



International
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Program

RADIO TRAINING MANUAL

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The Power of Radio

GOAL: To explore the differences between radio and other media, and to give participants a sense of pride in the radio medium.

In many parts of the developing world, electronic media is just starting to become a popular source for news. While newspapers and other print media may have been around for decades (or even centuries), radio journalism often remains a relatively undeveloped medium. But as we are seeing in places such as Cambodia, more and more people are realizing the power and convenience of getting news and information from the radio.

One of the natural tendencies of radio journalists is to compare their product to the local newspaper or news magazine. While it may be normal to compare the two, a radio journalist should not set out to reproduce what he or she reads in the print media. Why? Because radio is a special news medium with its own set of strengths that set it apart from the printed word.

Before we move on, let's be clear about something. This section should not be viewed as an attempt to insult or minimize the importance of newspapers or other media sources. Instead, we seek to celebrate the characteristics that make radio special. Furthermore, we'll discuss some of the shortcomings radio may have as well.

Here are some of the strengths of radio journalism:

- **Immediacy**—When a flood hits your listening area, taking lives and causing major damage, your listeners need to know NOW. The information could be crucial to their safety. Radio can provide instant and updated news to your audience, whether it's news about a bad storm in the area, the latest election results, or the death of a high-ranking government official. Radio stations that do a good job at providing consistent and reliable updates on important stories will earn the trust and loyalty of their audience.
- **Information on the go**—Radio is portable in ways other news mediums aren't. Sure, you can take a newspaper with you and read it on the bus, but can you read it while you're driving? Probably not. The same thing is true with television. Remember: people are busy and are often going somewhere. With radio, news and information can be delivered to your audience at their home, in their car, and at their workplace. And as we stated in the previous point, the news can be constantly updated and refreshed.
- **The power of sound**—Radio allows your listeners to hear the voices of those in the news. Your audience can hear a political candidate explain their vision for the country. Listeners can hear a resident tell about the damage last night's storm did to his home. And the sound doesn't necessarily have to be from the human voice. We can also allow our listeners to hear "natural" sound—that is, ambient

sound recorded in the field. Natural sound could be the angry shouts of protesters, the sound of heavy rain and thunder during a storm, or the noise of an airplane taking off from the ground. These sounds allow you to paint a sort of “mental picture” of the story you’re telling.

- **Quick and concise information**—In a well-written newscast you can inform your audience about some of the most important international, national, and local stories, as well as give weather and any other news that is pertinent to your listeners. Of course, you have time limits on your newscast. You may be given five minutes to deliver your news, or maybe ten minutes. Because of these time constraints, you will have to make choices about what goes in, and what does not go in to your newscast. Still, you can bring your listeners up to date on some of the latest news in a short period of time. Remember what we said earlier: people are busy, and are often on the move. They may not have time to take an hour to read over every section of a newspaper. But they can probably listen to a five-minute news update as they drive to their workplace or to their home.
- **Access**—Not everybody can afford a television, and television news isn’t available in every part of the world. While radio may not be present in every remote region of the globe, there’s a good chance you’ll be able to pick up the sounds of news and information in most parts of your country. Radio is growing in popularity, because radios are relatively affordable, and because of the vast amount of information radio can provide. Starting a radio station is a much more affordable endeavor, compared to outfitting a television news operation. Year after year, radio continues to expand to parts of the world where it was once absent.
- **Usable by all people**--Radio can be heard and understood by those who are illiterate. If a person can’t read, they obviously can’t use a newspaper or magazine. But they can hear and understand your radio news reports. This is an extremely important service that radio provides for the community.

These are some of the biggest strengths of radio. But what about the weaknesses? Let’s take a look at some of the perceived problems with radio:

- **No pictures**—This is one of the most often heard criticisms of radio news. When you turn on your radio and hear a political candidate speaking, you can hear their voice, but you can’t see what they look like. If a radio reporter is covering a story about plans to create a new building, you can air a sound byte with the engineer explaining what the building will look like. But you can’t show visual images of what the design plans look like. Newspapers carry photographs. Television is obviously the most visually oriented news source.

Is radio weakened by its inability to show pictures? In some ways, perhaps. But don’t underestimate the power of the human imagination. When you hear a news story that describes the scene of an accident, don’t you start imagining what the

scene looks like? A good radio report will provide enough descriptive words that the listener can imagine what is going on. When we hear a good report about flood damage, and its effects on local streets, buildings, and homes, then we can get a visual image of what the affects look like. This is what we call creating “word pictures.” Also, remember that your listeners tune into radio to get instant, updated information—not because they want to see photographs or video pictures.

- **Radio stories aren’t as lengthy as newspaper reports**—This criticism is often heard from radio reporters who got their start as newspaper journalists. Newspaper accounts are generally much longer than the typical radio story. If you’ve worked in the print media, or are accustomed to reading the newspaper, you may come away with the impression that news stories have to be the length of those found in the newspaper. But this isn’t true. While a radio story may be shorter than a newspaper story, does that mean the radio version is weak? Of course not!

As we’ve already learned, radio provides immediate, concise information. **We can offer a shorter, less detailed account of a story without thinking of it as being weak. Our story isn’t less important than the longer newspaper version.** Our story simply serves a different purpose than the printed account. A person may hear a quick, 45-second news story on the radio. The radio version provides the essential information: the so-called “who, what, where, when, why, and how.” Your radio story isn’t going to provide the same detail as a newspaper story. But your listener now has a basic grasp of the story. Hopefully, you’ll continue to update your story by adding more information. If the listener wants to read a lengthy account of the story, maybe they’ll buy the next day’s newspaper. This doesn’t mean that radio is weak in comparison. Remember, while people may turn to newspapers to get more details, they will often the story first on the radio.

You are not a second-class journalist because you work in radio. While radio journalism may be in the early stages in your community, you and your station have the ability to serve a purpose of huge significance and importance. You can become a trusted source for clear, concise, and updated news coverage.

