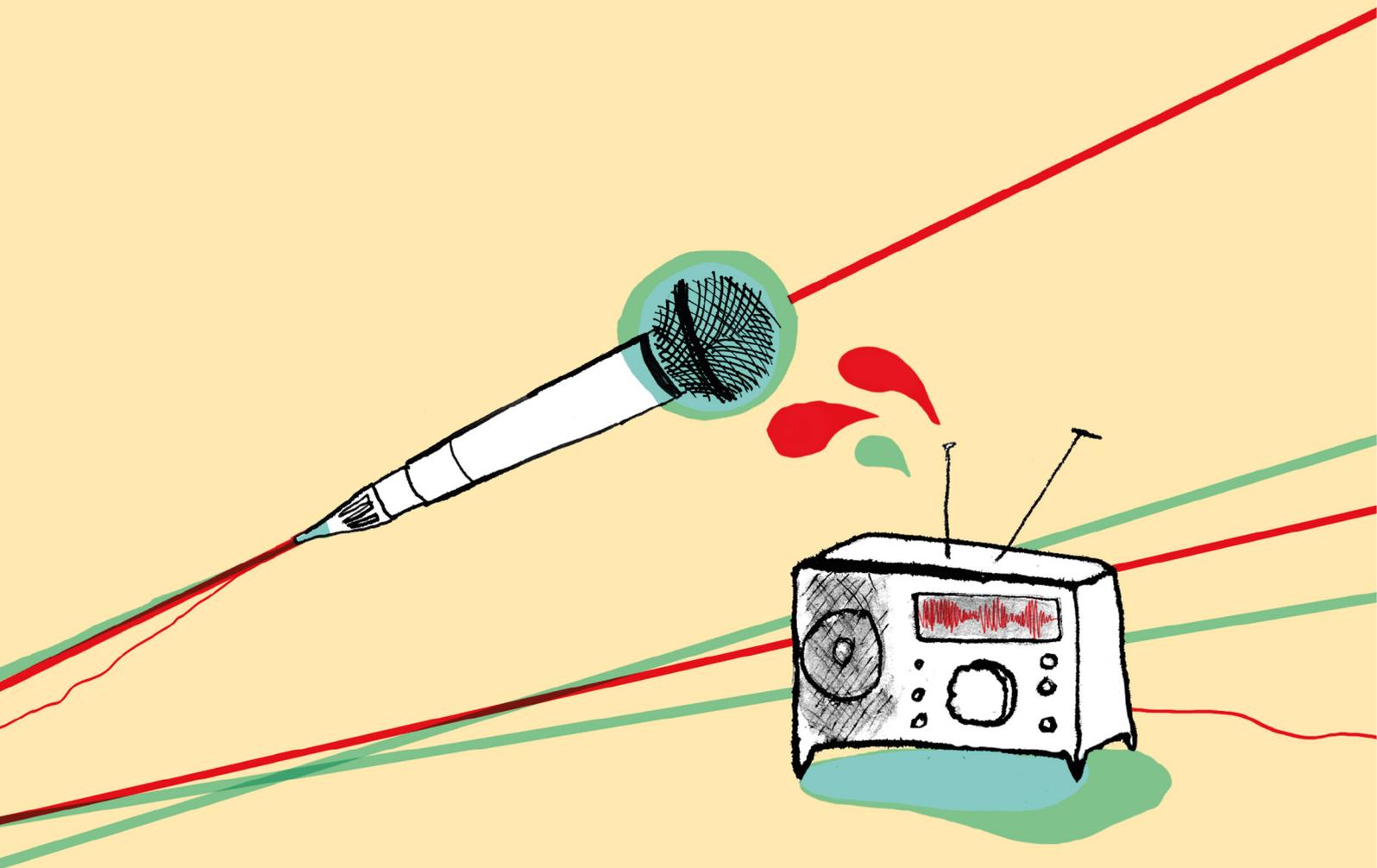


# Community Radio 1x1

A Beginners Guide for Community Radio



**COMMIT**

COMMUNITY / MEDIEN / INSTITUT  
FÜR WEITERBILDUNG, FORSCHUNG UND BERATUNG



# IMPRESSUM

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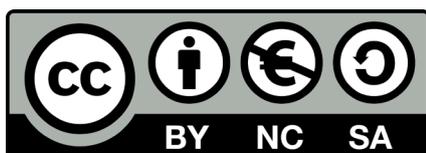
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# PREFACE

## of radio makers in austrian community radios

*„Freies Radio bedeutet nicht nur freien Zugang und eine freie Stimme für jene, die sonst in den Medien nicht zu Wort kommen, sondern auch einen kritisch-beobachtenden Blick auf die jeweiligen Regionen und über diesen Tellerrand hinaus. Freies Radio ist das mediale, von BürgerInnen für BürgerInnen organisierte Netzwerk einer Region.“*

*Thomas, Radio Freequenns*

*„Freies Radio ist ein großes Abenteuer im Wort, eine Möglichkeit mich mit der Welt in Verbindung zu setzen. Freies Radio ist ein Ort an dem ich willkommen bin, eine Drehscheibe der Vernetzung, ein dynamisches Soziotop...“*

*Tanja, Radio B138*

*„Radio machen bedeutet für mich viel Kreativität, eine ordentliche Dosis Mut, jede Menge Humor und ein kleines bisschen Verrücktheit.“*

*Dorota, Radio FRO*

*„Das Freie Radio bietet die Möglichkeit Programm zu machen, das nicht ausschließlich dem Diktat der Ökonomie unterliegt und das fördert die Kunst und die Kultur, speziell die regionale!“*

*Pete, Proton – das freie Radio*

*„Radio ist für mich ein Medium, das sehr schnell und informativ sein kann. Und es erzeugt ein „Wir-Gefühl“!*

*Lois, Freies Radio Salzkammergut*

*„Ich mache Radio, weil ich dort meinen Ideen freien Lauf lassen kann.“*

*Hilde, campus & cityradio 94.4*

*„Nun, Freies Radio ist für mich: Der Fels in der Brandung der belanglosen Medienwelt, die zentrale Benutzeroberfläche in einer kulturvernetzten Region, ein Egobooster.“*

*Rudolf, Radio B138*

*„Das Stadtteilradio ist für mich gelebte Partizipation und gibt allen Menschen im Stadtteil eine Stimme.“*

*Sarah, Radiofabrik*

*„Habt ihr Euch schon damit auseinandergesetzt, wie das ist im Rollstuhl durch die Stadt zu fahren? Auf schrägen Gehsteigen? Dann borgen wir uns Rollstühle aus und fahren durch die Stadt und machen eine Sendung daraus!“*

*Tina, Radio Helsinki*

*„It's not a one man's work, it's a team-work and I found myself respected by everyone.“*

*Sunday, radio AGORA 105,5*

Since 1998, 14 community radios have been created in Austria, opening the way for interested people to learning about broadcasting and creating their own shows. In the meantime thousands of people have taken advantage of the opportunity provided by the noncommercial stations to create and broadcast content using their own voices to discuss the subjects that were important to them. Continuing education plays an important role for those engaged with radio. This Radio 1x1 is the result of the cooperation of all Austrian community radios in creating a shared learning resource to help interested potential radio-makers take their first steps in broadcasting. We owe thanks to all of those involved from the community radios in Austria, Germany and Switzerland who provided their ideas and experiences that have provided the basis for the materials we present here.

Today a good portion of our impressions of the world around us are provided by the media. The fact that we live in a multilingual community is frequently ignored or not accurately represented by commercial media. The situation with community broadcast media is very different. Their community base and multilingual programming provide an important contrast to the commercial media landscape and offer a rare opportunity for participatory democracy and community development.

In the fall of 2015, when thousands of people made their way to Austria fleeing war and poverty, the community radios reached out to them, spoke with them, and encouraged them to use the resources that community radio offered. Workshops were organised in English, Arabic and other languages. New editorial teams and projects were the result. COMMIT is dedicated to providing long-term support for these projects. The translation of this handbook in Arabic and English was created with the goal of providing people who are new to Austria an easier access to participation in community radio.

Active participation and production in community radio provides an amazing opportunity to acquire new skills, discover new talents, create new contacts, and get access to new places, people, and organisations. Working together with people from other backgrounds, languages, preferences, dreams and ideas is an exciting learning process. We hope that this community radio 1x1 in Arabic and English can help expand and deepen the dialog amongst us and the communities we serve.

Helmut Peissl - Chairman of COMMIT  
Vienna, December 2016



# COMMUNITY RADIO

## 1. What is Community Radio?



Community radio stations are independent, community oriented, noncommercial and nonprofit organizations that guarantee and provide a public and open access to radio broadcasting. They do this in order to allow a broader portion of the public to participate in the traditional broadcast medium of radio with the goal of making a considerable contribution to freedom of expression. Community radios form a third pillar of the media landscape next to the public service broadcaster and commercial radio stations and are important in expanding the diversity of opinion.

Austrian Organisation of community radio

Radio is still the medium that reaches the greatest number of people. The mobility and flexibility of radio has helped maintain its immense popularity across every section of the population.

### Average Radio- & TV Use in Austria (2013):

- 6,1 million Austrians listen to radio for 3h10min per day.
- 4,5 million Austrians watch TV for 2h48min per day.

More **Statistics** are available at <http://mediaresearch.orf.at/>

Compared with other European countries, Austria's daily radio consumption is well above the norm. Despite the large number of listeners, many opinions, ideas, and desires, of large portions of the population are never heard. Traditional radio is mostly commercial. Broadcasts are designed to be popular and reach the largest possible audience in order to sell advertising time to businesses.

### But community radios don't follow the rules of the market

Community radios allow any and every citizen to gain the skills needed to take part in broadcast media production. They can do this independent of their education, equipment, age or financial situation. The volunteer **broadcasters** of community radio stations, whether they be individuals, groups, or editorial teams, are all part of a growing community. Their participation guarantees that listeners can have access to ideas, music, and content, that would normally fall victim to the commercial pressures put on the private and public commercial broadcasters.

The **open access** of community radios help expand the **diversity of information** available to a community. Their noncommercial nature is a guarantee for **independence** and critical discourse as well as music and content outside of the mainstream.

**Media** (lat. medium = (in the middle) are means of communication. They use signs and symbols: writing, speech, photos, sound and music.

**Mass Media** are the technologies of distributing content to a mass audience. These can be print, radio, television electronic and digital media.

The media, journalism in particular, are frequently referred to as the **Fourth Estate**. They should play the role of watchdog over the classic estates of government like the legislative (parliament), executive (government), and the judicial (the courts).

### Project examples developed by community radios:

connecting communities – multilingual woman make radio (Radio B138) [learnforever.at/connecting-communities](http://learnforever.at/connecting-communities).

Stadtradio – das mobile Außenstudio in der Stadt (Orange 94.0) [o94.at/orangerie/stadtradio-orange/](http://o94.at/orangerie/stadtradio-orange/)

Wir bleiben! Wichtige Infos von und für Flüchtlinge (Freirad) [wir-bleiben.at](http://wir-bleiben.at)

Radiabled – Radio von Menschen mit und ohne Behinderung (FRO) [fro.at/radiabled](http://fro.at/radiabled)

KiZnewZ – Wir und die Welt Kindernachrichten (Radiofabrik) [blog.radiofabrik.at/kiznewz](http://blog.radiofabrik.at/kiznewz)

school radio days [radiobox.at](http://radiobox.at)

and many more

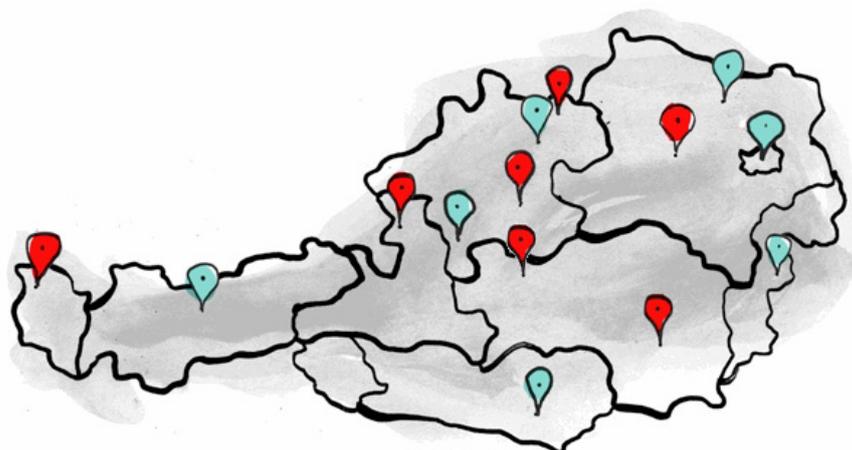
## From passive listener to active producer

Community radios provide recording equipment and editing stations and help their radio makers realize their ideas. Community radios provide an important contribution toward the development of **media literacy**: anyone who has made a program and understands the processes involved in its production will begin to think about media content and information in a different way.

In their capacity as an educational and social centre, community radios also play a role in developing local national and international **projects**. They actively seek to include groups that are usually denied access to media production. Groups like migrants, senior citizens, people with disabilities, children and teens.

Community radios are places for a diverse collections of individuals to come together and provide an essential contribution to the development of a pluralistic society. One in which **open access** and **civic participation** are encouraged.

## 2. Community Radios in Austria



### At a glance:

14 community radios broadcast in Austria as well as one Web-radio.

Over 4 Million people in Austria can listen to community radios.

More than 3.000 active radio makers create regularly broadcast programmes.

25 languages can be heard.

Station	Location	Broadcast license	Website
Orange 94.0	Vienna	08. 1998	<a href="http://o94.at">o94.at</a>
Radiofabrik 107,5 MHz	Salzburg	09. 1998	<a href="http://radiofabrik.at">radiofabrik.at</a>
Radio FRO	Linz	09. 1998	<a href="http://fro.at">fro.at</a>
Radio AGORA 105,5	Klagenfurt	10. 1998	<a href="http://agora.at">agora.at</a>
Freies Radio Salzkammergut	Bad Ischl	03. 1999	<a href="http://freiesradio.at">freiesradio.at</a>
Radio Freequenns	Liezen	04. 1999	<a href="http://freequenns.at">freequenns.at</a>
Proton – das freie Radio	Dornbirn	04. 1999	<a href="http://radioproton.at">radioproton.at</a>
Radio Helsinki	Graz	03. 2000	<a href="http://helsinki.at">helsinki.at</a>
Radio Ypsilon	Hollabrunn	10. 2000	<a href="http://radioypsilon.at">radioypsilon.at</a>
Campus- & Cityradio	St. Pölten	04. 2002	<a href="http://cr944.at">cr944.at</a>
Freirad	Innsbruck	07. 2002	<a href="http://freirad.at">freirad.at</a>
Freies Radio Freistadt	Freistadt	03. 2005	<a href="http://frf.at">frf.at</a>
Freies Radio B138	Kirchdorf a.d.Krems	09. 2008	<a href="http://radio-b138.at">radio-b138.at</a>
Radio OP	Oberpullendorf	10. 2009	<a href="http://radioop.at">radioop.at</a>
aufdraht	Langenlois	Internet	<a href="http://aufdraht.org">aufdraht.org</a>

In the Austrian media landscape we speak of a three pillar system based on academic criterion developed by Johanna Dorer. Community radios function as a mirror of society and as a journalistic supplement in the region they broadcast in.

