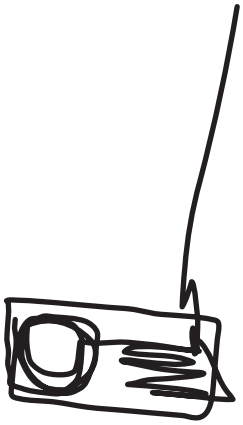
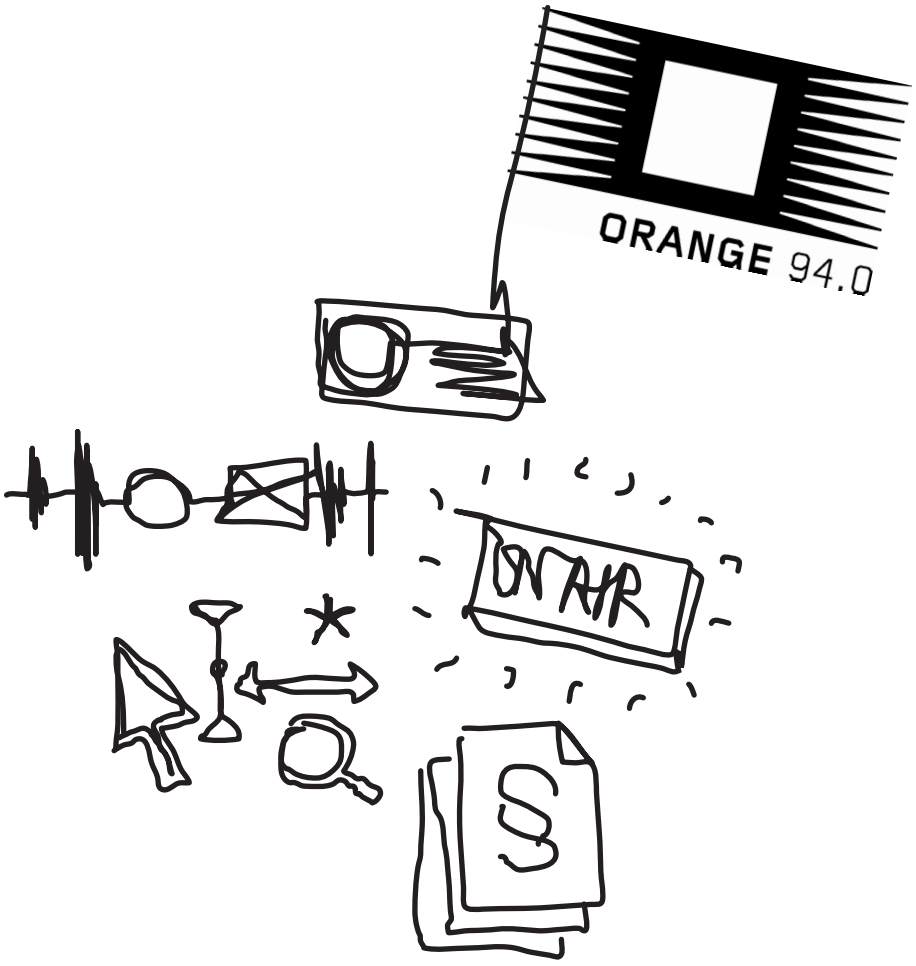


Script for

Basic Course Community Radio Introductory Day Workshop


ORANGE 94.0
ON AIR

1 COMMUNITY RADIO IN AUSTRIA

1.1 What is Free Community Radio?

Community radios [Freie Radios] are independent non-profit-organisations that guarantee and provide a general and free access to radio broadcasting time, fostering freedom of expression.

As a third pillar in the media environment, alongside radios under public law and private commercial broadcasters, community radios enlarge the plurality of opinion.

Verband Freier Radios Österreich,
VFRÖ (Association of Community Radios Austria)

Until today, no other medium reaches more people than radio. Given its mobility and flexibility, radio is very popular among all population groups and remains the most frequently used medium.

And yet the opinions, ideas, and desires of whole social groups are never heard. This is because conventional radio is usually commercial: radios broadcast what is "in vogue," in order to sell to the economy advertising space that is targeted to a specific audience.

Free community radios, however, do not obey market rules.