How People Use Radio

1. Who: Who listens to your radio station? Who do you want to reach with your broadcasts?
2. What: What do you want your listeners to know? What do they want to know?
3. Where: Where do people listen to your radio broadcast? How is their listening affected by their location at the time of your broadcast?
4. When: When do people listen to your station? How long do they listen?
5. Why: Why do people listen to your radio station? Do they listen primarily for news, music, or just to have some type of noise in the background while they do other things?
6. How: How do your listeners use the information you provide? How do you get listeners to pay attention to the information in your news programs?
7. Reliability: Are your news programs always presented at the same time each day? Can listeners rely on a consistent schedule so they know to listen to news programs? Can listeners rely on your station to interrupt other, non-news programs in order to present important bulletins? Do you follow a story to its conclusion after having first aired it?
8. Trust & Confidence: Are your news reports unbiased and fair to all parties involved in the story? Can your listeners trust your own news stories to be accurate and fair? Can the persons you interview and upon whom you report be trusted to be fair and accurate?
9. Fair, Unbiased & Equal Time: Again, do you treat all persons in the news story in a fair and unbiased manner? Do you attempt to give all sides of a story equal time?
10. Respect: Do your news broadcasts respect the sensitivities, intelligence and knowledge of your listeners? Do you treat those persons you interview or upon whom you are reporting with respect, regardless of how good or bad you think they might be?
11. Format: Does your radio station present news programs at the same time



each day, each hour? If your format is designed to reach a particular segment of the society, is your news written and delivered in a manner which is easily understood by your listeners?

12. Demographics: Do you know who your listeners are?
13. Interest, Necessity & Convenience: As a responsible broadcaster, your job is to serve the INTERESTS of your listeners with information that is NECESSARY to improving their knowledge and lives at times that are convenient and readily accessible to them.

Ethics, Balance and Fairness, and Objectivity

GOAL: To discuss various ethical questions a journalist encounters, and to work through situations where a reporter's fairness and objectivity could be tested

INTRODUCTION

The journalist's job brings with it a great deal of power. Stories can influence how the community reacts or feels about issues. Journalists should only be entrusted with this power if they accept the responsibility that goes with it. A Code of Ethics helps journalists focus on these responsibilities. It adopts tried and tested rules, which have been developed to ensure the greatest degree of accuracy, balance, and fairness.

Lin Neumann, the head of the South East Asia Press Alliance says, "What we need to bear in mind is that a journalistic code of ethics is not a discipline as applied in the military, but it helps journalists to do their job better. By being a responsible journalist who abides by a Code of Ethics, not only do we help the media we work for, but we also help our communities to trust one another."

What kind of ethical boundaries do you have as a reporter?

Let's say you've been assigned to cover a news conference for your radio station. A well-known businessman is set to announce he's running for an important political office in the upcoming elections. As you walk in to the room where the press conference is being held, an official hands you an envelope and thanks you for coming to the event. When you look inside the envelope, there's money.

What do you do?

The above situation is an example of **envelope journalism**. This phrase describes when journalists are paid for covering news events. The situation can be a very tricky and tempting one. Journalists in many parts of the world—including the developed world—are often underpaid. So, when money is offered, it may seem like a hard offer to refuse. But what about the ethical issues that are involved in a situation like this?

No self-respecting journalist should ever accept money or gifts from an individual or group in exchange for news coverage. Once a journalist becomes involved in such things, their credibility is ruined. It doesn't matter whether the journalist asked for the gift or not. Receiving these bribes calls into question the reporter's motivations. If a journalist takes a bribe, it gives the appearance that the reporter is covering the event only so they will receive a payment. If the public were to find out that a journalist received money to cover a story, what would they think?

For the media to be effective, it must have the trust of the public. The public cannot place its trust in a journalist who accepts bribes. The public might rightfully assume that the reporter will give preference to the side that is offering the money or gifts. If it became known that you had received a bribe, would anybody trust what you wrote on the issue? Furthermore, would anybody trust anything you ever write in the future? Will they trust your station?

Probably not. Remember who you're supposed to be serving: the public. Not yourself.

1. TRUTH

- A. To make a commitment to accuracy
- B. To make a commitment to putting the facts in context. This includes editing material without changing the intention or purpose of the message

2. FAIRNESS

- A. To make a commitment to equal treatment of people and issues regardless of their gender, age, religion, ethnicity, disability or financial status.
- B. To make a commitment to show respect for people in extreme circumstances e.g. in grief, in perilous situations.
- C. To make a commitment to offer a range of interview talent, ideas and opinions.
- D. To make a commitment to providing editorial balance where appropriate, but always in news bulletins. It may not be possible to achieve balance in the same news program. It is acceptable to seek balance over time but it should be achieved within a reasonable time and published/broadcast in the same program where possible. There are occasions where it is not possible to achieve balance because an interview is refused or the interviewee is not available. If that's the case, the listeners/viewers/readers should be advised.

3. BALANCE AND FAIRNESS

Balance can be defined simply as getting both sides of the story. This is one of the fundamental aspects of being a reporter. In the "Ethics" section of this chapter, we talked about the importance of having the public's trust. If your listeners get the impression you are only providing the side of one group or person, they will likely find you and your station can't be trusted to deliver the whole story with balance and fairness.

What sort of situations do we face as journalists where these issues arise? Here's an example: an activist group levels accusations of human rights violations against the government. A balanced news account would include comment from both the

activist group and a government representative. To simply run a story which states the accusations would be unfair, because only one side of the argument would be detailed.

Likewise, if the government levels accusations against an individual or group, it's necessary for the reporter to give the accused a chance to offer comment.

Why is it important to offer both sides the chance to state their case?

In a free and democratic press, the media is not a slave to the government, an individual, or a group. Journalists should be free to report on all sides of an issue. Allow your audience to decide what they think, after they hear about the issue in your newscast. If a reporter decided that only one side of the story was worth covering, then the reporter has chosen sides.