**Types of media organisations of the three pillar broadcast system according to Johanna Dorer:**

	<b>Commercial Broadcast</b>	<b>Public Broadcast</b>	<b>Noncommercial Broadcast</b>
<b>Standards System</b>	economic	journalistic	civic culture and journalism
<b>Ownership</b>	privat	public	nonprofit, cooperative
<b>Purpose</b>	profit maximisation	fulfilling a public service	participation, emancipation and empowerment through open access for all
<b>Organizational Objective</b>	maximal individual benefit for consumers; maximum profit for broadcasters	maximum social benefit (for example; qualification of the opinion forming process)	maximum social benefit through participation and empowerment of marginalized social groups
<b>Coverage</b>	limited by microeconomic cost-effectiveness calculations	theoretical: full coverage as part of public duty requirements practical: neglect of certain segments of the public	limited by preferential treatment of socially disadvantaged groups and progressive subcultures (as understood by Rolf Schwendters)
<b>Economis</b>	liberal market economy	social market economy, social welfare state	alternative economies
<b>Financing</b>	market (advertising)	collective (public service fee) and market (advertising)	mixed commercial-free financing (state subsidies, Radiofonds, voluntary fees, „self-exploitation“ etc.)
<b>Recipients</b>	consumers	citizens, consumers	civil society and citizens
<b>Programming</b>	oriented around reach- and advertising market	oriented around reach- and advertising market, „Programming for everyone“, and the state education, culture information and entertainment mandate	minority oriented; for socially marginalized groups, local communities, migrants and foreign nationals
<b>Diversity</b>	external pluralism	internal pluralism	internal and external pluralism
<b>Democratic concept</b>	liberal democracy	representative democracy	direct/radical democracy
<b>Projected image of society</b>	hegemonic representation/ construction of a consumer and achievement oriented society	hegemonic representation/ construction the world and nation(s)	Counter-hegemonic representation/ construction of the world
<b>Effect on society as a whole</b>	economization of all areas of life	contributing to the production of social consensus (as understood by Stuart Halls, Noam Chomskys)	early warning system and criticism for social and civic problems
<b>Societal benefit</b>	low; greater program offerings for economically relevant audiences	public mission and basic services for a broad portion of the public	journalistic supplement for population segments not served by public broadcasters

**Johanna Dorer (2004):**  
Another Communication is Possible – Triales Rundfunksystem und die Geschichte der Freien Radios in Österreich, In: Medien & Zeit 3/2004. Wien, S. 4-15

### 3. Charter of the Community Radios in Austria

Version from 12. May 2007,  
general assembly of the Union  
of community radios in Austria in  
Dornbirn

#### Community radios provide public services:

Local, low-threshold access to  
broadcast radio for local program  
makers

The broadcast of programmes  
for underrepresented groups and  
integration programmes

Programmes that take local culture  
and music into consideration

Production of multilingual and/  
or non-German language  
programmes

Encouragement of political  
participation

Development and realisation of  
local, national and international  
projects

Training

The charter of Austrian community radios defines the requirements all 14 community radio stations are expected to fulfill.

**Open Access/Public Access:** Community radios give all people and groups inside of the legal framework the opportunity for uncensored freedom of expression and information transfer. Priority is given to social, cultural, and ethnic minorities as well as to people and groups who, due to their social marginalization or sexist/racist discrimination, rarely or never have a voice in the media.

**Participation:** Community radios provide training, production and distribution possibilities. They create platforms for local and national music, arts and cultural productions for sociopolitical initiatives and for socially or medially marginalized communities. They invite their audience to active participation, mirror the social, cultural and linguistic diversity of their broadcast area and support intercultural dialog.

**Nonprofit/noncommercial:** Community radios are not in private ownership. They are, instead, a form of organisation made up by it's users and following nonprofit principles. Their activities are not focused on profit and follow the ideal of commercial free radio with nor product advertising. In order to maintain their existence and independence they rely on a diversification of their income sources. Financing is achieved through contributions, through projects or cooperations, government funding, membership fees, donations or sponsoring.

**Transparency/Organisation:** In community radios it is important that the organisation and selection criteria for shows are transparent and verifiable. The decision-makers handle their management, programming and employment decisions in a way that precludes any form of discrimination, and should be held responsible for that by being open to all supporters, employees, and volunteers. They encourage the participation of migrants and women in all areas.

**Independence:** Community radios will be independent in their ownership, form of organisation, publication, and programming. They are also free of influence from political parties as well as governmental, commercial, and religious institutions.

**Local issues/regional development:** Community radios understand themselves to be a means of communication in their local and regional area and they support regional development. They function as a supportive platform for regional artistic and cultural production by providing artists possibilities for performance and preparation. They also offer coverage of national and international subjects. Community radios actively work together through program-exchanges and the implementation of media, cultural, artistic or socio-political projects.

**Requirements:** Community radios encourage solidarity and foster a self-determined and emancipated society. They shun any form of discrimination due to a persons gender, sexual orientation, origin, ancestry, skin colour, ethnicity, religious or political affiliation, physical or intellectual ability, social background, language, or age. They advocate for freedom of speech, diversity of opinion, equal rights, human dignity and democracy.

## 4. History of Community Radios in Austria

The enactment of the Regional Radio Law 1994 made it possible, for the first time in Austria, for noncommercial community radio (as well as private commercial radio) to begin broadcasting. Until this time only the ORF (Austrian National Broadcaster) was allowed to broadcast radio and television. This made Austria the last European country to maintain a state broadcast monopoly. While other countries saw the establishment of commercial and noncommercial radio stations, any broadcast outside of the ORF in Austria was severely punished. The journey toward an open media landscape was a long one...

The development of community radios in Austria can be broken down into four phases:

Pirate phase	1987 – 1993
Legalisation phase	1991 – 1997
Development phase	1998 – 1999
Establishment and expansion phase	from 1999



### 4.1 Pirate Phase

- 1979 The first radio pirates in the 2nd Republic were the producers of "Ö-Frei" in Graz. They began broadcasting four 15 minute shows in December, 1979.
- 1987 The first intensive pirate radio phase begins: "Radio Sozialfriedhof" and "Radio Sprint" begin broadcasting coverage of student strikes and demonstrations against social cutbacks in Vienna. "Radio ÖGB-Österreich geht's blendend" reported about the situation of state-owned industries in Linz and upper Styria.
- 1988 In February "Radio Rücktritt" began reporting about the anti-Waldheim protests in Vienna under the motto "Go, Kurti, go".
- 1989 In February the FERL (Fédération Européenne des Radios Libres) held a roundtable discussion about freedom of the media in Austria and Europe. This discussion was broadcast live on the frequency 103,5 MHz. The programme titled "Radiofrühling" (Radio Spring) was only on air for a few minutes before their equipment was confiscated by the authorities. In the following fall AGORA was founded in Carinthia. AGORA then proceeded to lodge a complaint with the European Court of Human Rights against the broadcast monopoly in Austria.
- 1991 The 31st of March was declared "Pirates Day" as multiple pirate stations went on air simultaneously.
- 1992 The situation with the broadcast authorities escalated dramatically for pirate radios at the end of the year. This happened as a result of the Regional Radio Legislation which did not include a provision for community radios.

### Community radio: The Beginnings

In Austria, pirate radios already existed as far back as **1924**. Discontent with the state radio of the 1st Republic, RAVAG (Radioverkehrs AG, predecessor to the ORF), pirate broadcasts were made by the social-democratic Free Radio Federation (Freien Radiobundes). Their demands for the legalisation of proletarian radio stations was eventually dropped by the SPÖ as the party attempted to build better relations with RAVAG.

KPFA Radio in Berkeley, **California** began broadcasting in **1949** and was one of the first community radio stations on the planet.

"Radio Student" was the first community radio station in Europe and began broadcasting in Ljubljana, **Slovenia** in **1969**.

In **1977 Italy** ended its broadcast monopoly.

**1981** was the beginning of radio freedom in **France**. In the beginning of their broadcast liberalization programme only noncommercial stations were allowed.

Since the beginning of the **1980's** most countries in Western Europe included a special category for **community radio stations** in broadcast licensing laws.

Between 1991 and 1993 34 transmitters were confiscated. Regular broadcast operations had to be suspended in July, 1993.

1993 In March, raids on multiple community radio activists took place throughout the country. Technical equipment was frequently confiscated. The fines for illegal broadcasting were raised from 5.000 to 100.000 ATS forcing radio activists into financial ruin.

The pirates were focused on the **implementation** of their **political goals** from the very beginning. In December of 1991, with help from FERL and the Green Party, they had developed an alternative draft of the private radio legislation based on examples from other European companies. Open frequencies were to be equally distributed between commercial and community stations. A fund, financed by 3% of the advertising income generated by the ORF and commercial stations, would serve as the finance basis for community stations.

## Pirate Stations in the Federal States

### Carinthia

Before the state election in March 1989, AGORA broadcast an 8 hourlong program, „Družačni radio za Koroška/Das Andere Radio für Kärnten/“ from the other side of the Italian border. Afterwards they applied for an Italian broadcasting license and for the next two years broadcast a bilingual program every Sunday.

### Upper Austria

„Offene Radio Frequenz“ in Linz and the „Joseph K. Noyce Radio Show“ have been broadcasting their 15 minute shows since the autumn of 1991. In 1992 „Radio Scht-arkschstrom“ in Steyr, „Radio Understone“ in Gmunden and „Radio Wurschtinsel“ in Wels started operations.

### Salzburg

„Radio Bongo 500“ began broadcasting its weekly 30-60 minute show in Salzburg on 23.11.1992. The activists were associated with the journalism institute at the Uni Salzburg and received technical support from colleagues in Vienna. The transmitter was confiscated in the summer of 1993, ending their broadcast activities for good.

### Styria

The pirate stations „Radio ZARG“ and „Radio Dauerwelle“ both went on air in 1992. These two stations can be seen as the roots of Radio Helsinki. Shortly thereafter, in Mürzthal, „Radio Flor“ went on air. They were shut down by the authorities during their premiere in March. Between September 1995 and autumn 1997 Antenna Steiermark hosted a 5 hour long independent programme slot. This was the birth of Radio Helsinki, making it the first community radio station in Austria to broadcast legally.

### Tyrol

In 1991 the pirate station „Radio Radiator“ started sporadic broadcasting in Innsbruck. Their members joined forces with other activists and pirate stations around Austria and formed the „Pressure-Group Freies Radio“. In 1993 the radio activists founded the non-profit FREIRAD association and applied for a broadcasting license in Tyrol. When the application was denied and the frequency given to a commercial group they filed a formal complaint at the Austrian Constitutional Court. The Court agreed with them: the licences and parts of the regional broadcasting law were declared unconstitutional and repealed.

**Radio Bongo 500:** on their second day of operations, 30.11.92 the radio activists were the target of a police operation: a 20 man team confiscated an antenna, an auto-battery, I.D.'s and "various objects"

## Vorarlberg

At the beginning of the 90's there were up to 5 active pirate stations, including „Radio Free Xiberg“, „Radio Föhn“, „Radio Mikrowelle“ and „Radio Lästig“. These stations were independently active in all four of Vorarlberg's political districts. After the Austria-wide suppression of pirate stations by the authorities, activists formed the Organisation for the Advancement of Media Diversity, a support organisation for community radios in Vorarlberg.

## Vienna

In June, 1992 there were 25 radio groups producing 40 hours of programming per week. These included „Radio Boiler“, „Radio Hotzenplotz“, „Radio Filzlaus“ and „Radio Breifrei“. Programmes included a daily cultural-event show, breakfast radio, and on Sundays a show jointly produced by all of the pirates.

In the beginning the government reacted with a **disproportionate show of force against the pirates**, including police helicopter operations. By the summer of 1993 all pirate stations had to cease broadcasting and began focusing their energies instead on the legalisation process. The pirates political goals were to include provisions for noncommercial radios as well as their financial support into the broadcast liberalisation legislation.

## 4.2 Legalisations phase

1992 In 1992 and 1993 the pirates form associations with the goal of operating non-commercial stations as soon as Austrian law would allow it. This process was obstructed by the authorities, especially in Vienna.

1993 Judgement in the case of Informationsverein Lentia: **The European Court for Human Rights** unanimously passed judgement against the Republic of Austria for violating Article 10 "Freedom of Expression" and Article 14 "Nondiscrimination" of the European Human Rights Convention. The monopoly enjoyed by the ORF represented an encroachment on the exercise of the right to communicate information and ideas.

The case in front of the EHCR was brought in front of the court by the community radio initiative AGORA, the „Informations-verein Lentia 2000“ and three other complainants

That judgement paved the way for the formation of the three-pillar broadcast system in Austria. A system consisting of public, private-commercial and noncommercial community radios.

The Association of community radios in Austria – **Verband Freier Radios Österreich** (VFRÖ) – was formed. Since the authorities in Vienna made this difficult, the association was registered in Graz.

Also in 1993: the founding of the Association of Austrian Private Radio-stations <http://voep.at>

1994 The Regional Radio Act passed by the National Assembly went into effect on January 1st. A 20 person committee was formed for the distribution of broadcast licenses. The ORF monopoly was partially broken.

1995 The Austrian Constitutional Court declared the prohibition of private local broadcaster to be unconstitutional. The first private commercial stations go on air („Antenne Steiermark“, „Radio Melody“ in Salzburg) and in Graz and Salzburg the first community radio stations go on air legally using broadcast windows provided the commercial radios.

1997 It wasn't until the amended Regional Radio Act went in to effect on 1st of May 1997 that private radio became a comprehensive reality. The Regional Radio Authorities became the Regional and Cable Broadcast Authority and has since been responsible for cable broadcast as well as the distribution of satellite licenses.