Rather, community radios offer people the opportunity to be part of the media production and the know-how that is linked to it – regardless of their education, age, or economic resources. They do not need to have their own equipment: community radios provide recording devices and cutting rooms, helping reporters to realize their ideas. In this way passive listeners become active producers.

Community radios play an important role in the transferral of **media skills**: Who once was involved in producing a radio programme and has understood the mechanisms related to it, will reflect differently upon media content and flows of information in the future.

Given their **open access, non-commercialty** and **independence** from the media mainstream in their programmes, community radios add to the plurality of opinion in the local space.

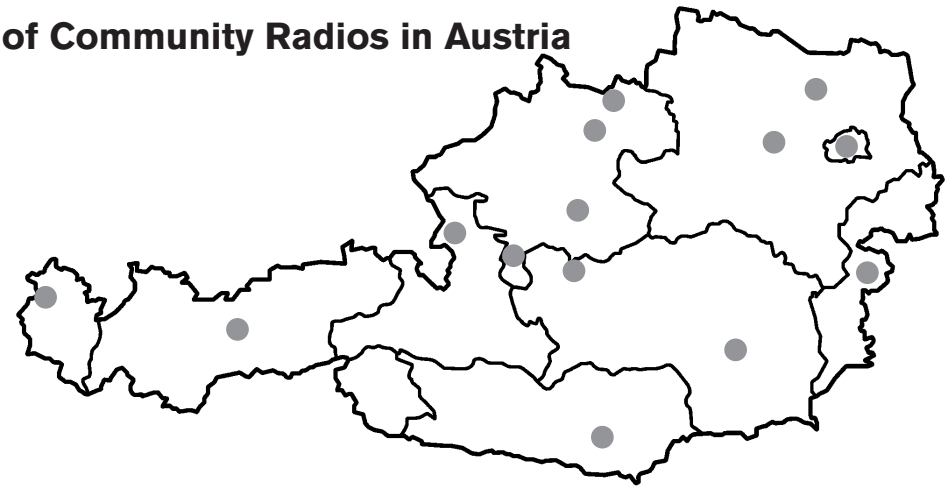
They are places of encounter for people of different contexts, contributing to an open, pluralist society, in which **civic engagement** and **low-threshold accessibility** are being fomented. Therefore, local, national and international projects are continuously being developed and realized in the so-called third media sector. These projects aim at mobilizing groups that are usually excluded from media production, for instance children, adolescents, seniors, asylum seekers, migrants, women, people with impairments, and people with various cultural and language backgrounds.

Reporters work and broadcast as individuals, groups, or in editorial teams on a voluntary basis, being part of an ever-growing community. With their engagement they provide listeners with information, content, and music that are underrepresented in public and private commercial radio stations, where they fall prey to an economic orientation. The principle of non-commerciality in the programming of community radios thus guarantees independence, critical discourse, as well as music off the pop mainstream.

Notes on the translation of the term "Freies Radio" into English:

Freies Radio is the most frequently used term in the German speaking area (Austria, Germany, Switzerland). The most common English translation for it is "community radio," a term that encompasses several expressions such as "alternative radio," "free radio," "educational radio," "participatory radio," "educational radio," "independent radio," or "cooperative radio." The structures of community radios differ from one country and one place to another. What they all have in common, however, is that they are neither public nor commercial radio stations, and that the editorial content is mainly created by volunteers.

1.2 Overview of Community Radios in Austria



Radio Station	Location	Broadcasting License	Website
Orange 94.0	Vienna	08. 1998	o94.at
Radiofabrik 107,5 MHz	Salzburg	09. 1998	radiofabrik.at
Radio FRO	Linz	09. 1998	fro.at
radio AGORA 105,5	Klagenfurt	10. 1998	agora.at
Freies Radio Salzkammergut	Bad Ischl	03. 1999	freiesradio.at
Radio Freequenns	Liezen	04. 1999	freequenns.at
Proton – das freie Radio	Dornbirn	04. 1999	radioproton.at
Radio Helsinki	Graz	03. 2000	helsinki.at
radioYpsilon	Hollabrunn	10. 2000	radioypsilon.at
Campus & City Radio 94.4	St. Pölten	04. 2002	campusradio.at
Freirad	Innsbruck	07. 2002	freirad.at
Freies Radio Freistadt	Freistadt	03. 2005	frf.at
Freies Radio B138	Kirchdorf a.d. Krems	09. 2008	radio-b138.at
Radio OP	Oberpullendorf	10. 2009	radioop.at

Over 2500 active radio reporters produce programmes on a regular basis.