4. INTEGRITY

- A. To make a commitment to transparency ie. revealing sources, publicizing funding sources, political affiliations, not disguising commentary and opinion as factual material
- B. To make a commitment not to accept bribes and/or inducements of any kind
- C. To make a commitment to avoid conflict of interest, real and perceived. Where it is unavoidable, to make a commitment to reveal those conflicts of interest
- D. To avoid broadcasting material which might incite violence or discrimination?

5. ACCOUNTABILITY

- A. To make a commitment to take responsibility for ALL material broadcast on the station
- B. To make a commitment to acknowledge mistakes, correct them and where necessary, make an on-air apology in a timely fashion
- C. Senior management may in extraordinary circumstances make a decision NOT to publish or broadcast on the basis that:
 - 1. Publication/broadcast would endanger life and property
 - 2. Publication/broadcast could lead to legal action against the station and/or staff member

6. OBJECTIVITY

Being objective means that while you're on the job, you don't care who wins or loses. You don't ultimately decide which side is right and which side is wrong. Your goal should be to make sure equal time is given to each side of the issue.

To maintain the appearance of objectivity, a reporter must be aware of the image he or she projects to their audience. It's important that a journalist not be personally involved in any group or activity that may call into question their objectivity.

For example, let's suppose there was a weekend rally held in your city. It's being organized by a group that wants increased wages for the city's factory workers. Several of your friends work in factories, and they've asked you to join them at the rally. You don't have to go to work that day, and you have no weekend plans. You personally agree that the workers deserve more money.

Do you go to the rally?

It would be very improper for a journalist to take part in such an event. Why? Because attending a rally like this completely destroys any notion that the reporter is objective. Remember, journalists don't take sides.

By personally involving yourself in such an event, you're saying to the world that you've decided who's right and who's wrong.

What if you are assigned to cover a story on the factory worker issue the following week? Could your listeners honestly expect you to be completely fair, balanced, and objective?

Let's be clear about something. There's nothing wrong with a journalist having opinions on controversial issues. Having opinions is normal, and shouldn't be discouraged. What should be discouraged is the public display of these opinions by journalists. Joining in a rally, wearing a political candidate's t-shirt, or working for a political campaign are just a few of the things that would destroy the appearance of objectivity.

JOURNALISM VERSUS ACTIVISM

There are many reasons why people choose to become journalists. Some people like the storytelling aspect of the media. Others may like the idea that they are helping their community by providing important information on issues such as government, education, religion, crime, etc. And some people enter the field of journalism because they hope to create change.

Is creating change a valid reason for becoming a journalist? Should reporters intentionally present their stories in a way that they hope will bring about a change in local laws, traditions, politics, etc?

Members of the media must confront a serious question: Am I a journalist, or am I an activist?

There is a huge difference between the two. **Journalism is the attempt to bring unbiased, objective news reporting to your community for its consideration.** Your audience is free to use, or not use, the information in any way they want to. **Quality journalism, as we said earlier in this manual, is like holding up a mirror to the community. Good journalism provides an honest portrait of what life is like in your listening area; it shows the good, the bad, the pretty, and the ugly.**

Activism is different from journalism, because if you're actively pushing for something (an idea, a political candidate, social change), you're obviously not objective. You've chosen sides. **When you pick one side over the other, and promote a certain agenda through your reporting, you're not longer acting as a journalist. You're acting as an activist.**

It doesn't matter who or what you're actively promoting. If you are seeking to promote the current government through your reporting, then your work isn't credible. The same is true if you are promoting an opposition party that challenges the current government. It doesn't matter if you're being an activist on behalf of the rich and powerful, or the common person. Remember, your radio station shouldn't be in the business of choosing sides.

If you find yourself wanting to use your job to push an agenda, consider a career change. If you believe in a cause so much that you want to use your time and energy to promote it, then quit your current job and become an activist. Work for a political campaign. Join an organization that shares your mission. But don't work for a media outlet and use it to promote your personal beliefs.

Here's a final, and important, point to make: **Quality, objective journalism can—and often does—bring about change. But in an objective report, the journalist is simply putting forth the facts, offering different sides to the story, and allowing the community to make up its mind on the issue. A journalist shouldn't judge the quality of his or her work by whether or not it results in change such as new laws, government resignations, or criminal investigations.** If you air a report that's so well written and well researched that people take notice, and act as a result of it, that's great. But if it's met with indifference, that's fine as well.

Why? As reporters, we seek to tell our stories as honestly and fairly as possible. What happens after that is out of our hands.

PORTRAYAL OF WOMEN IN THE MEDIA

According to the Pakistan Federal Union of Journalists, only three percent of journalists in Pakistan are women. It means that women are portrayed through a predominantly male lens, often in very stereotypical ways. In rape cases, for example, the victims are

often identified while the perpetrators of the crime are not. What is wrong with this sort of reporting?

With so few women in media, women's issues don't receive the coverage they should. Women's radio programs are often very shallow focusing solely on recipes and beauty tips.

CREATE A CODE OF ETHICS

See the examples of ethics code and examine how each protects society AND the journalist. Things you may consider when writing your own code:

1. Avoid using concealed equipment or surveillance devices.
2. Pictures and sound should be true and accurate. Any manipulation likely to mislead should be disclosed.
3. Guard against advertising or commercial considerations improperly influencing journalism. Where it occurs, disclose.
4. Accept the right to privacy of every person. Public figures' privacy may be reduced by their public role. Relatives and friends of those in the public eye retain their own right to privacy.
5. At times of grief or trauma, always act with sensitivity and discretion. Never harass. Never exploit a person's vulnerability or ignorance of media practice. Interview only with informed consent.
6. Exercise particular care for the welfare of children in reports involving them.
7. Respect every person's right to a fair trial.

CODE OF ETHICS

A Journalist ...