After the application period began, over 300 licensing requests were submitted before the application deadline on the 15th of June 1997. As expected, applicants supported by print media were the recipients of regional broadcasting licenses. But they also dispersed 42 local frequencies and community radios had much more success there. **Of the twelve applications for community radio licenses, eight either received their own license or were able to present their programmes in a broadcast window of another station.**

### 4.3 Development phase

Between the years 1998 und 1999 eight stations started broadcasting with a **full license**:

- Orange 94.0, Vienna
- Radio FRO, Linz
- Freies Radio Salzkammergut, Bad Ischl
- Proton – das freie Radio, Bludenz
- Radio Freequenns (previously Radio CCW), Ennstal

Two with **partial licenses**:

- MORA, Burgenland (until 2001)
- AGORA, Carinthia (since June 2011 with a full license)

Two began with a **broadcast window**:

- Radiofabrik, Salzburg (since January 2004 with a full license)
- Radio Helsinki, Graz (already broadcasting since 1995; since 1998 with an educational license and since 2002 with a full license)

Only via **Internet**:

- radio aufdraht, Lower Austria, online since 1997

The radio initiatives from Innsbruck and the Wood Quarter that were denied licenses submitted a complaint to the Constitutional Court. The lobbying that followed was focused on cooperations and subventions from the public sector. Project funding was found through support of the Art division of the Federal Chancellery, but these were not enough to guarantee the existence of these stations and the funding was cut after the black-blue **coalition** in 2000.

1999 The Regional radio and cable broadcast authority was renamed to the Private Broadcasting Authority. This also laid the foundation for time limited licenses for event and educational radio.

### 4.4 Expansion phase and establishment of community radios

2000 Radio Ypsilon (previously GymRadio Hollabrunn) received their license in 1999 and begin broadcasting on 14th October 2000.

- 2001 With support from the ÖVP and the FPÖ the National Council votes with a simple majority to form the Communication Authority Austria „KommAustria) and the Federal Communication Senate „Bundeskommunikationssenat“ (BKS). On the 1st of April the Private Radio Act (PrRG) and the KommAustria Act came into effect. The PrRG created the first opportunity for national licenses to be distributed. Now it was possible for licenses to be combined and Austria-wide broadcast chains could be built.
- 2002 FREIRAD in Innsbruck and Campus & City Radio in St. Pölten go on air. Community radios begin to focus on their role as a journalistic supplement to mainstream media, improve their quality, increase the scope of their programming, begin national and international cooperations (for example „LiteRadio“, „Babelingo“) and begin an internal programme exchange (Cultural Broadcasting Archive). The VFRÖ has become well networked in the European scene and begins lobbying for a legislative recognition of the third sector and a financial base to support it.
- 2003 The number of community radio increases, while the number of commercial stations sinks. Although the number of commercial stations in 1998 was 45, by 2003 only half of them remained on air and most of them belonged to major broadcast brands like „KRONEHIT“, „HitFM“ or „Arabella“.
- 2004 In Carinthia Radio AGORA and the commercial 2Radio Dva, which shared a license since 1998 and produced a daily programme for the local Slovenian community, agreed on a cooperation with the ORF. The ORF was given an 8 hour broadcast window to present their public service programmes produced for the Slovenian community. Programmes the ORF is required by by law to produce. This was the first time ORF produced material was broadcast over a private station. The ORF refers to this development as a milestone in media politics. Since the programming was for a very specific segment of the local community, the KommAustria had no objections to the agreement.
- 2005 Freie Radio Freistadt begins broadcasting.
- 2008 Radio B138 is the 13th community radio to go on air with an educational radio license, and in 2012 received a full license. The European Parliament, with a large majority, declares their support for community media.
- 2009 Radio OP, based in the secondary school in Operpullendorf receives an educational license. In April 2010 they begin broadcasting. The national broadcaster “KRONEHIT” lodged an appeal against the renewed license of the Freie Radio Salzkammergut. The Constitutional Court disagreed, basing their decision on the programme diversity provided by the Freien Radio Salzkammergut.
- In the „Declaration on the role of community media in promoting social cohesion and intercultural dialogue“ the Council of Europe’s Committee of Ministers emphasised the contribution community radios and the noncommercial broadcast sector have made to the advancement of social solidarity. Member states were called upon to recognize the importance of the sector and to increase their support of it.
- 2010 Partial financing of the noncommercial broadcast sector in Austria was made possible through **fee-splitting**. After many years of struggle, this brings legislative recognition of the social importance of community radio and television a significant step closer.
- Setbacks: MORA, the community radio in Burgenland, was forced to cease broadcasting due to funding cutbacks in 2001. AGORA also finds itself in financial difficulties and begins broadcasting in cooperation with the ORF.
- At this stage already, community radios begin winning **national and international awards** for projects and programmes. Now community radio producers belong to the established prize winners alongside ORF.
- The first, and so far only national license for a private radio was granted in 2004 to “KRONEHIT”

Further milestones for the Third Sector are the licensing of **Community Television stations:**

2006 **Okto** in Vienna  
<http://okto.tv>

2010 **dorf tv** in Linz  
<http://dorftv.at>

2012 **FS1** in Salzburg  
<http://fs1.tv>

- 2011 The first comprehensive and representative study of the coverage and potential of noncommercial broadcast (1000 respondents) provided proof of the increasing awareness of the sector as a factor in the Austrian media landscape. 60% of those polled were aware of community radios. 12% of the population over the age of 15 belonged to the potential audience of community radios.
- 2013 15 years of community radio in Austria! At countless celebrations, not only the success-story of community radios are highlighted, but new arguments are made for an increase to the amount of money available to the Noncommercial Broadcast Fund. According to a press release of the VFRÖ, this "would allow Austria "to comply with the recommendations of the European Parliament, the Council of Europe, the United Nations and the OSZE to allocate community media a decisive roll in the safeguarding of media diversity & social cohesion"
- 2014 After two years of negotiations VFRÖ, CBA developers, and a slew of experts finally come to a contractual agreement with the rights societies AKM and LSG. This agreement makes public access to the CBA possible.

## 5. Association of Community Radios Austria

The Association of community radios Austria (VFRÖ) was founded in 1993 and is the consortium of all 14 terrestrial broadcasting community radios in Austria. VFRÖ is responsible for representing the interests of community radios in front of policy makers, broadcast authorities and mechanical, copyright, and performing rights societies.



VFRÖ played a significant role in the development of the legal frameworks that made the distribution of broadcast licences for community radios possible. Moreover, VFRÖ successfully lobbied for the creation and legal implementation of a nationwide funding model for community radios. Their primary policy issues include maintaining the continuous and consistent statutory basis and representation of community radios in the Austrian legal system in a way that accommodates the unique qualities of commercial radios in relation to commercial broadcasters and the ORF. Lobbying for an improved financial endowment for community stations will continue to be an important and persistent function of the organisation.

VFRÖ also organises projects, events, and workshops. These events play an important role in the national and international development and exchange between community radio stations and supporting the work of over 3.000 radio producers in Austria alone.

The Cultural Broadcasting Archive, CBA for short, is another project run by VFRÖ. For over 10 years the CBA has provided an online media library consisting of over 45.000 radio productions providing a long-lasting and impressive proof of the immense diversity in active media creation that has been made possible by community radios. And that is just the beginning...

At the European level the VFRÖ is an active member of the Community Media Forum Europe (CMFE) and von AMARC Europe.

### related links:

**VFRÖ** Verband Freier Radios Österreich <http://freie-radios.at>

**CBA** Cultural Broadcasting Archive <http://cba.fro.at>

## 6. International Advocacy Groups for Community Radio

**AMARC**, **AMARC-Europe** and **CMFE** are international advocacy groups. Their activities focus around the coordination and networking of their members, strengthening the positioning and development of third pillar media at the European level as well as research and consulting.



### AMARC

AMARC (Association mondiale des radiodiffuseurs communautaires) is the global umbrella organisation of community radios with 4,000 members in 130 countries. In 1983 they organised the 1st global conference of community radios. 1988 saw the proper foundation of the association. The AMARC headquarters are in Montreal, Canada. It is an international NGO that also works with UNESCO. Every three years AMARC organises a global community radio conference.

#### related links:

<http://www2.amarc.org/>

<http://www.amarceurope.eu>

<http://cmfe.eu>

### AMARC-Europe

AMARC-Europe (Association mondiale des radiodiffuseurs communautaires – Europe) is the European umbrella organisation of community radios with 1500 members in 40 European countries. Founded in 1994, it has offices in Ljubljana, Slovenia as well as in Sheffield, GB and Northern Ireland.

### CMFE

The CMFE (Community Media Forum Europe) is the European association of community radios and television with 101 members in 25 countries and headquarters in Belgium. The CMFE was founded in 2004 in Halle, Germany. Their work focuses on the networking of community media and collective lobbying in front of European institutions. Since 2009 they have observer status in the Council of Europe.

## 7. Training Organisation

The Community Media Institute for Training, Research and Consultation (COMMIT) was founded in 2010 in Austria as a national training organisation and the interface between noncommercial broadcasters, adult education and research.



**Information** about workshops and seminars as well as training materials are available at <http://www.commit.at/>

The nonprofit association designs training workshops for volunteers and employees of community media and carries out projects and research in cooperation with noncommercial media, adult education institutions, and academics.

An important focus of COMMIT is increasing the public recognition of noncommercial media and the societal benefits they provide.

Particular objectives are the advancement of

- Training and continuing education in the context of noncommercial media and related areas.
- Cooperation between noncommercial media, educational institutions & academia.
- Recognition of the social roles noncommercial media can play, with particular attention to their public value and their contribution to social empowerment and cultural diversity.
- Teaching media literacy in schools and adult education.

COMMIT cooperates with initiatives and institutions dedicated to education and media on events and projects throughout Austria and Europe.



# MEDIA LAW AND COPYRIGHT

## 1. Media Law

Media Law protects the **rights of people about whom the media reports**. It provides the framework within which we in community radio can/should/may/must operate and specifies certain rules which are, of course, to be followed.

Which subjects and content are dealt with and how the individual broadcast is put together are, of course, left up to the individual broadcaster. In this sense, there is a lot of freedom in community radio. When dealing with media law, just remember the old saying:

*Do unto others as you would have them do unto you!*



Besides the legal requirements, there are also internal radio guidelines. These **broadcast guidelines** are in the agreement between broadcasters and community radio and must be adhered to.

### 1.1 The public forum and I

Radio broadcasters operate within a mass medium and therefore in a public forum. That means that the contents of a broadcast will be heard by many people. It is important to be aware of the fact that you, as a radio broadcaster, are solely responsible for the entire content of your own show!

When you communicate publicly, you operate within an area of differing factors:

- **Legislation:** Civil, criminal, media and copyright laws
- **Broadcast guidelines:** Agreements made between community radio & broadcasters
- **Journalism code of ethics:** Ethical guidelines
- **Ethics:** What I am able to and want to support and make public
- **The public:** Public perception of my broadcast
- **Society:** Current standards determined by the culture, traditions, religions and sub-cultures of a country.
- **Political conditions:** In some countries and systems, the existence of community radio would be unthinkable (censure)

**HINT!** If you would like to make recordings in other countries, you should inform yourself of the political conditions there. This also applies when interviewing guests from abroad.

**Article 10 of the European Convention on Human Rights (ECHR)** forms the basis for the work of community radio. In paragraph 1, the right of freedom of expression is established and in paragraph 2, restrictions are laid down.

### **Article 10 – Freedom of expression**

*(1) Everyone has the right to freedom of expression. This right shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers. This Article shall not prevent States from requiring the licensing of broadcasting, television or cinema enterprises.*

*(2) The exercise of these freedoms, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary.*

## **1.2 Journalistic care and responsibility**

Legal guidelines, the community radio Charter, the broadcast guidelines of the respective radio station, as well as the personal responsibility of the broadcasters are all applicable to the journalistic work.

The **Austrian Press Council** defines the **duties and rights** of journalists as applies to freedom of the press and freedom of expression as follows:

*Journalism calls for freedom and responsibility.  
Newspaper publishers, publishing houses, radio and television officials as well as journalists bear a special responsibility for the freedom of the mass media so essential in a democracy.*

The **Austrian Press Council** regards itself as a modern, voluntary and self-regulatory body in the press sector which serves to safeguard editorial quality as well as freedom of the press.

Those who would like to work in media enter a field consisting of old and new traditions, of print and broadcast orientations, ethical codes and (market) laws. **In community radio there are additional factors.** Here, in addition to the legal guidelines, the community radio Charter and the broadcast guidelines of the respective radio station, personal responsibility and commitment between hobby and profession come into play.

Whatever the sector: journalists must work independently and report truthfully. Through careful research they should avoid disseminating incorrect or unnecessarily injurious reports. **Journalistic care is thereby a crucial criterion** for criminal liability in media rights offences.

Those who can prove that they worked and researched with journalistic care, reduce their chances of conviction in a legal dispute.

## The principles of journalistic due diligence

- No surreptitious recordings of third party conversations
- No distortion of a statement through the editing process
- Objectivity, avoidance of partisanship
- Reporting as the result of thorough research
- No releasing of statements about persons or institutions without prior consultation with the affected parties

## The code of ethics for the Austrian press (excerpt)

- **Accuracy:** Reporting must be truthful and take into account the statements of all concerned parties. Quotes must be repeated verbatim and errors in reporting must be corrected immediately.
- **The public must be able to differentiate** between a factual report and when opinions are being expressed, whether one's own or those of others.
- **Outside influence** on the content or form of an editorial contribution is prohibited, as is any undue advantage thereof enjoyed by journalists. The influence or manipulation of reporting through financial incentive for journalists or publications must be avoided.
- **The protection of personality must be upheld.** Personal defamation, slurs and mockery should be avoided, as should blanket suspicion and wholesale denigration; similarly, discrimination for racist, religious, national, sexual or any other reason must be avoided.
- **The privacy of every person**, especially children and adolescents, is categorically protected.
- **When gathering material and research**, unfair practices, such as deception, exerting pressure, intimidation, exploitation of emotional stress and the use of hidden listening devices, are prohibited.
- **The public interest must be considered in any decision to release or not to release information.** This is especially true when dealing with the investigation of serious crimes, the protection of public health or safety, or the prevention of a public misconception.

## What can you do, if you're not certain?

**Research:** Use several sources for a story (depending upon the reliability of the source). Weigh the public interest in timely information and the effect of possible false reports on concerned parties. That means checking back with concerned parties!

**In particularly sensitive cases:** Speak with the station program director before the broadcast and discuss the broadcast and/or intended statements thereof.

**In especially controversial cases:** Consult individuals at the station who are well informed in legal matters or contact a lawyer. Consider the balance between the public interest and the risks of releasing the material.

## 1.3 Protection of Honor

**BE CAREFUL!** You will be held accountable by the public prosecutor's office (as representative for the Republic of Austria) for criminal offenses. In addition, the injured parties may make a claim for damages in a civil proceeding.

The concept of honor is very difficult to define. In conjunction with media, ethics and law, honor takes on a particular significance when dealing with the responsibility of broadcasters and contact with those in the eye of the media. Criminal law (the Criminal Code), civil law (the Civil Code) and media law protect these people.