14 community radio stations on air in Austria (2014).

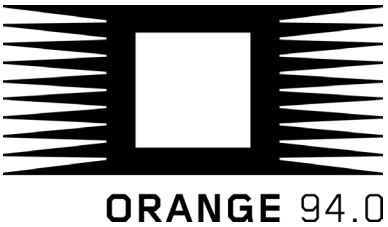
Over 4 million people are able to receive community radio from a terrestrial station.

25 different languages are spoken and listened to.

? Community radios are alternative economies and therefore lack the resources to survey numbers of listeners.

Radio broadcasters of all community radios make available their programmes in the **Cultural Broadcasting Archive (CBA)**. Research criteria allow searching radio reports according to language or topic. All sorts of different formats and creative forms can here be listened to, offering a source of inspirations and material for creating one's own report: http://cba.fro.at/.

1.3 Radio ORANGE 94.0



Radio ORANGE 94.0 went on air on August 17, 1998 and is Austria's largest community radio. As a free community radio, ORANGE 94.0 is commercial-free. It is therefore independent from audience ratings and able to broadcast what is underrepresented or not represented at all on other radios.

Radio ORANGE 94.0 is an open-access community radio. Within the framework of the broadcasting guidelines, everyone has the possibility to do radio at no cost – however, also without payment. The conditions for an own series are the acceptance of and adherence to the guidelines and the completion of the internal workshop trainings.

ORANGE 94.0 fundamentally excludes racist, fascist, anti-Semitic, sexist, homophobic, transphobic and every other content that hurts the dignity of a person or groups. People and groups that support these content programmatically are also excluded from doing radio.

Especially supported are programme content and reporters that up to this point have been underrepresented in electronic media (e.g. ethnic, social and language minorities, children, adolescents, women, lesbians, gays, trans people etc.).

Regardless of topic and genre, ORANGE 94.0 does not lay the programming focus on established discourses or points of view and their representatives. Rather, divergent and only emerging currents are taken into account.

2 AUDIO RECORDING

Each community radio offers a pool of different mobile recording devices. You can get an introduction to them in the respective radio station. However, before, during and after the recording, some things should be kept in mind in order to ensure the recording quality.

2.1 Check List

Prior to recording

Adapt the recording device and the equipment to the **intended recording situation**: choose the appropriate tripod, cable length, audio connectors, adapters etc.

Check the recording device: Is everything there? Are there spare batteries? Conduct a brief function test.

Choose an appropriate setting: Make sure the talking **environment is calm** and there is no background noise. Put on the headphones for that purpose.

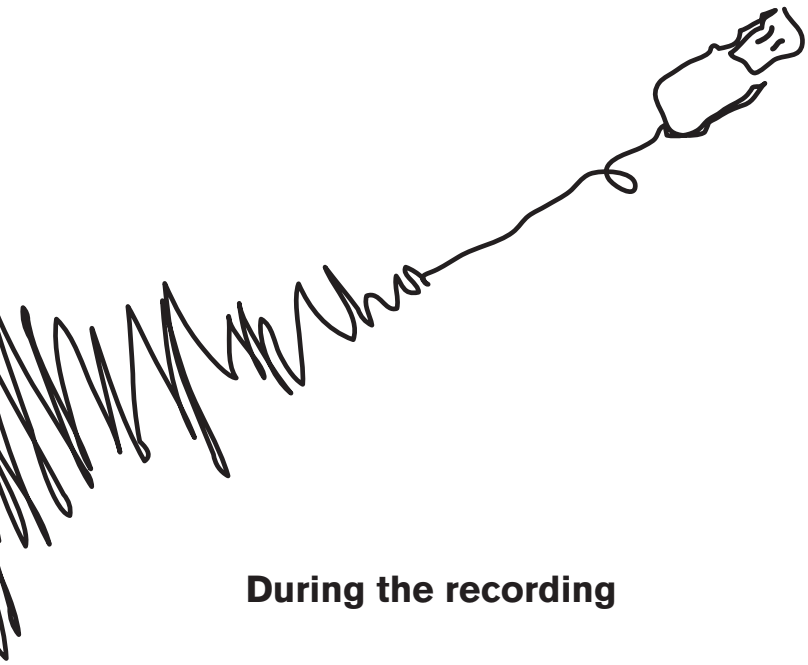
Use **wind shields/pop filters** for the microphone indoor as well as outdoor.