1. Respects the right of society to obtain correct information
2. Respects the privacy of the individual, except where this is to the detriment of society
3. Always defends the principles of free and balance covered, reporting, criticism and comments
4. Gives a place to groups who do not have the strength or opportunity to voice their aspirations
5. Only reports those facts and opinion that have a clear source
6. Obtain news, photographs and documents in an ethical manner
7. Respects the right or a source to give background information, off the record and embargo
8. Immediately corrects any news they know to be inaccurate
9. Maintains the secrecy of the source of confidential information, identity of victims of sexual abuse and underage criminal offenders
10. Does not hide important information that must be known by society
11. Avoids hatred, prejudice, derogatory attitudes and discrimination in the areas of: ethnicity, race, gender, sexual orientation, language, religion, political views, physical disabilities/illness, mental disabilities illness or other matters of social background
12. Does not present news, which graphically portrays indecency, cruelty, physical or sexual violence
13. Does not use their position or the information they possess to pursue personal gain
14. Is forbidden to receive bribe such as giving money, gifts, goods or other facilities, which can directly or indirectly influence the journalists in their jobs
15. Is not permitted to plagiarize
16. Avoids slander and slighting reputations



17. Avoids intervention from other parties, which seek to obstruct the application of the above principles

10-Steps to Making Ethical Decisions

1. What do I know? What do I need to know?
2. What is my journalistic purpose?
3. What are my ethical concerns?
4. What organizational policies and professional guidelines should I consider?
5. How can I include other people, with different perspectives and diverse ideas, in the decision-making process?
6. Who are the stakeholders – those affected by my decision? What are their motivations? Which are legitimate?
7. What if the roles were reversed? How would I feel if I were in the shoes of one of the stakeholders? Or in the shoes of the focus of my reporting?
8. What are the possible consequences of my actions? Short term? Long term?
9. What are my alternatives to doing harm?
10. Can I clearly and fully justify my thinking and my decision? To my colleagues? To the stakeholders? To the public?

The Role of a Journalist in a Democracy

GOAL: To explain and discuss the many roles a journalist plays in a free and open society

It has been said that a nation without a free press is a nation without the hope of democracy. A free media is an essential element for any country seeking to allow an open exchange of ideas between its citizens and its government. Over the course of the past ten years, good strides have been made in certain parts of the world where press freedom was once limited, if not completely non-existent. , journalists throughout the globe continue to struggle in the fight for the ability the report the news in an independent manner, free from government interference and intervention.

- In Cambodia, journalists continue to struggle against government interference and over-reaching. Some reporters worry that they will lose their jobs if they run a story that contains information critical of the government. Some journalists have been suspended from work or fired by their station managers if they pursue a story that's considered too controversial. Stories are also told about a government policy that insists that radio stations lead all of their newscasts with a story dealing with the King.
- Iraq is a country that completely prohibits its journalists from pursuing, publishing, and broadcasting real stories. Dictator Saddam Hussein controls everything that is put out by the state-controlled press. An amazing example of this was seen on November 8th, 2002. On that day, the fifteen members of the United Nations Security Council cast a unanimous vote in favor of a resolution that demanded Iraq discontinue producing weapons of mass destruction. It was the lead news story all over the world that night—but not in Iraq. Incredibly, there wasn't a single mention of the UN vote on the state-run Iraqi TV network. But in the morning, the official newspaper blasted the UN vote. The man in charge of the newspaper is Saddam Hussein's oldest son.
- In Russia, the Communist Party may have been ousted from power, but the country still has a long way to go in terms of respecting the rights of a free press. In October of 2002, rebels from Chechnya stormed a Moscow theatre and took hundreds of hostages. Several journalists were placed under arrest when they tried to interview freed hostages who had been rescued from the theatre. Shortly after the crisis, the Russian government began consideration of new laws that would restrict the amount of information journalists could broadcast and print during any future hostage dramas.
- Even in the United States there are questions about exactly much freedom should be granted to the press. Many journalists are expressing concern that press freedom is being overlooked in the aftermath of the September 11th attacks. During the US-led war against Afghanistan, reporters were initially not allowed to accompany Army units to the country. The government said it feared that information on troop

movement and strategy would be broadcast and printed, and would therefore put the lives of US soldiers in danger. But even when a US military base had been established in Gardez, Afghanistan, the government still at first refused to admit groups of American journalists.

Journalists play a crucial role in a democracy, because they take part in a system known as “checks and balances.” This phrase describes the way in which different groups watch over the way a democratic society is run. For example, the public votes for candidates in an election. Lawmakers create legislation. A President or Prime Minister has their role in running the country. Judges, and the country’s legal system, make rulings and review laws passed by the government.

What role does the media play in this system of checks and balances? Journalists inform the citizens who make decisions on which candidates they will choose during election time. The media gives communities access to the actions and opinions of people who are making decisions that affect the country. A citizen can hear a radio report and learn about what its leader said at the ASEAN meeting in Phnom Penh. Or a person can pick up a newspaper and learn that yesterday a group of environmental activists called on the government to place greater controls on the Cambodia’s logging industry. From that point, a citizen in a democracy can make up their mind on the issues, and voice their opinions if they desire. The point is this: regardless of what the public does with the information, the media is performing its duty by allowing citizens to learn more about the issues affecting them.

Let’s look at some of the roles a journalist plays within a democracy:

- **Provider of accurate, unbiased information**--Without the trust of the public, the media is unable to perform its chief duty of giving consumers accurate, reliable, and useful information. In a democracy, the media bases its reports on provable facts, not on a pre-designed political or social agenda. The media IS NOT the tool of the sitting government. It’s not a public relations tool for a political party. By giving the public fair, accurate, and unbiased information, citizens are allowed to make informed decisions about the issues that affect them.
- **Storyteller**—A journalist is in a position to tell the stories that are found throughout their community and country. The person whose story is being told shouldn’t always be a government official, or someone famous. Often, it’s the stories of the average citizen that are the most interesting, and have the most impact on your audience. The story may be a happy one, or it may be one that’s filled with sorrow and tragedy. Either way, the most important factor is that the media should be allowed to tell those stories. Journalism should serve as a mirror for the community to look at. In the mirror, the public can see the good, the bad, and the ugly.
- **Independent source, free from outside influence**—Any media source must maintain an independence from the government, business world, and any other

entity that could compromise its news judgment. This means that reporters are free to rely on their own judgment in determining which stories to pursue, which stories are put on the air, and which persons they interview. In a democracy, reporters are able to explore issues—even sensitive and controversial ones—so that the public may hear new viewpoints and learn new information. The media should not be told what it can and can't report on.