The following are examples of the most relevant paragraphs for practicing radio broadcasters:

### Defamation (see § 111 of the Criminal Code)

- Defamation means to accuse someone, in such a way that others can hear it, of acting in a dishonorable or indecent way
- It can also mean describing someone as having a dishonorable character (character assassination)
- The offender shall, however, not be punished, if the accusation is proved to be truthful

### The allegation of an already dismissed, criminal offence (see § 113 of the Criminal Code)

- This provision serves to legally protect the right to rehabilitation, which experience has shown could be endangered if offenders can have crimes which have been "dismissed" held up for inspection at every opportunity.

### Defamation (see § 297 of the Criminal Code)

- If a person is knowingly, falsely accused of a criminal act, his reputation has been damaged. The penalty for the defamation is directly related to the penalty for the alleged offense.

### Slander (see § 115 of the Criminal Code)

- **Denigration:** When a person is disparaged without justification by use of crude language. Whether there is a justification or not is open to interpretation and is decided on an individual basis. In Austria, case law is relatively strict in this regard, as crude language is not greatly appreciated by the general public. (Examples: "You idiot!" and "You are a moron!")
- **Mockery:** Being derided on the basis of physical, mental or other characteristics, being mocked for something which one "can't do anything about."
- **Physical abuse/endangerment:** Physical abuse and the threat thereof are defamation of character offenses.

### Defamation of credit (see § 152 of the Criminal Code)

- Defamation of credit occurs when a person is falsely accused of facts by which his professional advancement, his acquisition or his believability is damaged or put at risk.

### Misuse/abuse of recording and listening devices (see § 120 of the Criminal Code)

- Any person who uses a recording or listening device to provide himself or another unauthorized person with private statements made by another without his knowledge is subject to penalty.

**BE CAREFUL!** You can be held liable for insulting **public authorities** (Parliament, The Army, etc.), since they also have the right to honor. Businesses, however, do not.

A provision in paragraph 6 of the Austrian Media Law states that a victim of slander, verbal abuse, mockery or libel can also submit a claim for compensation against the media owners.

A caller, for instance, must be told **when** he or she is switched on-air or is being recorded.

- Penalties shall also be imposed on anyone who makes a recording of a private statement of another available to a third party, for whom it is not intended, or who broadcasts such a recording without the permission of the speaker.

### Civil protection of honor (see § 1330 ABGB)

- If a person suffers actual damage or loss of profit due to defamation, that person has the right to demand compensation.
- This also applies if someone spreads falsehoods which endanger the credit, acquisition or advancement of another. In this case, a retraction and the publication (broadcasting) of a rectification can be demanded.

## 1.4 Protection of personality

The protection of personality is regulated by **media law**. This is intended to preclude people from suffering damages through mass media coverage. The effectiveness of this protection has, however, become questionable in our interconnected media world.

The **protection of personality** can be violated in the following areas:

### Protection of private life (see § 7 of the MedienG):

- The private life of a person is violated, when his or her family life and/or private life are covered in the media without a direct connection to his or her public life. The affected party has the right to financial and moral damages (payment, retraction) from the media owner.

### Protection of identity (see § 7a of the MedienG):

- The protection of identity is meant to prevent victims, suspects and convicted offenders from being recognized by their names, their pictures or other characteristics. Children and adolescents benefit from enhanced identity protection.

### Presumption of innocence (see § 7b of the MedienG):

- The protection of interests prevents professional and business secrets and private interests from being made public. Among other things, it prevents recordings made during surveillance from being made public. Also, recordings which show concerned parties in a situation contradictory to their own interests are inadmissible.
- The protection against self-incrimination prevents people from incriminating or endangering themselves through statements

Children and adolescents as well as **minors** enjoy enhanced identity protection! In contrast, there is a somewhat more **relaxed protection of personality** with people in the public eye as pertains to their public activities.

## 1.5 Assessment criteria in a dispute

In cases of media law offences, the courts decide first and foremost according to the truth. If proof of the truth can be provided, then it is a case of factual claim.

However, a person who does not merely report facts, but wishes to express his own opinion, must make this distinction known, as with the comment column of the print medium. The opinion, however, must be based in verifiable fact. Unsubstantiated opinion is legally referred to as **value judgment**. One can freely dispense one's opinions, as long as the justification can be verified and the argumentation is factual and not "excessive." Otherwise, it is referred to as an excessive valuation.

There is always a sharp distinction between a value judgment and an excessive valuation. In a legal dispute, decisions are made on a **case to case** basis. The same case can have a different outcome, depending upon the judge.

**In a dispute, the following additional factors and judgment criteria** are used in jurisprudence to reach a verdict:

### **Quotation**

When a person says something insulting about a third party and this is used in a broadcast, one is quoting a defamatory utterance. In order not to be held liable, one must be aware of the following:

- The quoted statement must be clearly separated from one's own position. It must never come across as one's own opinion.
- The source must be stated correctly
- There must be public interest in the statement
- The third party concerned must be given the opportunity to comment.

### **Live situation**

In live broadcasts there is often no way to intervene should incriminating remarks be made. Still, requisite journalistic care must be taken. Should such a remark be made, it is advisable to distance yourself from the remark and make it clear that this opinion is neither in accordance with your own nor that of the station. In addition, the choice of guests and the manner of questioning should be taken into account. Similarly, when dealing with call-ins, you should ascertain ahead of time just exactly who you are putting on air.

### **Milieu**

Milieu is important in cases of verbal abuse: Who said what to whom in what context and what manner of speaking would be customary in that situation?

### **Retaliation**

"He who dishes it out should be able to take it." Previous verbal aggressions could potentially be pulled into the present dispute and be considered by the court.

### **Artistic freedom**

As applies to free media, art usually means satire, cabaret or caricature and is "allowed" significantly more leeway than "objective" reporting, but not in all cases. Regulations protecting honor and privacy apply here as well, although to a lesser extent.

### **Public interest**

A delicate issue! The public – and therefore quotas – are often used as an arguing point: But the people want to see it! The legal question here, however, is, "Does the public have a legitimate interest in being informed by the reporting?"

## **1.6 Freedoms**

### **The fundamental right to freedom of expression**

Traditional mass media in the form of newspapers, magazines, radio and television is meant to play an important role in a **democracy**. It should independently and diversely inform the public about political, societal, economic and cultural events.

Print and broadcast media are, in this context, termed "The Fourth Estate" of a country. That means that in a democratic system, the media, alongside the classical government branches of the **legislative, executive and judicial**, forms a so-called "**publicative**." As such, it assumes the important task of monitoring the legislature, the administration and the authorities as well as the judiciary. In times of increasing media concentration and the commercialization of private media, this approach should be increasingly scrutinized, especially as regards the independence of the media.

As all other media, community radio is obligated to **archive** the entire program output for a period of three months ("Logging") and to hand over these recordings to the authorities in case of legal complaint.

**Freedom of expression** is one of the fundamental rights and freedoms of a democracy and is laid down in Article 10 of the European Convention for the Protection of Human Rights and Fundamental Freedoms.

## The role of the media as the “publicative”

Monitoring tasks in public media and in private-sector (commercial) media are defined differently. To ensure diversity of information and opinion, **public media** is required to maintain internal diversity. It must offer a wide range of programs and formats. **Private-sector (commercial) media** operates on the presumption that a variety of media (“external pluralism”) ensures a variety of information and opinions. Whether these two media sectors (can) respectively hold their lines, is another question.

**Free, noncommercial media**, is an independent, self-determined, open media, which operates community broadcasting. Through its own self-awareness and freedom from advertising, community broadcasting can promote a critical examination of existing social circumstances, freedom of expression and diversity of opinion.

## The protection of sources

**The right to refuse testimony** in relation to the protection of sources means that media publishers, editors and employees, when called before a court or administrative authority, have the right to refuse to name sources and must not produce documents. Defendants cannot invoke this right. At this time, only those whose principle income is derived through journalism are deemed media personnel.

**Freedom of expression and freedom of the press** belong to the fundamental rights and freedoms. They are essential to the preservation of a functional democracy because media competently informs about political events, controls the political institutions and often uncovers irregularities through research. **The protection of sources** is a cornerstone of the freedom of the press. He who limits this protection threatens the freedom of the press. If an informant can rely on the protection afforded by the protection of sources, he will pass on critically charged information. The informant must be able to trust the publisher, editor and journalist as a patient would rely on doctor-patient confidentiality.

## Artistic freedom

*“Artistic creativity as well as the dissemination of art and its teaching shall be free.” (Austrian Basic Law, Article 17a)*

On May 12, 1982, by unanimous parliamentary decision, **artistic freedom** was enshrined in law. But how free is art really? Where are the boundaries? Art certainly offers a potential target for political, legal and moral wrangling. A whole host of decrees, regulations and laws ensure that the granted freedoms don’t, “for the sake of freedom,” get out of hand. What is allowed and what is forbidden, is the task of the judiciary.

Thus, the prevention of pornographic content in works of art is worth a good deal of paper to the Austrian Legal System. Efforts at censorship refer to the pornography law again and again, in order to remove a critical or politically undesirable work from circulation. Art works may not contain incitement or racial discrimination.

## Satire/Caricature/Parody

Caricature (drawing) has an advantage over satire (word and image); it is not considered real. **Satire**, on the other hand, must be identifiable as such and contain a **core of truth**. This is not always easy, especially in radio.

Instead of saying, “Listen up, satire!” the format can be made apparent in the broadcast’s signation or through the use of jingles.

Through open access, community radio carries out its own **public services** (Public Value): teaching media competence, providing an alternative media perspective locally and regionally and, by its active participation, providing a representation of society.

**BEWARE!** The voluntary testimony of a witness must hold true! If, for example, a person knows the author of an article, but doesn’t want to name him, he can, pursuant to the protection of sources, refuse to give any statement regarding same. He may not falsely claim that he doesn’t know who the author is. That would be false testimony and liable to prosecution!

Parody and irony can also lead to disaster in much less sensitive areas. The following can be found in the Austrian Criminal Code, Paragraph 248:

*“(1) „Whoever slanders or belittles the Republic of Austria or one of its federal provinces in a spiteful way so that the deed becomes known to a wider public, that individual is to be punished with a prison-sentence of up to a year...”*

Whoever, therefore, in his or her artistic work grapples with the Austrian flag, the national anthem or the national coat of arms, runs the risk of prosecution.

### **Broadcasting in a team**

In the event that an editorial team will be on air, it would be advisable, for the purposes of media law, to always name the person or persons responsible for the content and, for the purposes of copyright, to clarify who was involved in the production and in what capacity.

In this way, it will not come to unclear liabilities in case of disputes. That can prove important not only with legal questions, but also by submissions, for example for contests, festivals, other broadcasts in media or exhibits, which may involve money.

Furthermore, a person responsible for the broadcast must be named, who will also sign the broadcast contract with the station.

## **2. Copyright Law**

Copyright law in Austria is always bound to the person who created a **specific (creative) performance or (creative) work** and it regulates his or her rights and claims thereto.

Parts of these claims (e.g. usage rights) may be sold; however, the copyright itself always remains with the original author. This differs from the legal situation in the USA, for example, where the copyright itself may also be sold. Without the express permission of the author or producer, a work may neither be broadcast nor used in any other form (e.g. editing).



The complete Austrian Copyright Act, in which the copyright law is laid out, can be found at <http://ris.bka.gv.at>

**Intellectual property**, simply put, is creative accomplishments and their products, such as films, radio broadcasts, paintings, literature, photos, (applied) art installations, computer games, writings, etc. This intellectual property always belongs to its creator, its originator. The creative output behind this intellectual property is accorded special protection before the law.

**As a basic principle:** The interviewer is automatically the author of the interview.

On the one hand, radio producers produce broadcasts, thereby creating an intellectual property that is protected by copyright law. On the other hand, in so doing, they often use the intellectual property of others (e.g. music) and therefore specific guidelines must be followed.

## 2.1 Making recordings

When creating audio, video and photo material, there are a few things to be aware of which could affect the interests of others:

### Recording in public is allowed

Public space is defined as any open space on which no one has a domiciliary right. These include public streets, squares and parks, among others. Gray areas between public and private space are, for example, entrance areas of restaurants and businesses.

Basically, audio, video and photographic recordings may be made in public space without permission as long as it does not result in obstruction. (For example, if I want to make a video recording on the street, I may do that, as long as I don't block off the street or impede traffic; as long as I don't go beyond the "scale of a tourist.")

In the case of events in a public space, speakers and artists must assume that they will be recorded. As a rule, one doesn't need, for example, approval for the recording and broadcasting of a politician in the town square of a community.

### When do recordings need to be approved?

If you are not in a public space, you must receive **permission** from the person who has domiciliary right. In a restaurant, that would be the owner or leaseholder; in a shop, from the employee responsible (e.g. the manager); at a concert or festival, it would be the organizer. Performers are authors and are protected by copyright law. They must also give their approval for a recording.

### Distribution/broadcast of an audio recording

As soon as you wish to publicly release an audio recording in any form, you must consider the following:

- **Disclosure:** At the time of the recording, you must disclose who you are and which media outlet you represent, what you want to use the recording for, if you will be editing the recording and when and where the recording is expected to be broadcast.
- Interview partners may only request an **authorization with editorial control** before the recording of the interview; anything else would be censure!
- Obviously, edits that distort meaning may not be broadcast. One may not edit the sound in such a way as to change the meaning of what the interview partner said. That would contradict **journalistic due diligence**.

### Right of persons depicted

Even if photographing a person is allowed without their agreement, the right of publication does not necessarily follow. Similar to media law, copyright law states that the right to one's own picture and the related interests at stake are considered worthy of protection. You don't have to ask permission to photograph or film someone (unless you record with sound), but you must ask if you may publish the picture.

Offices, train stations, underground stations, streetcars and cemeteries, among others, are **not public spaces**. They are subject to the laws governing (public) institutions which require authorization, such as local authorities, municipal authorities, the Austrian Railways, etc.

In the case of interviews, you can record the interview partner stating their **consent to the recording and broadcasting** before you begin the interview.

**Authorization with editorial control** of an interview means the **subsequent approval** of the interviewee to an edited version of the conversation and its broadcasting. Authorizations with editorial control are not customary in the context of community radio and are to be treated with caution.

## 2.2 Use of existing material

As a rule, all such works are provided with a © “**all rights reserved**” license.

When using already existing material (e.g. pictures, music, radio broadcasts, radio plays, films, structures, graphics, etc.) to produce a new work, it must always be made clear who holds the copyright and how the work is licensed.

There are many different rights which must be considered, depending upon the particular context. This is due to the fact that the production of (creative) works is often arduous and the resulting performance not very lucrative. Relevant legislation tries to compensate and protect the producers and their employees as well as their heirs.

### Use of music

That does not apply to your cousin's garage band! In such instances, it is best to ask personally.