During an outdoor interview: Avoid heavily trafficked streets, road works, crowds, and other **unwanted noise sources**, respectively don't conduct any interviews or recordings close to them.

During an indoor interview: Look for a calm and quiet talking environment without any **background noise**, as, for example, from computers, refrigerators, neon lights, coffee machines etc.

Help your interlocutor lose her/his nervousness or fear of the microphone during a **preliminary talk**.

Hold the microphone firmly in your hand; **tie the cable together** to prevent it from dangling and causing noise.



After the recording

Save the recording and switch off the microphone.

Before returning the device: **Save** the data on your computer and delete the file on the recording device.

Make sure the borrowed equipment is complete (cables, adapter etc.).

During the recording

Put on your **headphones** to gain optimal control over the recording situation! Background noise or the like can only be heard that way.

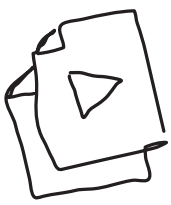
Double-check if the device you are using is actually recording (the display timer has to count up, if it doesn't, the device is in the pause mode).

Always check equipment, sound quality and sound levels!
Too loud: the recording clips and cannot be used.
Too quiet: through amplification in the post-processing the recording will end up noisy.

Never release the microphone.

Stay in **eye contact** with your interlocutor. Do not utter audible comments (such as "mhm," "yeah right," "really?"), but rather nod your head or something alike.

Every space has its own atmosphere! For the post-processing it can thus be useful to record a room's sound for 30 seconds.



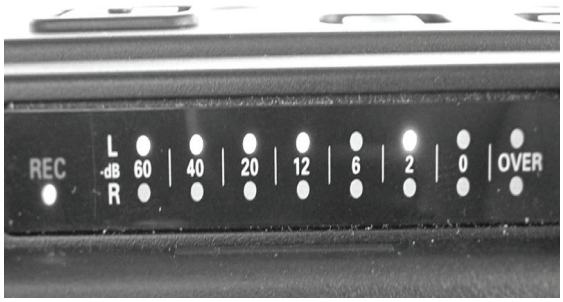
ATTENTION!
Do not drag the data directly from the recording device into the cutting programme, as this can cause data loss. You better first save it on a hard disc or a USB drive and access the data from there during the editing process.

2.2 Sound Quality, Sound Level, and Audio Formats

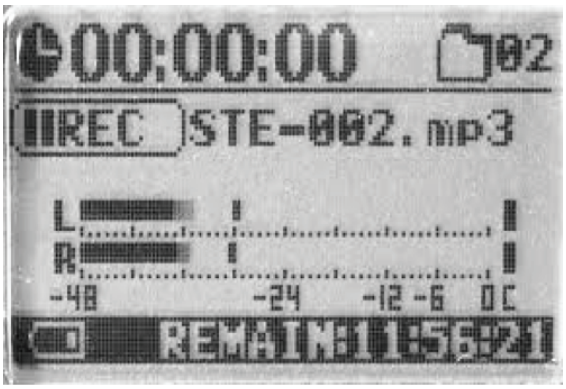
RECORDING

Levelling means adjusting the recording volume. Keeping the volume level steady is important; so record everything with the same volume. It is advisable to adjust the level once at the beginning of the recording and modify it later only if the recording situation changes. Control the level continuously and, if necessary, alter the microphone distance in order to ensure a steady recording. In case of extreme modifications in the speaking situation, pause briefly and readjust.

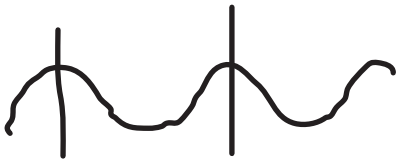
Leveling rule no. 1
Record everything as loud as possible, but never too loud.
The level must NEVER exceed 0!