- **“Watchdog”**—You may have seen a watchdog keep guard over a home or business, especially when it's late at night and nobody's paying much attention. The watchdog is there to keep an eye out for the owner, and alert him or her if something is wrong. This is comparable to the role the media plays on behalf of the public in a democratic society. Journalists keep an eye on their community, and report on the problems and issues they see. The average citizen can't be expected to know everything that's going on in the community. But with a free press, the citizenry can be informed about issues dealing with many areas, such as the government, the military, the business world, the local school system, etc.

GUIDELINES FOR GOOD REPORTING

1. Fairness

- A. Make sure your report is fair to all the parties mentioned.
- B. Do not accuse an individual or a group of wrongdoing without being able to prove your accusation.

2. Balance

- A. Do not just tell one side of the story.
- B. In any conflict there are two or more parties. You have to give all of the different positions a space in your story.

3. Objectivity

- A. Never ever include your opinion in the story.
- B. Never take one party's side. Even if you know who is right or wrong, let your audience decide.
- C. You are just one of millions. Nobody is interested in your point of view as a journalist. If you want to make your personal ideas public, become a politician.

4. Accuracy

- A. Do not talk much outside of the facts.
- B. Tell your audience precisely what the story is about. Come to the point straight away.
- C. Do not change a single word out of a quote.
- D. Do not leave unanswered questions or raise additional ones in the listener's minds.
- E. Try hard not to make mistakes. We are all human, so if you do, correct them immediately!

5. Ethics

- A. Put yourself in the situation of the individual or the group you are reporting about.
- B. If you think your report is justified, even if it were you who is reported on, would you feel that you'd been treated fairly or honestly? If so, your report is ethical.

NEWS SOURCES

Where do you get news?

- Live your life
- Talk to people
- Go to meetings
- Work the phones
- Read the newspapers, magazines; Radio, TV
- Make Contacts
 - Community/Neighborhood groups or local councils;
 - Government;
 - NGO's;
 - Religious Leaders;
 - Labor Leaders;
 - Healthcare professionals.

DISCUSSION

Ask the group to discuss any and all ways that they are restricted from pursuing and broadcasting stories. What restrictions do their station managers impose upon them? What current government rules limit their freedom? What is the rationale behind these rules? Furthermore (and more importantly), what do the participants think about these restrictions?

Should the media pursue stories that may reflect poorly on your country? If a story exposes corruption, incompetence, etc, should it be reported?

BRAINSTORMING

What is a Journalist?

- Transmitter of Information
- Reporter



- Storyteller
- Target
- Truth Teller
- Critic
- Investigator Collector of Information
- Observer
- Watchdog
- Credible
- Trustworthy
- Vigilant
- Mirror on Society
- Respected friend
- Compassionate

GUIDING PRINCIPLES FOR THE JOURNALIST

Seek Truth And Report It As Fully As Possible

- Inform yourself continuously so you in turn can inform, engage, and educate the public in a clear and compelling way on significant issues.
- Be honest, fair, and courageous in gathering, reporting, and interpreting accurate information.
- Give voice to the voiceless.
- Hold the powerful accountable.

Act Independently

- Guard vigorously the essential stewardship role a free press plays in an open society.
- Seek out and disseminate competing perspectives without being unduly influenced by those who would use their power or position counter to the public interest.
- Remain free of associations and activities that may compromise your integrity or damage your credibility.
- Recognize that good ethical decisions require individual responsibility enriched by collaborative efforts.

Minimize Harm

- Be compassionate for those affected by your actions.
- Treat sources, subjects, and colleagues as human beings deserving of respect, not merely as means to your journalistic ends.

Recognize that gathering and reporting information may cause harm or discomfort, but balance those negatives by choosing alternatives that maximize your goal of truth telling.

Define News and News Value

GOAL: To discuss the various elements that makes a story newsworthy

If you are a journalist, you're in the business of news. However, have you ever asked yourself the question—what exactly *is* news? Is news based upon facts? Rumors? Does a news story have to interest your entire community, or can it target a certain part of the audience?

In the simplest terms possible, news is storytelling based upon provable fact. News informs the audience about issues affecting them. It seeks to offer a voice to all people in the community, so that their stories can be heard. News stories tell us the who, what, where, when, why, and how—the basic elements found in any report.

As a journalist, you'll face decisions on which stories to cover, and which stories to leave aside. When you pick the stories that will make up your newscast, you will be faced with decisions. Which stories will be heard, and which stories will be left unheard?

News is storytelling that is based in **provable fact!**

Let's look at six characteristics that help us define the word "news":

1. Impact

Stories that have impact affect the lives of your listeners. These kinds of stories affect the day-to-day activities of your listeners. They impact your audience in a personal way.

An example of a story with impact:

"Massive flooding throughout (your hometown) is leaving hundreds of citizens homeless."

This story obviously has considerable impact on your listeners. The flooding has caused massive destruction to the city, it's destroyed homes, and it may be putting the safety of your listeners at risk. This type of natural disaster will probably cause businesses and schools to close, and will leave streets impassable. This story not only affects your audience today, but for the near future as well.

2. Proximity

If a story has proximity, it's happening close to you. The story impacts someone or something nearby. The flooding example above would have proximity if your radio station is located in, or near, Phnom Penh.

Another example of a story with proximity would be the following:

“(Your hometown) officials are announcing new measures to protect area temples from looting.”