Of course you may only use **legally obtained music** in your own broadcast. Downloads, unauthorized concert highlights (bootlegs), etc. are forbidden! The majority of music on the market is contractually bound to a **copyright collective**. These bodies grant permission to use the works of the labels and artists who are under contract with them.

At <http://aufsicht-verwages.justiz.gv.at> you can find information on all the Austrian **collecting agencies**.

The VFRÖ (Austrian Association of Free Radio Broadcasters) is, as representative of all community radio, is also a contractual partner of the copyright collectives AKM and LSG. The general agreement covers the broadcast rights for **radio broadcasts** as well as the simulcasting rights and simultaneous **online-streaming**. Basically, any music which is obtained legally can be played on community radio without the broadcasters having to keep track of their own music lists. When using Creative Commons music, the respective licensing model must be observed.

### Use of material from other media

**Ancillary copyright protects** performances and output which are produced in conjunction with copyrighted works. That would be the output of the recording medium and film producers, as well as interpretive performances.

Radio and television stations enjoy **performance protection** for the broadcasts of their programs. The unauthorized use of excerpts from other media is forbidden. You cannot record material from Ö1 or ATV and use it on your own broadcast. Approval from the appropriate medium (copyright holder) is required. When using the work of commercial and public stations, costs can be expected.

Community radio also enjoys performance protection. Normally, however, it is assumed that authorizations in this case will be easy to receive and free of charge. You can access **broadcasts and reports from other community radio stations** through the CBA (Cultural Broadcasting Archive). In line with the networking concept, you should always give notice when using material for your own broadcast.

**YouTube** is a questionable source of music and videos. You should exercise the utmost caution here, because copyright issues are, to a large extent, ignored by users and there are constant copyright and/or performance protection infringements. Moreover, the flat-rate agreement between community radio and the AKM (an Austrian copyright collection agency) does not extend to YouTube. Apart from that, respect for the artists demands that the low quality files which are often found there not be played. It harms not only the artists, but the quality of the radio broadcast as well!

## 2.3 Usage rights, editing

A great number of special applications are regulated in **usage rights**. A rule of thumb is that it is always best to acquire as many rights as possible for the use of external material and to get all permission in writing. All possible broadcasting contexts should be thought over carefully in advance and included in the written agreement. That includes, for example, the right to broadcast via radio and to stream via internet.

It is also important to get permission for the number of broadcasts. Be careful: There is no general clause with which one may simply have all rights transferred.

Any person who wishes to edit a piece of music (as a remix, mashup or collage) and use it for a broadcast, needs to obtain **consent to edit!**

A so-called **free edit** is only possible if the new work is so artistically valuable and creative that a completely new work arises (e.g. a parody) that has little to do with the original material.

### Length of copyright and usage rights

Copyrights remain valid for **70 years** after the death of the author, usage rights for **50 years** after the recording. That means one can use the recording of a song if the composer has been dead for more than 70 years and the recording is more than 50 years old.

But, if the original recording is more than 50 years old, yet was recently reissued (because it was, for example, digitally remastered), it cannot be used, as new usage rights will be accrued by the label.

## 2.4 Quotations

A quotation is the word for word reproduction of a text excerpt. Reading this excerpt on the radio is, in accordance with **quotation law**, free from copyright licensing and permission. The rendering must be conservatively structured, in other words, be limited in presentation and extent to only that which is required for the documentation of the matter at hand. This is also the case, when articles and photos are reproduced in excerpt.

The direct reproduction of literal quotations taken from third-party articles and interviews is also permissible under copyright law. In this case, however, the quote must contribute to the understanding of your own story and your own story must have an independent subject matter.

Be careful: **The reproduction of an entire text is not permissible.** That also applies to a four line poem or a short verse.

The recording of **readings** is subject to agreement with the publisher, who will come to an agreement with the author regarding the permissibility for use during broadcast. Whether the reading should be a one-time on-air broadcast or be permanently archived online, is a distinction that may have to be made. In the case of live broadcasts or recordings of public readings, broadcast rights must be obtained from the organizer.

## 2.5 Making broadcasts/reports available online

Community radio broadcasters can archive their broadcasts for playback on the Cultural Broadcasting Archive (CBA). While it used to be necessary to precisely label copyrighted music in broadcasts and to fade it out, this is no longer the case. A flat-rate agreement with the AKM and LSG allows broadcasters to simply license, archive and share their broadcasts online at CBA.

**Usage rights**, often known as **licensing**, are intellectual property rights. The granting of usage rights allows the contractual partner to use the work in a specific way.

**BE CAREFUL!** There are no exact measures in place to assess the originality of a work. In cases of doubt, the court's interpretation will be decisive.

One can actually only quote that which has been "released." An **online publication** is not classified as a release for copyright purposes, more likely would be an article which is available for download.

## 2.6 Creative Commons

**Information** about CBA (Cultural Broadcasting Archive) is available at <http://cba.fro.at> and via community radio.

Warning: **Complete playlists** of a broadcast may not be released, in order to prevent targeted searches for individual music pieces.

In addition to music, radio broadcasts or reports, **pictures, videos, texts**, etc. can also be covered by a CC license.

Information about license modules and how **Creative Commons** works can be found at [www.creativecommons.org](http://www.creativecommons.org)

Not only the CBA (<http://cba.fro.at>) works with **Creative Commons**. The photo web community Flickr, the Bayerisch Rundfunk (for the broadcasts quer and Space Night), and the Rundfunk Berlin-Brandenburg youth channel Fritz are other examples. This text, Radio 1x1, is also licensed under CC.

Creative commons (CC) is a nonprofit organization which provides **standardized licensing contracts** for copyright holders, allowing creative works to be shared freely and non-bureaucratically. You can decide yourself how stringently a work shall be protected, by using various licensing modules.

You can also make your own work available for free use, yet still retain certain rights (some rights reserved). For example, the composer of a piece of music can place his work under a CC license which enables anyone to use, broadcast and adapt the work free of charge – as long as, for example, the license conditions are complied with and the author is credited.

The most important **license modules** are:



**BY**

The name of the author must be mentioned. (The author must be credited.)



**NC**

The work may only be used noncommercially.



**SA**

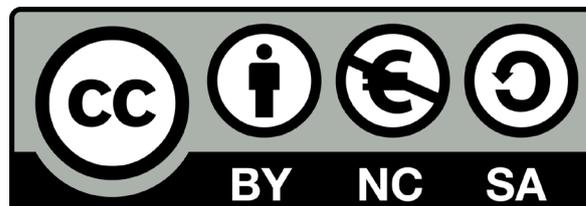
The work must be distributed under the same terms, even if it is modified.



**ND**

The work may not be modified.

These license modules can be combined as needed and the respective combination should be observed. (For example, BY-NC-SA = attribution, noncommercial, distribution under same terms.)



The use of CC music in broadcasts has many advantages:

- Downloading is legal and free-of-charge
- New, not yet “used” music of various styles and from various countries can be discovered.
- Music outside of the mainstream can be acquired
- Open and free access to art and culture can be supported
- Searching for music is easy using platforms such as:  
<http://jamendo.com/de>  
<http://soundcloud.com>  
<https://www.audioagency.de>  
<http://dig.ccmixer.org/>  
<http://opsound.org>

### 3. Checklist Media Law and Copyright

#### Forbidden on air:

- Content that is racist, sexist, homophobic, pornographic, extols violence or is anti-democratic. Religious propaganda in word, music or advertising.
- Violating the privacy of others through slander, untrue allegations and suspicions, insults, damage of credit, releasing information about identity or private life (children), damage of interests or prejudgment (presumption of innocence).

#### Observe the following when recording:

- Secret recordings are forbidden!
- When conducting (telephone) interviews, or surveys, you must always point out that the conversation is being recorded, mention possible editing and where and when the recording will be broadcast!
- Recording in public is allowed.
- When recording in a private space, obtain permission from the person who has domiciliary right and/or holds the copyright.

#### Observe the following during live broadcasts:

- Advise studio guests ahead of time of the salient media regulations.
- Inform callers when they are being switched on-air.
- Immediately distance yourself should a guest or caller make a remark which violates media law.

#### Observe the following when using existing material:

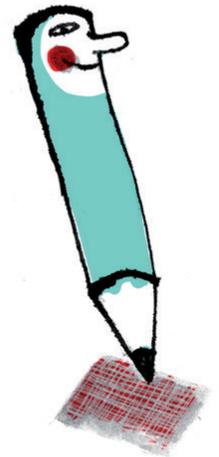
- Music used in a broadcast must be obtained legally. No illegal downloads, concert recordings, etc.!
- The unauthorized use of content from outside sources is strictly prohibited!
- Quotations may not be used out of context.

#### Your rights as a radio broadcaster:

- Freedom of expression on-air!
- Radio broadcasts are the intellectual property of the originator! You can place them under copyright protection with a Creative Commons license and make them available for use with some rights reserved. For example, attribution, distribution under the same terms, noncommercial use only, etc.

#### Ethics and journalistic care/due diligence:

- Protection of human dignity
- No distortion of statement through editing
- Objectivity, avoidance of partisanship
- Reporting as a result of thorough research
- No assertions about people or institutions without prior consultation with the affected parties





# RADIO JOURNALISM

## 1. Classic journalistic formats in radio

Radio has been around for over one hundred years. Since the first broadcast in 1906 a variety of styles have been developed for the production of shows and segments. In community radio we also orient ourselves on the classic journalistic formats. Here are a few of them:

### Headlines

The most important information is presented in a short and concise manner at the beginning, less important follows. The first sentence should grab the listeners attention and make them want to learn more.

### Beitrag (Wrap)

A Beitrag (or wrap, in english) expands the headline with more facts and background information. Who? What? When? Where? How? Why? These classic questions should be answered. A certain amount of creativity is possible through the use of elements like music, atmo, and recordings of other people speaking.

### Report

A report should present information in a vivid manner, using acoustic elements and language to provide the listener with an impression of the events taking place. A report is made where the thing being reported on is taking place (a demonstration for example). A report is also in some ways a personal description of the events as they happen.

### Commentary

A commentary is used to communicate a personal opinion on an event or subject. It should be strictly separated from an analysis. Objective news and subjective reporting should be clearly recognizable.

### Analysis

An analysis is used to provide more extensive information on facts and events. Subjective opinions should be avoided. The structure and development of the analysis should be transparent for the listener.

### Feature

A feature is a montage of recorded quotes, narration and atmospheric audio . A feature is an acoustic, fact based, documentary.

### Interview

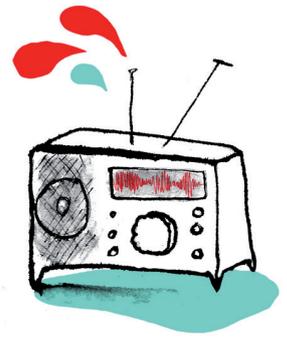
The goal of an interview is to get peoples opinions on a subject, to ask experts about their area of expertise or to collect first hand information from eyewitnesses or participants of a story. "Good" interviews also require good preparation and editing.

### Jingle

A jingle is like an advertising spot for a show. It should make it easy for the listener to quickly recognize a specific programme. It can also be used to identify individual elements or portions of a programme.

### Sound-collage/radio play

As in a play or film, texts are presented in audio scenes. Dramaturgy and direction are used to create images in the listeners minds.



**Atmo** refers to recordings of sounds that capture the **atmosphere** of a space or location. For example the sounds in a public swimming pool or forest.

**O-Ton** is short for Original-sound **and is used to refer to recordings of people speaking.** That can include passers-by, quotes, or parts of a press conference.

### Criticism/Review

The reviewer presents their opinion on an artistic endeavour (book, film, etc.) It can be positive or negative, but should be based on plausible facts.

### Discussion

A discussion is a useful instrument to gather diverse or controversial opinions on a subject or event.

Anyone interested in a particular format should just turn the radio on and **listen with an analytical and critical ear**. A diverse selection of formats are available to be listened to on the Community Broadcast Archive: <http://cba.fro.at>.

## 2. The Moderation

A moderator uses moderation to take the listener by the hand and guide them through the programme. The moderation provides a **common thread**, builds bridges and an arc of suspense between the individual elements of the programme.

The moderation should sell the programme, build interest in upcoming themes and animate the listener to **continue listening**.

The **personality** of the moderator has a considerable influence on the style and atmosphere of the programme.



Try to create **mental images**. That requires an exciting introduction and well thought text.

### 2.1 The most important things about moderation

#### Moderation language

Radio language is spoken language. **Everyday speech**, not written speech! Dialects, vernacular or accents can be used in community radio. It is only important that the **pronunciation** is clear and understandable. Vowels and consonants should be clearly articulated. It is helpful to keep the mouth open and flexible.

#### Formal/Informal

That means, how are you going to approach your audience? Is a very formal language appropriate for community radio? The most important thing is to **decide on a style** and stick with it.

#### Body position

Body position is important when speaking. Pay attention to how you are **sitting or standing**. **Breath** is also important. When sitting, try to maintain right angles (chin/throat, hips, knees). Before the moderation take a deep breath and stay calm and relaxed. Smile while speaking. **Gesturing** while speaking can help set audible accents.

Pronunciation and sound is just a question of training. No one is born with **a radio voice**. So put a cork in your mouth and practice speaking clearly!

## Moderation length

It is a general rule in radio that after **three minutes** of spoken information the attention of the listener begins to waver. It isn't a fix rule, but in the case of a bad or boring moderation, going beyond three minutes could encourage the listener to change the station.

## Co-moderation

**Double moderations** or interviews provide variety and can make the programme more interesting. Beware of long monologues! A moderation that is too long can destroy an element, and one that is too short can leave the listeners hanging.

## Tips for good moderation

- Find your own **tempo**. (not too slow, not too fast)
- Use **expression** (Modulation)
- Speak **dynamically** and **rhythmically**
- Fit the **tone** to the the subject (serious/funny)
- **Scripts** should be well prepared and prepared as **key-points**
- Be **natural** and **authentic**

## Be careful with

- **Jokes and punchlines:** these can go wrong and scare away the listener.
- **Overconfidence:** Don't take yourself too seriously. A little bit of self-irony never hurts.
- **Non-identification** with the station and programme: The audience notices when a moderator distances themselves from the things being presented.
- **Self-infatuation:** It can seem arrogant and annoy the audience.
- **Monotony:** Be variable during the moderations. Use different levels of energy and emphasis.

## 2.2 Dealing with mistakes

Mistakes happen! Even professional radio moderators make them. The difference is that in community radio you don't get paid for making them. It is important that you don't let it faze you. A short „**excuse me**“ is usually sufficient and you can continue with the moderation.

An additional apology is inappropriate and would only draw attention to the few mistakes rather than the rest of the element.

The same applies to technical problems or operator error when someone does something like playing the wrong CD.

**Tip!** Just in case, write down one sentence which could help you out in such situations. After that, you can go on as usual.