Marantz
A good sound quality is achieved at a level between -12 dB and -2 dB (all the green lights and one or two orange ones should light up). The level must NEVER exceed 0; otherwise the recording will be distorted. The red light at OVER must **not** light up. If only one or to green lights light up, the recording is too quiet (only till -40 dB).



Olympus
A good sound quality is achieved at a level between -12 dB and -6 dB (on the picture it is too low). The level must NEVER exceed 0; otherwise the recording will be distorted.



Hertz (hz) is the unit of frequency of periodically returning vibrations (e.g. sound waves). One hertz refers to one complete cycle of vibration per second.

Dezibel (dB) is an auxiliary unit, e.g. used in the field of acoustics for measuring sound levels. One decibel is the tenth part of one Bel (named after Alexander Graham Bell).

The better the recording level, the less post-processing will be required.

Recordings that are too quiet can be amplified, but will be noisy afterwards.

Recordings that are too loud (above 0) usually cannot be broadcasted.
While it is possible to make a bad recording listenable through time consuming post-processing, it won't ever sound really good. Hence, always aspire to the best quality during recording.

Sound Recordings for Radio

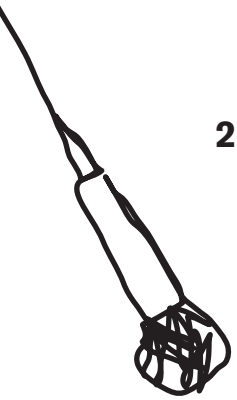
Uncompressed Audio Formats Audio data is recorded without loss and saved at a very high sound quality. Uncompressed formats are therefore very big and need a lot of memory space. In this formats usually working data requiring a very high quality are saved (e.g. nature recordings). Basically, it is always recommended to record in uncompressed formats (also see the script „Audacity"):

PCM WAV AIFF

Compressed Audio Formats The audio data is reduced in size, leading to a diminished sound quality. However, for radio broadcasting the export or transformation of uncompressed into compressed data (i.e. WAV into MP3) at the highest possible transformation rate (192-320 kbps) is acceptable. The most frequently used formats are:

MP3 OGG WMA

ATTENTION!
FLV is a video format used by social media platforms. Transforming video data from Internet platforms into audio results in a very poor sound quality and should be avoided.



2.3 Microphones

The directional characteristic of a microphone describes its sensitivity (how much sound it picks up) in relation to the angle of sound incidence. This is dependent basically on the microphone's construction form. Differentiated are dynamic microphones and condenser microphones.

Dynamic microphones do not require batteries. Insensitive, very loud sounds do not cause distortions. However, too quiet sounds are recorded poorly.

Condenser microphones rely on phantom power or batteries. Their sound reproduction is more neutral, however they are lighter built and less robust. Noise and quiet sounds can be recorded very well, but loud sounds cause distortions.

Cardioid microphones (heart-/kidney-shaped pattern) Microphones with a cardioid polar pattern are most frequently used in radio recordings, meet the common standard, and are suitable for recordings of all kind, such as interviews or report.

Omnidirectional microphones Microphones with an all-around pattern are most frequently used to record ambience sound, no matter if it is music, language or noise.

Hyper-cardioid microphones They are extended versions of cardioids. They are suitable for recordings of all kind and fade out more background noise than cardioids.

Directional microphones (often referred to as "shotgun microphones") Microphones with this characteristic are the most highly directional ones and are used for long distance recordings. They focus on the acoustic source and fade out background noise.

Different microphones and their scopes:

Interview
Microphones with a cardioid pattern, mobile recording devices with internal microphones.

Panel Discussion, Live Event
Wireless microphones, voice microphones, different microphones for various instruments, recording device next to the central mixing console of the event's audio engineer.

Voice Recording
According to location, use a dynamic or condenser microphone; usually a microphone with a cardioid pattern is a good choice. An adequate microphone is selected for the requested purpose according to its construction and directivity.

Discussion Round
Omnidirectional microphone

Soundscape Recording
Soundscapes should be recorded stereo, either use a stereo capsule or two microphones in a stereo array.