Even if a story doesn’t seem to directly affect your listening area, there may be a way you can find an angle that does affect your listeners. This technique is called “localizing.” We’ll talk more about that when we’re done with our six news value characteristics.

3. Conflict

Whenever you have a situation where two or more sides disagree, there’s conflict. Stories, which feature conflict, could be about war, or other situations where there’s violence. Alternatively, maybe the story is simply about a disagreement over the best way to provide health care to the people in your community.

An example of a story with conflict:

“Several government officials are upset with the decision to close the U-S embassy.”

4. Prominence

Who is a prominent person in your country, or your community? Some of the first answers that come to mind could be the King, the head of the national assembly, Prime Minister, governor, large business leader, religious leader, and a movie or television star. These people are public figures, and in many cases the decisions they make affect the lives of many people. What they do, and why they do it, is newsworthy because of the prominence they hold in the community.

For example:

“A well-known business leader is under investigation after being accused of fraud.”

Here are some ethical questions to think about concerning stories about famous people:

If a person is prominent, does that mean that anything and everything they do is newsworthy? Are the details of their private lives fair game for our newscasts? What about their family members? Should they be reported on as well?

5. Timeliness

A timely news story deals with events taking place now, or in the near future. News is information dealing with current events, not things that happened last week, last month, or last year. You should provide information to your listeners that is relevant right now. Such as:

“Several downtown streets in (your location) will be shut down because of this week’s meeting between regional leaders.”

6. **Oddity**

Have you ever heard a news story that made you stop and say “Wow!”? On the other hand, maybe it made you ask “What?” If you or others have that sort of reaction, there’s a good chance the story contained some odd or unusual facts. A story with this sort of “oddity” is often lighter in nature, and a bit more entertaining than the average news story.

“A woman in (your hometown) is doing well after giving birth to sextuplets.”

This story doesn’t have the same impact as those dealing with flooding, temple preservation, or allegations of business fraud. But it’s interesting, and involves something that is odd and rare. Therefore, it has news value.

The best news stories have several of these characteristics. The stories that have more than one of these news values are the stories you want to spend the most time on. These are the stories that will usually be the most important to your listeners.

LOCALIZING YOUR STORIES

Sometimes you may hear about a story that’s taking place in a part of Cambodia outside your listening area. Or maybe it’s taking place in another country in your region. Often these stories will probably not affect your listeners. **But there are times when journalists can take a story from another area and localize it, making it relevant to your audience.**

Remember, one of the characteristics of news value is proximity. The technique we’re about to explore deals with creating stories that have this characteristic.

When you localize a story, you must find an angle that will interest your listeners. Let’s take an example of a story that originates from an area outside your community, and explore a way we can localize it.

Let’s say you read a report of an arrest made in Thailand. A group of thieves who have been looting Khmer temples near the Thai border have been captured. Let’s presume you work for a station in the Phnom Penh. area. The temples that were looted by this particular group aren’t in your community. But—your listening area does have temples

that have been hit hard by looters. How can we localize this arrest story out of Thailand?

Since your area has also been affected by temple looters, you've surely done stories on this issue. You've interviewed people involved with the care and preservation of the temples. You've also talked with local government and military officials about their reaction to the looting.

After brainstorming the idea, here are some of the possible angles we could use:

- You interview some local temple caretakers. What do they think about the arrest? Does it give them hope that looters who have affected your area could be caught? Do they think more efforts should be made to catch the looters who are stealing from their temples?
- If there are government or military officials who are involved in overseeing the local temples, you might explore some news angles dealing with them. Could they use the same techniques that were used to capture the Thai thieves?
- Over the past decade, people from outside countries like Australia have been training Cambodians in how to preserve their temples, and turn them into larger tourist attractions. Some of these instructors have helped in your community. Do you think increased law enforcement efforts will discourage future thieves?

These ideas could bring a wealth of local angles for your stories. You might have stories that open like these:

"A local temple caretaker is pleased to hear about the arrests of looters in Thailand."

"A (your hometown) official believes the recent arrest of Khmer temple looters shows the government is serious about stopping such crimes."

"Despite the recent arrests of a group of temple looters, some (your hometown) citizens don't think the government is doing enough to prevent these crimes."

We started out with a story that didn't directly affect our listening audience. But we localized the story and made it relevant to our community. Because we provided a local angle, our stories have proximity. And a story with this characteristic will have greater impact to our audience than a story taking place somewhere else in the country or world.

Radio Interviews

GOAL: To understand the importance of preparation before interviews, as well as asking good questions, choosing guests, knowing good microphone placement, etc.

Good interviewing is an art. It is based on a number of things, including good research. Thorough research will inform you about a subject and help you select the best and most appropriate person to interview.

The purpose of an interview is to elicit information. That may mean seeking facts, opinions, explanations or impressions on the subject matter in question, all in the interviewees own words. The interviewer's opinions are not relevant so should not be expressed.

The interviewer must appear to be impartial and objective. Sometimes it is necessary for the interviewer to play devil's advocate to introduce opinions, even to take a position contrary to that of the person being interviewed, to elicit the best response. However, such an approach should still leave no doubt that the stance being taken is not the personal one of the interviewer.

No interview is exactly like another. Sometimes you book an interview in advance, and have plenty of time to prepare in advance for it. Other times, it's more spontaneous. Maybe you arrive at the scene of a chemical spill, and you happen to find an official at the scene who is dealing with the situation.

Although none of your interviews will go exactly the same, there are certain ways you can prepare yourself ahead of time. In addition, once the interview starts, there are ways to ask questions that can generate better, and more interesting, responses and sound bytes.

TYPES OF INTERVIEWS

There are many types of interviews, which fall broadly into three categories:

1. The *informational* interview
2. The *interpretive* interview
3. The *emotional* interview

The Informational Interview

This type of interview is used to gather facts and opinions. It asks who, what, where, when, why and how. These types of questions elicit more than a "yes" or "no" answer. They are known as open questions.