## 2.3 Forms of moderation

### Intro/Outro

An intro gives the listener an idea of what is coming up on the programme. They should provide orientation and wake the listeners interest. They should also provide the name of the programme and the person/people presenting.

The same also applies to the outro. If it was a good program, you want to know who did it or what it was called.

### Three element break

The three element break is actually the basis of all moderation and usually consists of three pieces of information:

1. Introduction
2. Additional information
3. The bridge to the following content, to guests or interview partners

*Ex.: In Freistadt there are more and more community radio makers. Their centre is the Freie Radio Freistadt. The radio activists have big plans for the community, and you can hear about them now in a press conference given by Mayor Jane Doe.*

### Straight moderation

The information builds logically toward the next piece of information. This is usually done using five consecutive information blocks

*Ex.: Linz currently the third largest city in Austria. But that could soon change. Because right now Upper Austria is considering on the incorporation of 8 smaller neighbouring towns into Linz. A future „Greater Linz“ would then contain around 275,000 inhabitants. Although this could potentially save money in administrative costs, resistance to the plan has already been forming.*

### Focusing moderation

We approach the topic in steps. At the beginning there is (often) a general statement, which is then (usually in five steps) clarified.

*Ex.: Happy is he who forgets. Whether this old truism actually applies, may be doubted - especially forgetfulness is caused by a disease. At worst, Alzheimers. In Austria alone 10,000 people fall victim to this illness every year. In the Lower Austrian town of Hollabrunn doctors are currently discussing strategies - against forgetting.*

### Provocative moderation

Begin with a provocative question, witticism or a striking quote. Sentence after sentence the subject reveals itself.

*Ex.: Driving is shit! At least according to the bike Kitchen activist Bernhard Kohl. In a media savvy event he demonstrated for higher gas prices. A few windshields were broken in the process.*

## The analogy

If a topic will be difficult for listeners to understand or is too abstract, analogies can be used. An analogy uses the similarity between a subject that is difficult to understand, and one that might be more familiar to a wider audience. In a first step, the principle is explained in a familiar way, in a second step we approach the actual topic.

*Ex.: A pea is orbited by another pea. However, not in the cooking pot, but at a distance equal to the one between Vienna and New York. That would be the relative distance between an atom's nucleus and its shell. Assuming of course, you could blow up a nucleus to the size of a pea.*

## 2.4 Moderation Checklist

### Factors that may adversely affect voice and speaking

- **Preparation time** (not reading the text)
- Emotional **state**
- Distance from the **microphone**
- Tight or restrictive **clothing**
- Improper **seating position**
- No **warming-up**
- Food (crumbs), coffee (dehydration), milk (phlegm)
- Insufficient understanding of the **text content**



### When scripting keep in mind:

- Radio language is **everyday language** and spoken language
- „**Pick up**“ the listeners. keep the target audience in mind when writing.
- Create **images** in the minds of listeners
- **Verbs** make scripts come alive (walking, strolling, stroll, trot ...) Use active rather than passive
- Follow the motto „**keep it short and sweet**“: form short, clear sentences of five to seven words
- **Structure** text with headings
- Create **breaks** through music, vocal intonation and acoustic elements
- Clarify **W questions** right at the beginning: Who is speaking? What is happening? Where? Why? When? How, or under what circumstances?
- **Repetitions** in the text and within the program are allowed and encouraged (listener can not read)

- Use **filler words**, but not too much:  
Yes, and, simply, as I said.  
**but:** if possible avoid the „evil yes“
- avoid using **foreign words**, complex numbers, etc.  
It is recommended for example to say  
„Just before half past ten“ rather than „It's 10:28“
- Check the length of the moderation. A rule of thumb, is that 15 lines of 60 characters, ie ca. 900 characters, results in about a minute of broadcast time.

### 3. The Interview



Doing good interviews is an art that can be learned. An interview requires more or less intensive research, dramatic design and execution time depending on the type of information that you want from the interview-partner.

#### **An interview is more than just asking prepared questions!**

The following **building-blocks** help in interview preparation:

#### **Research**

Interviews should always be well prepared. In addition to the substantive research to the actual topic, you should also research information on the interview-partner.

#### **Concept**

It is good to have an outline of how the interview should proceed. It should be the same as for an exciting movie:

- An easy start with a good „icebreaker question“
- build tension with content specific questions,
- specific questions on the topic
- a short, summarising, final question.

#### **Anticipate the answers**

When writing the script it is good to have an idea which answers can be expected or are needed.

#### **Asking questions**

Formulate questions as short and simple as possible, if necessary provide a short explanation at the beginning. Don't ask chains of questions. Always ask one question at a time.

#### **Open Questions**

Open questions are preferable to avoid monosyllabic answers.

Of course, a preparation is not possible in a spontaneous or unexpected interview. The classic W-questions help: Who? What? When? Where? Why? How?

### **Preliminary chat**

A short conversation before the interview can help create a pleasant atmosphere and let the interview-partner understand what the subject of the interview will be. But don't ask any of the questions off air, otherwise you will lose the feeling of spontaneity on-air.

### **Role of the interviewer**

The role of the interviewer should not be abandoned during the interview. An interview is not a conversation: be polite, but if necessary also be determined to act and not give up control of the interview.

If an interview gets out of control for any reason there is always the possibility to, politely, end it.

### **Nonverbal communication**

Only 30% of communication uses words! Pay attention to nonverbal communication!

**Facial expressions** and **gestures** reveal a lot about peoples thoughts!

### **Test the recorder**

An interview can not be repeated, the unique conversation situation is irretrievable. Be sure to test the recording device before the interview. Make sure there is enough storage space, full batteries, and perform microphone and recording tests. The permanent wear of headphones is a must in order to monitor the recording quality.

### **Always wear headphones!**

It is the only way you can hear what the device is actually recording.

## **3.1 Types of Questions**

Interviews are all about the questions. In order to obtain the desired information, the „right“ questions must be asked. To this end, we have various **types** of questions:

### **Open questions**

Questions that require more than a yes or no response. In interviews this question form should be preferred.

### **Closed questions**

These questions can be answered with yes or no. Such questions are also referred to as decisive and it is preferable to ask them at the end of an interview.

### **Open and closed (W) Questions**

Here the answer is aimed at things like a location statement, a name, time, or an amount: Who is calling? Where did it happen? What happened? How many were injured? What injuries? Such questions are typical for reports and the acquisition of basic information about an event.

### **Alternative questions**

This type of question allows the choice between two (or sometimes more) alternative answers. The respondents only have the opportunity to respond with one of the options offered. Such questions are efficient ways to rapidly acquire information, since they make evasive answers more difficult.

### **Interrupting questions**

Serve the prevention of digressions and should lead back to the original question..

### **Provocative questions**

These should irritate or provoke the interview-partner to more pointed answers. But be careful: these types of questions can destroy the mood of an interview, which can affect the quality of the information gained.

### Leading questions

These can put words in the mouth of the interview partner and should therefore be avoided.

### 3.2 Live Interviews

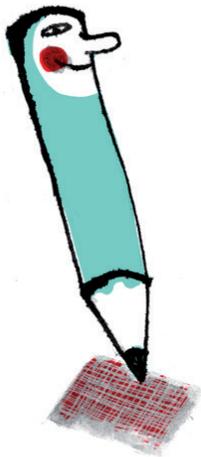
Interviews should always be planned and structured. You can not rely on the interview partner to save the live broadcast if you yourself are not prepared. If the interview is not well structured, the conversation could very soon become redundant and bore the listeners. So: plan how many **element breaks** you are going to use and **how the topic will be structured**.

In a one-hour program it is not always necessary to have an interview part follow every song.

**Presenting the guests in a moderation** is more elegant than simply asking them to introduce themselves. The task of the moderator is to explain the value of the guest, to the listener, explain why they are there or why they are important.

*Ex.: You are listening to „Musical Travels“. My guest today is Walter Huber, an expert on Latin America with a special weakness for Cuban songs. In today's show he is going to share what he experienced on his last trip to Cuba!*

### 3.3 Checklist Interview



- It is a sign of **respect** and **professionalism** to go into an interview well prepared and friendly.
- **Preparation** on the subject and the person
- Have a **guide** or plan for how the interview should proceed.
- **Check** the questions: What interests me about the subject?
- Formulate short, open, and **understandable questions**.
- Take enough **time** for the interview
- Check the **equipment**: recorder, microphone, batteries etc.
- Have a **preliminary discussion** with the interview partner and make them aware it will be edited and broadcast.
- Create a **pleasant atmosphere**
- **Communicate** on an equal footing (mentally and physically)
- Pay attention to the **non-verbal** communication (gestures, facial expressions)
- Maintain **control**
- You always meet twice. Make the interview pleasant so that the interviewee will be available for interviews in the **future**.

### 3.4 Live discussions



The special thing about talks and discussions is, like all live situations, their uniqueness and non-repeatability.

#### The topic

Basically, anything can be a topic for a discussion, but it depends on how much air time is available. Even if the subject can not be discussed exhaustively, the participants should find a good conclusion that leaves few questions unanswered. It is important to clarify in advance which topics should be addressed and what questions should be answered. How exhaustively should the topic be covered? Which areas should be left out? The latter is especially important in order to stay on the and avoiding drifting off into undesirable aspects of the topic.

Sometimes it makes sense, to present the topic in an introductory text or a **pre-recorded element**. This can help listeners and guests to approach the topic from a similar knowledge base.

#### The moderation

The moderator directs & structures the discussion. The quality of moderation has an impact on the quality of the entire conversation. Tasks of the journalists and/or moderators are:

In preparation:

- Choice of **subject**
- Choosing and inviting the **guests**
- Explaining **formalities** (topics, procedures)
- Providing an **overview** at the beginning (introductory script, pre-recorded elements...)
- Agreeing on **rules** (Studio order, form of language, ...)

During the discussion:

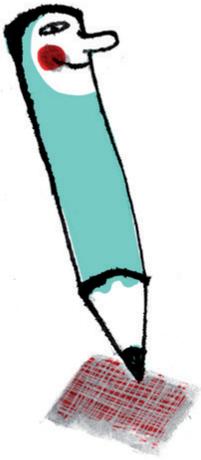
- Initiate and **revitalize** the discussion, keep people on topic
- **Resolve** questions and ambiguities
- Include **all** guests
- Manage **time**
- Make processes and results **transparent**
- Maintain a pleasant **atmosphere**
- Enforce **rules**, intervene when needed
- Allow **NO** interruptions and **mediate** in conflicts
- Summarize, meet the goal, find a positive conclusion
- Respond to participants by name, that helps the listener maintain an overview

#### The Guests

How many and which people are invited depends not only on the time and space constraints, but also on the nature of the desired conversation: a series of short interviews with several people or a roundtable where guests will also discuss with each other.

It goes without saying that care should be taken to strike a **balance** between male and female guests.

## 3.5 Checklist Live roundtables



### During preparation

- **Good preparation of content of the conversation:** What do I know about the subject? Who are my guests? What exactly do they do or represent? How to their areas of expertise or experience fit to the topic?
- **Schedule:** Depending on the length of the total programme time, the topic should be divided into appropriate segments. Think about who asks the guests which questions. Plan musical „breaks“ for guests and listeners.
- **Preparing the interview setting:** Try to provide a comfortable atmosphere for the participants. (fresh air, heating, cooling) Position the chairs and microphones so that all participants can maintain eye contact with each other.
- **Preliminary discussion:** Ask the guests to come early enough that late arrivals can be avoided and all participants have a chance to meet each other and prepare together. This can also help make sure any technical or spatial needs can be addressed before the programme starts. It is also important that all participants agree on the same form of address.
- Prepare **extra questions** for each topic segment.
- Have **extra music** available in order to react to unexpected pauses.

### During the discussion:

- **Attention:** Follow the discussion carefully and maintain the flow and structure. In studio discussions it is advisable to have someone else to take care of the technical aspects so the moderator can remain focused on the discussion.
- **Distribution of talk time:** All participants should be given about the same and equally weighted talk time.
- **After breaks:** After music breaks briefly reintroduce the listeners to the subject: repeat the programme name, topic, the guests and, if it fits, give a brief outline of the issues already discussed.

### Things to avoid

- **Excessive moderation:** Moderation should always be restricted to the bare minimum.
- **Role change:** never leave your role as facilitator, try not to be partisan and/or talk about your personal opinion on the subject. Do not lose control of the situation. Don't become too much of a „listener“.
- **Questions:** Asking several questions at once can not only overwhelm the person you are asking, but also give them the opportunity to choose the easiest and most pleasant question to answer. So ask one question after another.

## 4. Music in Community Radio



In community radio the subject of music goes beyond the mere question of personal taste. Music is not just entertainment or product, but also part of the culture. It is not about criteria such as „good“ and „bad“ music or a division into commercial or independent. Instead, a **critical analysis** of music is required:

For which culture and in which contexts is this music?  
Who is the band and to which community do they belong?  
What exactly are the musicians expressing with their lyrics?

It isn't always necessary to **introduce** a song, but sometimes a music choice can require more information or explanation.

Music can be used in various ways in the design of a programme. Here are some examples:

### **As „filler“ and / or structural element**

When a lot of information needs to be conveyed, music can provide the listener a breather. Unobtrusive or instrumental music can be good for this.

### **As an integral part of the overall concept**

What's standard in music programmes, may be incorporated in other formats as a supporting element. Songs, lyrics or artists can support aspects of the themes being discussed, or they can be used to break up or rearrange the subjects. In addition, music can create an atmosphere that can support a theme through subject or effect.

### **As a music bed**

In certain situations, it makes sense to use a music bed or talk-over. Music can be played softly to underpin the moderation. Music with vocals or heavy bass sounds should be avoided since they distract from the moderation!

Community radios are an ideal platform for **local bands and musicians!**

There are tons of **Creative Commons music** you can download legally and are free to use. Since this is an area which is not (yet) mainstream, becoming familiar with this type of music can make you an expert who can help listeners find new or unknown music.

**Download** portals for Creative Commons Music:

<http://jamendo.com/de>

<http://soundcloud.com>

<http://dig.ccmixer.org/>

<http://opsound.org>

## 5. Tips and Tricks for research

„**Research is the freestyle of journalism:** It is the only way for people to be aware of events that would never have come to light without the effort of journalists. No journalistic task is more difficult, but also so dependent on coincidences, luck and detective-like legwork. Only the most industrious and courageous journalists take it upon themselves „(from: Wolf Schneider, Paul-Josef Raue: Handbook of Journalism).

Good journalistic research is in-depth. It is the independent collection of information as opposed to merely processing press releases, agency material or press conferences. For a balanced coverage you should collect the most **diverse** information possible in order to illuminate a particular topic from different angles. Ideally, each piece of information that goes into the journalistic work are backed by research.