2.4 Audio Connectors

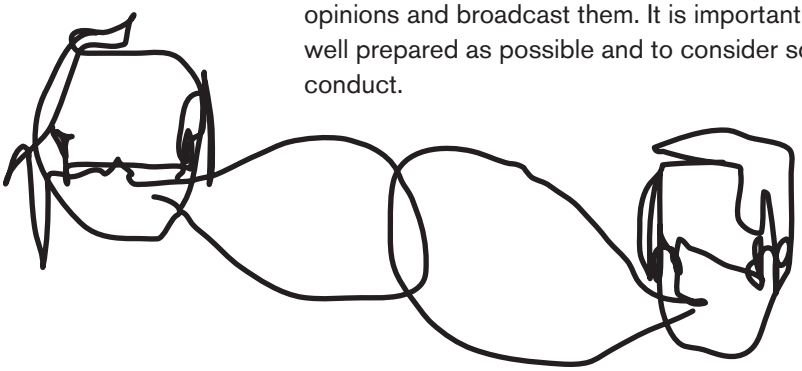
XLR (*Xcreen Live Return*) is the internationally most widespread plug connection in the field of audio production. There are 3-, 5- and 7-pin XLR plugs. The most frequent ones are 3-pin XLR connectors ("female" on left, "male" on right).

RCA connectors (also called phono connectors or cinch connectors) are most frequently used in the hi-fi area (stereo systems, mixing consoles etc.) The left channel is marked through a white or black plug, the right channel is marked through a red plug (**r**ight = **r**ed).

Phone plugs (also called jack connectors or audio jacks) are available in a number of different sizes. Mainly used are "Mini Jack Plugs" (3.5 mm) or (larger) "Jack Plugs" (6.3 mm). One ring (at the top of the plug) indicates a mono connection, two rings a stereo connection.

3 THE INTERVIEW

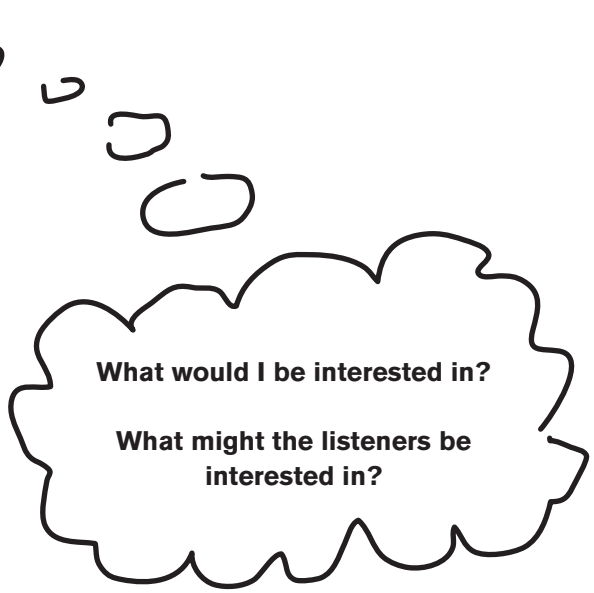
The interview is the most common form of communication in order to get into contact with other people, learning about their knowledge, experiences and opinions and broadcast them. It is important to be as well prepared as possible and to consider some tips of conduct.



3.1 Preparation

Research about a topic or a person, checking out someone's biography, function, homepage. You might find earlier interviews online, allowing you to draw on a quote.

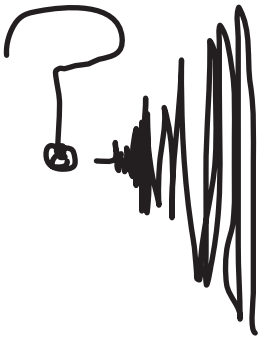
It is also recommendable to briefly talk on the phone with a person prior to the interview in order to find out about her/his talking habits. This can have effects on the actual interview (e.g. Does my interlocutor tend to give very short or rather very detailed answers?).



Conduct a **preliminary talk** with your interview partner. Clarify each other's expectations, inform about the procedure and the broadcasting. (Tip: Do not discuss the content/topic in a preliminary talk, because the person might not repeat interesting, exciting and controversial details on air.).