The Interpretive Interview

The interpretive interview is quite different. In this type of interview, the facts are already clear. What the interviewee needs to do is to explain or interpret them. For example, a nuclear expert may be asked to interpret the events surrounding the transfer of Pakistan's nuclear secrets to other countries. Alternatively, a financial analyst may be asked to explain what an increase in US trade tariffs will mean for Pakistan's cotton farmers.

The Emotional Interview

The emotional interview attempts to elicit the interviewee's feelings about something that has touched them personally. These are difficult interviews and require a great deal of sensitivity. If you're doing this kind of interview, try to spend some time winning the trust of the interviewee before you put a microphone in front of them. If, for example, you interview someone living with HIV/Aids, go and have a cup of tea with them first so that they are relaxed and comfortable with you. If the interviewee trusts you, he or she is much more likely to divulge their real thoughts and feelings.

GETTING THE INTERVIEW

The willingness of people—especially government, military, and law enforcement officials—to be interviewed is going to vary from country to country, and from culture to culture. As a journalist, it's your duty to try as hard as you possibly can to interview the person or persons who can provide the best answers to your questions. But in places where certain parts of society aren't usually willing to speak to the media, this can be a challenge.

Once you settle on a story idea, identify the people who can provide you with a good range of perspectives and opinions. Don't be afraid to try somebody new, either. Sometimes journalists can get comfortable with speaking to a certain select group of people repeatedly. While these people may be good interviews, are you providing your audience with the views of many people in your community, or only a select handful?

The best policy to use when you're trying to get an interview is honesty. Be honest with the person you're dealing with. If they want to know why you're asking for an interview, explain it to them. If they want to know how their quotes will be used, tell them how you lift sound bytes from an interview and write stories around them.

RESEARCH AND PRE-INTERVIEWING

Remember: Being well informed and up-to-date with the news is the job of every journalist. This is part of the research process. Every journalist should have at least one paper delivered to his/her home daily. It should be read before work. You should never turn up to work not knowing what the major stories of the day are.

Sometimes, however, it will be impossible to know much about the subject you are assigned to cover. The important thing is that you know how and where to find relevant information and background material.

Let's take an example. You are assigned a story about a new service being offered by a non-government organization. What can be done to prepare for it?

Have any stories been written about the service, the need for it or how it is to operate? Has the organization sponsoring it sent the newsroom or program department any background information or handouts? Refer to these first. Then try any contacts that might be able to provide more background on the service or the need for it. For instance, are there any government reports on the subject? Find out. Then try phoning a university lecturer who may have some knowledge in this area. He or she could also recommend other specialists you could talk to. These conversations are referred to as pre-interviews - interviews that take place before the formal interview and give you background information.

All of this takes time – and usually you don't have much time. Radio journalists are very busy people and are often working “against the clock.” Despite this, the more time spent preparing for an interview the better it will be.

To go into an interview knowing nothing is an insult to the interviewee and reflects on the professional credibility of the reporter and of the news operation. The best way to see that this never happens is to read newspapers regularly, and to monitor radio and television news and current affairs programs.

SELECTING THE “BEST TALENT”

As part of the research process, journalists should talk to as many people as possible. If you're doing a story about education, for example, you may talk to half a dozen experts before you decide which one you're going to interview. But how do you then select the right person to interview? This person is known as the “best talent.” Your talent should have:

1. Extensive knowledge about the subject
2. The ability to communicate in a way that the lay person understands
3. The ability to communicate in an interesting way (i.e. not put the audience to sleep).

Too often journalists interview the first person they think of. This person may be an expert in their field, but very often, they can't communicate with the man on the street.

BEFORE THE INTERVIEW

Before going to an interview make sure you are prepared as follows:

1. Make sure you are prepared and well informed about the facts of the story.
2. Choose the person you want to talk to carefully.
3. Think of all the questions or points you would like him/her to answer or clarify.
4. Make sure your Mini Disk Recorder is working properly and take an additional mini disk and batteries with you.

The most important aspect of good interviewing is being prepared. A reporter must understand the issue or issues they will be discussing with their interview subject. Proper research is necessary. Read what you can about the issue, talk to your colleagues, and write your questions in advance. If you get an interview with a person, and can't ask reasonably intelligent questions, it reflects very poorly on you, your station, and your profession.

Always prepare more questions than you think you'll actually need. Why? Maybe your interview guest gives extremely short answers. Or perhaps they refuse to answer some of your other questions. As we just mentioned above, you don't want to be in a situation where you can't come up with good questions to ask once the recorder starts rolling.

"YES" AND "NO" QUESTIONS

Avoid using "yes" or "no" questions, if at all possible. We're looking for interesting responses, opinions, and first-hand accounts, not one-word responses. There are ways to take a "yes" or "no" question, and make them more open-ended, so that they will evoke a better response. Let's take a look at the following example:

Let's suppose you're interviewing a government official who's been criticized by the leader of another country. You want to get the official's response to the criticism.

Yes/No question: "Are you upset at being criticized?"

Better question: "What is your response to the recent criticism?"

The first question will probably get you a very brief, generic response. **But the second example is an open-ended question. This type of question elicits a broader response, and serves as an invitation to the guest to give a more expanded answer.**

Another good technique to use before your interview is the brainstorming idea. Back in the "Building the Story" section of this we talked about taking a central idea or issue, and then expanding upon it, until we had many different angles to take. This would be a good thing to do before an interview.

Once you decide upon your questions, write them out in, with the most important at the top. During an interview, make sure you get the most important questions asked first, just in case the interview gets cut short for some reason. If you've gotten answers to the

best questions, at least you have those responses to work with once you get back to the station.

Another extremely important thing we must do before our interview doesn't involve the questions. Instead, it involves our recording equipment. Before you leave the station, run a test on your recorder to make sure everything is working properly. Think about how embarrassing it will be if you show up for an interview and your recorder doesn't work. What if you forget your tape or microphone?