The search isn't over when you know everything - that would take forever - but when all of the obvious **questions have been answered** and the correlations can be made plausible.

Ideally, research involves three steps:

1. **Open the topic:** Before researching, the topic can be opened in a **brainstorming** or **mind mapping** session. That means, trying to think of all aspects of the subject.
2. **Use of common research sources:**
  - Internet (search engines, databases, etc.)
  - Experts (from the outside)
  - Participants, people who may be affected, people in charge
  - Literature
  - Print media
  - Authorities (offices, police department spokespersons, ministries, etc.)
  - Libraries and archives (public, newspapers etc.)
  - Press Agencies (APA, DPA, Reuters, etc.)
3. **Checking sources:** Is the source credible and trustworthy? What other opinions are there? When checking an allegedly official statement it is good to place a call to the person responsible or the press office associated with the statement.

Be well prepared for discussions used for research purposes: What do I want to know? A friendly atmosphere helps guarantee a good conversation takes place.

**A common mistake** is to research too broadly: materials on the environment, the history and causes and all possible consequences are collected. Soon it can seem that everything is interconnected - and the story becomes too hard to handle...

With **internet research**, it is important to separate useless information from relevant information. One problem is the quality evaluation of information on the internet. The Internet should not be used as the sole source, but also official, direct sources.

**The ranking** of a search engine entry says nothing about the quality of the information!

- **Wikipedia** is collectively created by interested visitors and continually expanding. Due to the large number of users, the quality of the entries is increasing, and errors can be quickly corrected by people who know better. Nevertheless, Wikipedia can not replace a well researched print publication.
- **Search engines** scour all web sites and their references. They save standardized data content and „index“ the network. Thus, in a search, rules are compared and sorted according to various criteria. In a Google search, it does not scan the network per se, but the Google database that has no claim to being current or up-to-date. Because often it takes weeks for new content to be indexed.

# PROGRAM DESIGN

## 1. Self-perception

*What a wonderful day! You're reading your hit-column chock full of cool words from the 80s and 90s. Have fun, and may the sun shine upon you in every kind of weather! And here's to the most amazing local temperatures in the past 2000 years! Wasn't that intro cool? Personally, I thought it was complete crap, but if you believe the clever media professionals of the modern hit and fun broadcasting corporations, you should have really liked it!*

From "Was ist Formatradio?"  
(What is format radio?) by Oliver  
Kalkofe, German satirist and  
columnist, [www.kalkofe.de](http://www.kalkofe.de)

A good broadcast has a considered program design. When preparing a concept, the following questions and ideas regarding the nature of (community) radio may be helpful:

**What** do I want to communicate with my broadcast?

**Who** do I want to reach? Who is the target audience?

What **quality standards** do I set for the show?

What **style** shall my show have?

### The most important rule

In noncommercial radio, broadcasters have complete freedom in the design of their broadcasts. They can and should be **creative** and think and experiment contrary to the standard rules of format radio. Community radio can be different! Use this freedom and put your own personal stamp on your show! The main goal remains that the listeners stay tuned and will want to tune in again next time.

### The power of radio

Listening to radio can be compared to reading. When we read a book, we have visual input and when we listen to radio, we have aural input. Both allow room for images or entire stories to evolve in the imagination: the „mind movie.“ This is part of the power of radio.

Descriptive language and the use of atmos and sounds encourage the listener's imagination and are part of radio! Television, which inundates us with pictures and sounds, doesn't leave any room for our own imaginations.

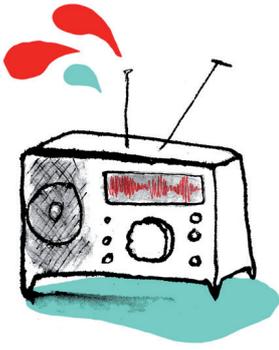
### Keep the suspense and provide variety

A good broadcast captivates its listeners and keeps their attention, even over longer periods. A clever dramaturgy can achieve this, for example, by precise, lively transitions between various acoustic forms (e.g. moderation, music or o-tones) or by engaging content such as interviews and reports.



A topic can be made interesting and vivid using **selected aspects** or by interspersing facts with examples.

**IMPORTANT!** Make it clear to listeners in a genuine way, that you find the topic exciting and interesting. Boredom can be heard on the radio!



## 2. Program format

The format shapes the style of a broadcast. Is it a feature, music, informational or news broadcast? A talk show?

Or something completely different?

### 2.1 Criteria and questions to aid in choosing a format

#### Aspiration

In my broadcast, do I want to inform, entertain, or both?

What do I like to listen to?

Which radio broadcasts make me feel spoken to and, more to the point, why?

#### Target audience

Who do I want to reach?

How do I prepare information to make it interesting for listeners who have no natural affinity with the topic at hand?

#### Proportion of Words to Music

How much music do I play in the broadcast?

What percentage of spoken word do I have?

When and how do I use spoken word and music?

#### Music selection and use

What musical tone do I want the broadcast to set?

Can I use music that enhances the topic?

How do I strike a balance between all musical styles? (Except with specialized music broadcasts)

#### Percentage of information

How do I inform? Do I want to elucidate, comment upon or discuss a topic?

#### Type of presentation

How do I speak to my listeners?

Do I use academic or colloquial language?

What is my attitude? Relaxed, informative, serious?

What styles work best given the time of the broadcast?

#### Repeating segments

Is there content which should be consistent in every broadcast?

Can I introduce such content with segment jingles to establish a recognition factor?

#### Dramaturgy

Should my broadcast be intense and captivating or easy-going and casual?

How do I shape the central theme through the broadcast, so that listeners stay tuned?

#### Feasibility

There are a lot of ideas, but can I organize and implement them?

If so, how?

### 3. Program planning

Most essential, besides a good idea for the broadcast, is the planning. What are the components of the broadcast and what is the **sequence of the basic elements** such as jingles, moderation, music, content, information, etc.

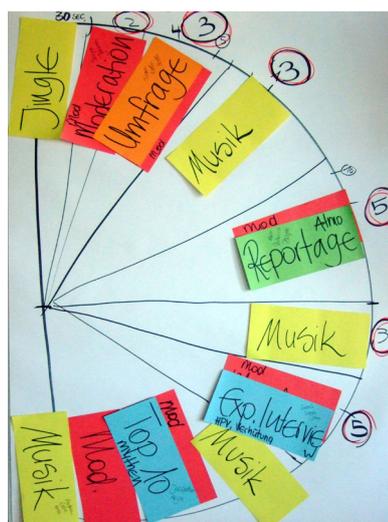
#### Example of a program rundown in table format

Element	Pre-produced/Live moderation	Min
Jingle	Pre-produced with music bed for the opening moderation	0,5
Opening Mod.	Hello and welcome to Magazin X! I'm Jane Doe and our topics today are...	2
Music	Interpreter, Title, Track Number	3
Intro to report	No topic gets the students moving as much as federal government initiatives ...	1
Report	Pre-produced	4
Outro to Report	That was a report by Herbert Hubert. You can find more information about the initiative "The New University" at...	1
Teaser Guest	Our guest today was also once a student. (...) We'll hear what Karl Mayer has to say about the new University movement and find out what he's brought for us today from his travels - after the latest track from...	1
Music	Interpreter, Title, Track Number	3
Jingle	Pre-produced with music bed	1
Interview Liveguest	Through the world on foot. Karl Huber covered 20,000 kilometers in the past 3 years, learning how to cut consumption and living a simple and ecological life. Karl, we're happy you could join us today. My first question is... (...)	5

**Good preparation is half the job!** A comprehensive plan for the program makes the actual radio broadcast much easier. The first few times, the plan can be more detailed; with practice, the planning will become quicker and more automatic. It helps to write out moderation texts, or at least key phrases, in advance and to practice them. (Dry run training)

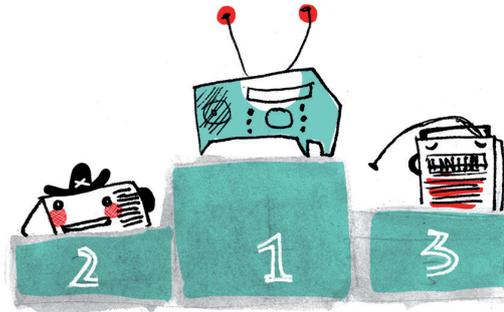
#### Example of a program clock for a half-hour youth program

Element	Length/Min
Jingle	0,5
Opening Mod.	2
Survey + Outro	3
Music	3
Report + Intro	5
Music	3
Live Interview + Intro	5
Music	3
Top 10 Myths + Intro	2
Wrap-up Mod	1,5
Music	2



## 4. Reflection and Feedback

In radio, you are speaking with an unseen counterpart. Reactions, which you would normally have in spoken communication, don't exist. Reflection and feedback are important for personal improvement and to ensure the quality of the program.



### 4.1 Self-reflection

It is important to remain vigilant about any **habits** (smacking of lips, "yeah," "um," etc.) or technical mistakes (badly leveled microphones, too quiet moderations, loud music, studio sounds, etc.).

Broadcasters can take their program home with them, listen to it and analyze it. In time, you could get to be quite an expert yourself. You shouldn't be too self-critical, though! Broadcasting is "learning by doing" and takes practice. Small technical mishaps or slips of the tongue are no big deal; they can even make you come across as very appealing. If you deal with them properly, no one will change stations because of it!

**Criteria for self-reflection** could be:

#### Technical application

- Volume change during transitions
- Talk-over music
- Dealing with mistakes and mishaps

#### Moderation

- Linguistic comprehensibility
- Content-related clarity

#### Content Development

- Presentation of topics
- Research
- Preparation
- Choice of music
- Inclusion of guests
- Suspense

#### Overall impression

## 4.2 Feedback

Outside feedback can help you recognize your own “blind spots.”

Feedback should **encourage** and **motivate**! It should be noted that feedback is always **subjective**. It is the expression of a personal opinion and not objective critique.

In order for feedback to function, the personal opinion must be formulated in **“I” statements** and then backed up. For example, “this affects me because or in this way...”

Feedback is something that someone can ask for or that someone can offer. An offer should be clearly communicated.

If someone receives feedback, he/she should consider it, but he/she doesn't have to accept it. He/she is not obliged to respond, especially not in defense or justification.

There are many ways to make giving feedback easier. These two **feedback methods** are very simple to use:

### Short feedback in four steps

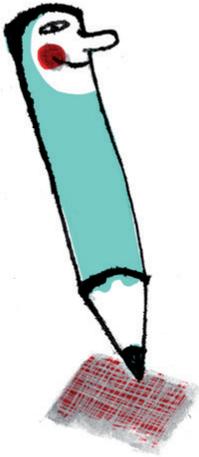
- **Overall feedback:** for overall performance or total situation
- **Positive observations:** “I” statements, backed up
- **Negative observations:** “I” statements, backed up
- **Suggestions:** Requests, tips, ideas

### Carmen-Thomas-Window

What I particularly notice and is important: 	What occurs to me, that is still open: 
What I like 	What I don't like 

Feedback is available through colleagues at every radio station upon request. Some radio stations also offer their own **feedback workshops**.

## 5. Checklist Program Design or 7 trips for a bad program



### **Stay anonymous**

Don't give away who you are at the start of the show.

Don't say what will happen in the coming hour.

If you are, for once, unprepared, be sure and let the listeners know that right away – they're certain to find it exciting.

### **Don't think about the listeners**

You're on the radio – there's probably no one listening.

Just talk away – and greet your best friend right at the top.

### **Talk a lot about mistakes**

A technical glitch doesn't, in itself, make for a bad program. You just have to talk about it often enough. If it happens, apologize for it many times and talk about technical problems.

Then apologize again. It's best if you apologize right in the opening monologue for the "technical problem" in the last program.

### **Always improvise in interviews**

Don't introduce your interview partner and don't explain to the listeners why he/she is in the studio. Never think about a thematic structure and question your interview partner up, down and sideways until nothing else occurs to you.

### **Telephone with your friends**

Radio gets interesting if the listeners can join in. So, encourage them to call-in. Don't tell them why and what the topic is, however. If no one calls in, dial the number of a friend and ask him on-air what he's doing.

### **Use superlatives**

Try copying the mass radio stations (Ö3, for example).

Use superlatives such as we are "the best," "the prettiest," "the biggest." The listeners will believe you.

### **Signing off is uncool**

You should remain anonymous at the end of the program. Don't say who you are. Better still, don't give any information about your community radio's website. If you'd like to say something at the end, then apologize again for the "technical problems."

# TECHNOLOGY BASICS

Mixers, microphones, playback, and recording devices make it possible to produce a good programme with which you can make your voice heard on the radio. The quality of the programme is in your control. You don't need to have studied audio engineering to produce a good show. But there are still some technical basics budding radio producers need to master.



## How the signal gets from the studio to the listener's radio

The mixing desk collects the electrical audio signals from microphones and various playback devices and mixes them into a stereo signal. This signal then goes from the mixer into a signal processor which makes it broadcast-compatible. This includes reducing peaks and raising signals that are too soft.

Then, the signal is split into three signals:

- One goes into the legally required **logging** (Recording of the program for archival purposes)
- one in the **internet stream**
- the third signal is sent to a codec, that transforms the analog **audio signal** into a digital

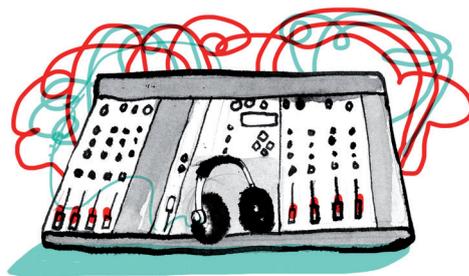
Using a telephone line or wireless connection, the digital signal is sent to the transmitter and a RF-modulator transforms it into a radio frequency signal (RF) with (for example) 105 megahertz (MHz). The signal then goes to the **transmitting antenna** with around 250 watts.

On the **radio receiver**, the RF signal is converted back into an analog signal and sent via an audio amplifier to the speaker.

**Radio** (v. Lat. : radius = the beam), short for radio or radio-broadcast receivers, denotes an apparatus for receiving radio programmes. These are broadcast by conventional radios using electromagnetic waves. Or as a high-frequency electrical signals via cable. The received information is converted into sound. It can also contain RDS data, which provides additional information (eg. station name). Radio can also be heard with computers (streaming audio, Internet radio) and satellite receivers.

## 1. Mixing Desk

The mixing desk or console is the centerpiece of a radio studio. It combines and controls all components that are necessary for the production of radio programs: microphones and playback equipment such as a studio PC, CD player, turntable, telephone, external inputs, etc. are connected to the mixer and can be controlled over their designated „channels“ on the mixer.



**Decibels** (abbreviated dB) is not a unit, but a ratio. It represents the relationship between distance and sound pressure.