Appreciation is important!
Thank the person for coming.
Offer water/coffee/tea.
Inform about the station, radio programme and the broadcasting.
Still your interlocutors "fear."
Do not judge opinions or positions.

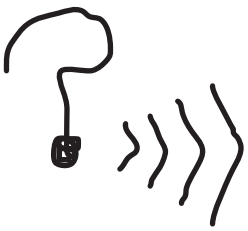
3.2 Interrogative Forms



Open Question

An open question aims at receiving long and detailed answers from the interview partner.

> *" … How did you get involved in this profession? … Thinking back of your school time, which good memories appear? … Which future initiatives are you planning in your function as mayor? … "*

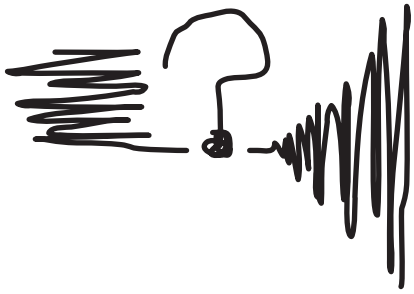


Closed Question
A closed question aims at a short question and is recommended if something shall be put into a nutshell. It can also help to get back to the topic after straying answers.

> *" Will you run for office next year? "*

In order to summarize you can also make statements such as the following:

> *" To sum it up, it can be argued that the project was successful and will be continued soon … "*



Introducing a question with information
Prior to the question, a short explanation, information or summary is given. This is especially suitable during live talks or longer interviews.

> *" As a biologist you oppose genetically modified corn. What effects on the environment can the cultivation of genetically modified crops have? "*

3.3 Interview Structure

Give your interview partner space to talk about herself/himself

“ You work as a car mechanic. How did you get to this job? ”

Questions on a topic
Don’t ask provocative, critical questions at the beginning. Always keep an overview of the interview situation. If your interlocutor wanders from the subject, try to bring her/him back to the topic.

Optional: “Applauding” someone
This is recommendable especially with shy interview partners or if a provocative, critical question will follow.

“ We have talked to the participants, and they were very enthusiastic about the project. You have achieved a lot, how did you come to this idea? ”

The Close
Sum up information and ask for information and dates:

" This workshop really sounds very interesting. Where can our interested listeners learn more about it or register? "

Giving thanks

" … Thanks a lot … for taking time … for this exciting report/interesting input … for coming to the studio … "

After a critical, provocative interview, try to find a "conciliatory close."

" … As we have seen, this is a very controversial topic, thanks for defining your position and your time and I wish you …"

Sources

“Das freie Radio 1x1 – Basiswissen für RadiomacherInnen im Nichtkommerziellen Rundfunk,” COMMIT – Community/Medien/Institut (ed). (2012)

“Radioskript,” Anna Michalski, Campus & Cityradio 94.4 (ed.)

Further Links

Radio ORANGE 94.0 annual report (German)
http://o94.at/wp-content/uploads/o94_Jahresbericht_2013.pdf

Quality Survey (German)
http://o94.at/wp-content/uploads/Zwischen-Basisdemokratie-und-neuen-Medienvisionen.pdf

Image Credits

13 – “Xlr-connectors”. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - http://commons.wikimedia.org/wiki/File:Xlr-connectors.jpg#mediaviewer/File:Xlr-connectors.jpg

13 – “Cinch-Stecker” von Wollschaf - Own photo July 17, 2004 de.wikipedia de:Bild:Cinch-Stecker.jpg. Lizenziert unter Creative Commons Attribution-Share Alike 3.0 über Wikimedia Commons http://commons.wikimedia.org/wiki/File:Cinch-Stecker.jpg#mediaviewer/File:Cinch-Stecker.jpg

13 – “Photo-audiojacks”. Lizenziert unter Public domain über Wikimedia Commons http://commons.wikimedia.org/wiki/File:Photo-audiojacks.jpg#mediaviewer/File:Photo-audiojacks.jpg

Publishing Information

Compiled by
Maiada G. Hadaia
Edited by
Maiada G. Hadaia
Mischa G. Hendel
Margit Wolfsberger
Editor
Verein Freies Radio Wien
Translation
Katharina Maly
Layout
David Palme

Vienna January 2015