### Putting a channel on the mixer on air

First, the desired channel must be switched on via an **ON button** and then the volume of the signal adjusted with the so-called „**faders**“ (for example: 0dB).

Depending on the voice volume or speaking distance to the microphone or music-intensity (drum'n'bass is produced differently than classical) the dB may have to be increased or reduced, so that the listener always hears a **uniform signal**.

Presentations, music, pre-recorded contributions, studio guests etc. should not vary greatly in volume. Because that would force the listeners to use the volume knob on their radios to adjust the loudness. Who would want to have to do that all the time?

### Directing and maintaining control



How loud or balanced the show is can be seen on the master level, an indicator at the top of the console, which indicates how strong the signal (moderation, music ...) is that goes on air. The needle of the **master level** should not be in the red zone for long, otherwise the sound will be overamplified and distorted.

**Headphones** that are properly adjusted can let you know what the programme sounds like. Although **hearing your own voice** can be strange at first headphones set to an acceptable volume should always be worn during the broadcast. This helps to get used to your voice and to direct the programme by keeping control over the volume! Studio guests without experience are usually irritated by the headphones.

## Important features of a classic mixing desk



**1. MONO:** Enabling the Mono button turns a stereo signal into a mono signal. That means the same output is sent to both channels.

**2. GAIN:** The gain controls the pre-amplification at the input of the mixer channel. Each microphone and any device that is connected to the mixer provides different signal levels. With gain the signal can be made louder or „fattened up“.

**3. LINE B:** At the console, aside from the microphone, two playback devices per channel can also be connected. So it is important that Line A or Line B is activated, depending on the setup.

**4. MIC:** This switch must be active when the microphone is used. Pushing this button deactivates line A and B

**5, 6, 7: Filter or equalizer:** If the control is in the center position, the signal remains unchanged. A turn to the left decreases the adjustment, turn to the right increases it.

**5. HIGH:** Here, the high frequencies of the signal can be changed. This can be turned lightly to the minus side for very high voice or very strong sibilants.

**6. MID:** The the middle frequencies can be changed.

**7. LOW:** Here the lower frequencies can be changed. With a voice with a very high sound this can be turned to the plus side.

**8. SUB:** must be pressed if you want to record with the Studio PC.

**9. PAN = Panorama / Balance:** This knob places the signal between the left and right audio channels.

**10. CUE / SELECT:** Pressing the cue button opens a second output channel so inputs can be previewed during a live broadcast without the signal going on air. So if an mp3 is being played through the studio PC, by pressing the cue button on the CD Channel the CD can be listened to simultaneously without the signal being transmitted. As long as the cue button is activated, you hear the so-called cue signal on the headphones.

**11. ON:** Pressing the ON-button activates (green light) or disables the respective channel.

**12. FADER:** Adjusts the level of the channel. The further up the controller, the louder the signal. Attention must be paid to the display of the master signal at the mixer. The display should not move into the red zone. 0 dB is the benchmark.

You can learn how the **mixing desk works** in your radio station during the introductory workshop.

**CAUTION!** The equalizers require precision work! Voices can quickly sound distorted and artificial.

Anyone who does not know what they are doing should definitely leave it alone!

**HIGH:** If the speaker has a very low, heavy, voice, then slightly turning the knob to the plus side will artificially lift the highs.

**LOW:** In the case of a very deep voice or strong breathing rotate this control to the negative range (left).

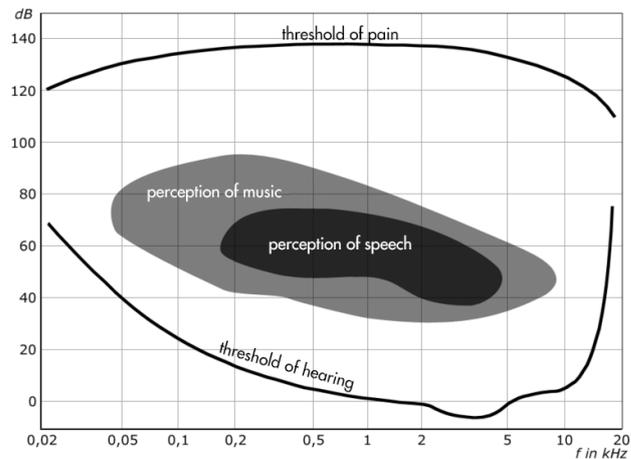
## 2. Microphone basics

### Acoustic range

The human ear can only perceive acoustic events within a certain range of frequency and sound pressure level.

The **auditory threshold** is the point at which our ears can register sounds.

The upper and lower cut-off frequency of the audible range are called the **hearing limit**.

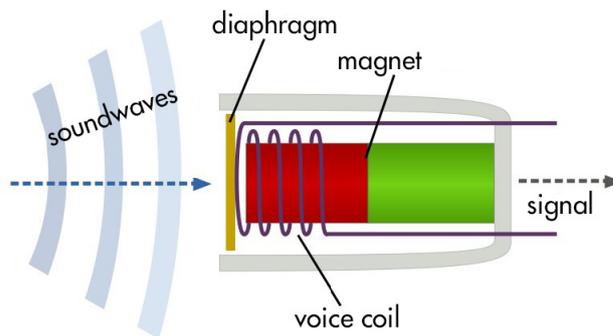


### The dynamic microphone

The **dynamic microphone** is an electroacoustic transducer, that transforms sound pressure pulses (according to the principle of electromagnetic induction) into electrical voltage pulses.

**Advantages:** Resistant to rough handling, very loud sounds do not distort, no battery required.

**Disadvantages:** Quiet sounds are only poorly absorbed.

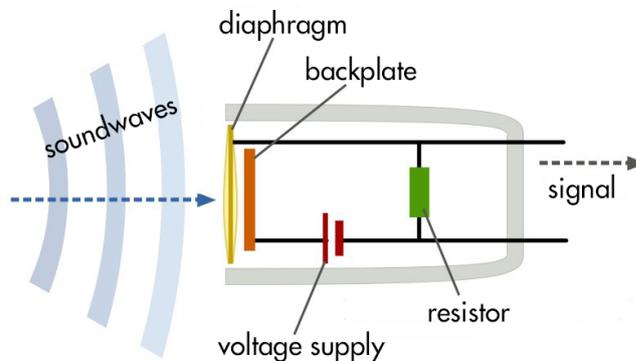


### The condenser microphone

The **condenser microphone** is an electro-acoustic transducer that converts sound into a corresponding electrical signal. It requires electrical energy, so-called phantom power.

**Pros:** sounds and quiet sounds can thus be well recorded; it sounds more neutral than a dynamic mic.

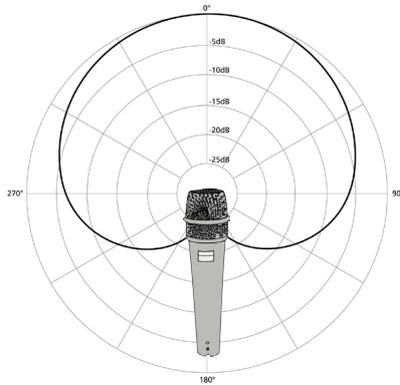
**Cons:** Loud sounds can cause distortions in the mic. It is mechanical (diaphragm) and not as robust as dynamic mics.



## 2.1 directional characteristics in microphones

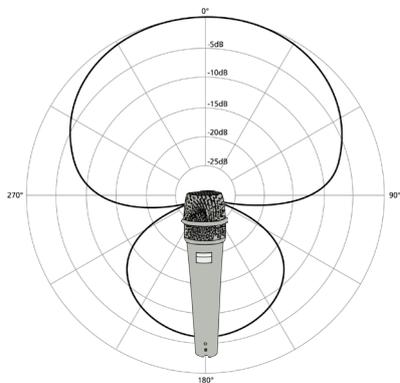
The polar pattern describes the sensitivity of a microphone, depending on the angle of incidence of the sound. 0° indicates the direction in which the microphone is held. Directional characteristics are graphically displayed in 2 dimensions but you have to imagine it three-dimensional.

### Cardioid



Microphones with **heart-/kidney-shaped pattern** are the current standard in radio. They are suitable for recordings of all kinds, eg. for interviews, reporting, etc.

### Hypercardioid



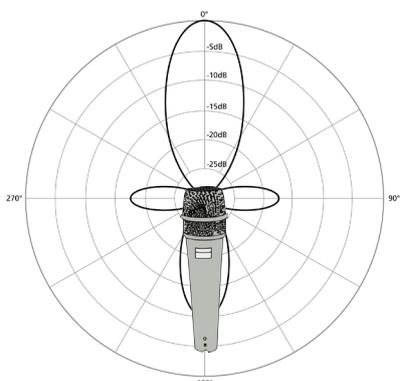
The **hypercardioid** is an advanced form of cardioid. Unlike cardioid, ambient noise is slightly more reduced. It is suitable for recordings of all kinds, especially for interviews.

### Omnidirectional



**Omnidirectional** microphones are used mainly to record room sound from all around, whether it is music, speech or noise.

### Directional



**Directional** microphones are mostly used for recording from a greater distance (shotgun mics). They focus the point the sound source and reduce ambient sound.

## 2.2 Connectors

The most common connectors in the audio field are:

**XLR** (Xscreen Live Return) is the world's most widespread plug in audio production. There are 3-, 5- and 7-pin XLR connectors. The most common are 3-pin XLR connectors. The socket connector is called female, the plug connector male.

**XLR**



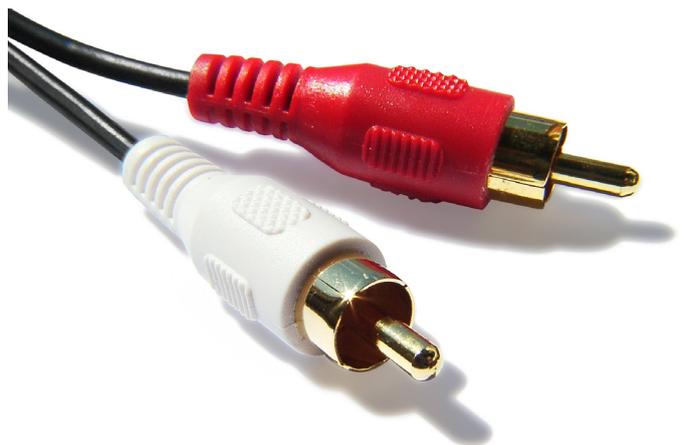
**Phone plugs** come in different sizes. Mini-jack (3.5 mm, 3-pole) Jack (6.3 mm, 2, or 3-pole) are used.

**Phone plugs**



**RCA** plugs are mainly used in hi-fi hardware (stereos, ...). The left signal is marked by a white or black plug, the right signal is marked in red.

**RCA**



**CAUTION!:** Never connect an audio device to a foreign console without permission! Sound engineers are particularly sensitive about this!

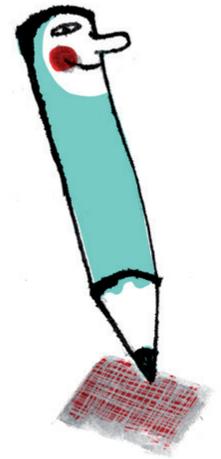
Event venues have audio systems where you can usually connect the recording device after consultation with the local sound engineers. (Assuming, of course you have cleared the rights issue before !)

It is generally recommended when recording outside of the radio studios to always have cables with different connectors and / or adapters with you in order to respond quickly to the local situation.

### 3. Checklist for live broadcasts

#### Before the broadcast

- **Preparation is half the battle!** With a prepared presentation, music and schedule it is easier to maintain an overview during the broadcast and to be able to focus on the technical.
- **Punctuality:** Be there early enough prepare in peace.
- When entering the studio check immediately: Is everything working? Which **devices /channels** are required? Are all controllers in the correct position?
- If possible, always make a short **voice test** with headphones and and keep an eye on the master level.
- **Preparing music:** are the right mp3s on the PC, and are they are in the right order? Are the right tracks on the CD selected?
- Place the **broadcast schedule** and moderation in a clearly visible position on the desk.
- Eliminate **sources of noise** (close windows, turn off cell phone)
- Prepare the **studio guest:** perform preliminary discussion, arrange signs, check the distance from the microphone, explain the show topic, etc ...
- Prepare your **vocal cords!** (humming, voice exercises)
- Check your **posture** (legs on the ground, stand up straight)
- Shortly before the broadcast, take a deeeeeeeep **breath, have fun, be authentic!**



#### On Air

- Constantly observe the **master level** and use **headphones!** It is important to maintain good sound levels and make sure a steady signal is being broadcast!
- **If an error happens:** Stay calm! One song later no one will remember it. ... Unless you remind the listeners again later!
- **Always think one step ahead!** During the moderation it is good to have the next song and next element ready to play. So there are no breaks.
- **Watch the clock:** How much air time is left? What comes after me (live broadcast or playlist)?
- **Towards the end of the program:** Plan enough time for the handoff to the next show. Say goodbye and play one or two long songs.

#### After the broadcast

- **Mixer:** make sure it is in the default settings
- **Procedure:** leave the studio as you want to find it yourself

## 4. Checklist mobile recording

Each community radio offers a pool of different mobile recording equipment. Every station provides training with their equipment. But no matter the situation, there are a few things to remember in order to guarantee a high-quality recording:

### Before recording

- Choose the **right tools** for the job: do you need a stand? wind protection? Do you have the right cable length and connectors? Extra batteries? etc.
- Always use a **windbreak** both indoor and outdoor.
- **Check** the recorder again: Is everything there? Make a short test.
- Where to record: Try to find an **environment** without background noise.
- For an outdoor Interview: Heavy traffic, construction sites, crowds and other unwanted **noise sources** should be **avoided** or try not to record an interview with those things behind the interview partner.
- Indoor Interview: be aware of hidden **background noise** from computers, refrigerators, neon lights, coffee machines, etc.
- Help your interview partner to **relax** by explaining what is going to happen before you start recording.
- Hold the **microphone** firmly; loop the cord so that the cable doesn't make noise.

### During recording

- **Headphones** are necessary for optimum control over the recording! That is the only way to be aware of sounds that may be distracting.
- Check whether the device actually works.
- Always pay attention to the device, sound quality, and sound levels!  
**Too loud:** recording is distorted and is **unusable**  
**Too soft:** raising levels during editing creates **background noise**.
- Never let go of the microphone.
- Maintain **eye contact** and nod or use body language. Make no audible comments like mmmh, yes, exactly, really?
- Each room has its own atmosphere! Therefore, it can be useful for editing to record 30 seconds of the room's noise (Atmo).

### After recording

- **Save** the recording and turn off the microphone.
- Before returning equipment: save the data on **your PC**.
- **Check** that nothing is missing.

**CAUTION!** Don't pull the recordings directly into the editing program from the recording device. You may lose data!