REPORTER'S TOOLKIT

Here's a basic list of things that make up a reporter's toolkit for interviewing and reporting in the field:

- Recorder and microphone
- Extra tapes
- Pens and notebook
- List of questions for interview guest
- Microphone stand (holds mic in place when put on podium during speech or press conference)
- Extra batteries for recorder
- Business cards with your name, station name, station address, work phone and email address

We've prepared for our interview by being informed about the subject matter, getting ideas from our coworkers, brainstorming the issue, writing out plenty of questions for our guest, and checking our equipment. Now it's time for the actual interview to take place.

DURING THE INTERVIEW

At the interview:

- Be polite.
- Introduce yourself.
- Inform your interviewee which subject you want to talk about.
- Do not ask the hottest question first. Let the interviewee feel at ease.
- Do not talk or make noises of approval as long as the interviewee speaks.
- Look into the eyes of your interviewee. Don't forget an interview is supposed to be a conversation about one subject, not a chance for the interviewee to give a monolog.
- Keep the questions short.
- Ask open questions. Don't ask questions which are easily answered with "YES" or "NO."
- Do not ask mindless questions.

- If the interviewee talked much without giving you a satisfactory answer to your question, ask again, and again, and again....

When you meet the person you're going to interview, try to find a quiet and comfortable place where you can talk. Being in a noisy environment could affect the quality of sound that you're able to record. If your tape picks up too much background noise, it could be distracting to the listener once you put a sound byte on the air.

From time to time, you may encounter someone who becomes intimidated by your recording equipment. Sometimes people become naturally nervous about having their voice recorded. Remember, not everybody is in the broadcasting business like you are. You're used to putting your voice out on the air, because it's your job. But for others, it can be somewhat scary.

To put your guest at ease, you might want to take out the recording equipment and set it out on the table so they can see it. Don't start the interview immediately. Take a few seconds to clarify any information you may need to know. **Sometimes, by just seeing the recorder and microphone first, an interview guest will be less apprehensive once the actual recording begins.** You can use your common sense when deciding whether or not to use this technique. If you're interviewing somebody who is used to dealing with the media, they probably won't be intimidated by the presence of recording equipment.

Now we're ready to record. Before asking your very first question, ask the person for their name and job title. This serves two purposes: first of all, it's obviously important information that you need to have on tape. You may record other people that day on the same tape, and you don't want to become confused about which voice belongs to whom. Secondly, it will give you another chance to check your input levels and make sure your equipment is recording properly.

Good microphone placement is very important. Every mic is different, so it's imperative that you become accustomed to yours. Does it pick up people's voices clearly? Is it sensitive to background noise? You should know the answers to these kinds of questions before going out for the interview. Typically, the microphone needs to be placed about three to four inches away from your guest.

You don't want to have the microphone so close that it makes your guest feel uncomfortable. Each culture has different standards concerning "personal space." In some countries, it's normal for people to stand very close to each other when they're talking. In others, you may be expected to keep a certain distance from the other person. You should be respectful of the local standard, while at the same time keeping the microphone close enough to get good sound. Having your mic too far away will result in poor-sounding audio, with distracting background noise.

Once the interview begins, it's imperative for you to be an active listener. This means you're paying close attention to what your guest says. Make eye contact with

them. If you can, feel free to take notes about what they're saying. This behavior will make your guest feel more comfortable, and it makes them realize that what they're saying is important to you. A guest who is made to feel this way is more likely to provide extra details to your questions.

Listening closely to your guest's answers will help you pick out sound bytes for your news stories. When your interview subject says something interesting that catches your ear, make a note of it. Once you return to the station, you can lift the sound byte from the interview and write a story around it.

Another reason why you must pay attention to your guest's answers is so you can ask good follow-up questions. Don't just go down your list and ask the questions in order. Listen to what your guest says, and if you hear something interesting or unexpected, follow up on it. If you need more information, don't be afraid to ask, "Can you give me some more details about that?" Your interview could lead in completely different directions than what you originally expected.

Sometimes the best questions aren't complex. Sometimes they're actually quite simple. **Often, the best question is "Why?"** If someone tells you they are in favor or against something, ask them "why?" This question prompts the guest to explain why they feel a certain way. Hopefully, they will provide more details once you ask them this question. By getting further comments, more opinion, and new information, you increase your chances of getting a high quality sound byte.

SOMETHING TO AVOID DURING AN INTERVIEW

Don't interrupt the interview with expressions like "uh-huh" when a guest is answering a question. In fact, avoid using any verbal responses during your guest's answers. These sorts of responses by the reporter can often be heard on the tape, and will affect which sound bytes you can use. You won't want to use a sound byte from your guest if you can hear yourself in the background making responses. If you feel some sort of response is appropriate, simply nodding your head will be adequate.

LEADING QUESTIONS

Something else you want to avoid during an interview is the asking of "**leading questions.**" **This sort of question is asked in a way that seems to direct or guide the guest to answer in a certain way.**

For example, let's say you're interviewing an official in the Ministry of Commerce about whether or not they feel the minimum wage for workers should be increased over the current level of 45 dollars.

Good question: "Where do you stand on the issue of minimum wage for Khmer workers?"

Leading question: “You are in favor of raising the minimum wage, aren’t you?”

See the difference? The first question simply puts the issue to the guest, and allows them to respond in whatever way they wish. The second question sounds like the reporter is trying to push the guest to respond in a certain way. A journalist who asks such a question appears to have a lack of objectivity. In the section on “Ethics, Fairness, Balance, and Objectivity, we talked about the need to be unbiased in our reporting. This is true regardless of who is being interviewed, whether it’s the Prime Minister, or a local resident.

Once the interview starts, it’s extremely important to be flexible.

Yes, you have pre-prepared questions planned for the guest. But once the interview begins, you may have to switch the order or include completely new questions, as we just mentioned. This is where your research and knowledge of the subject matter will pay off. If you’re adequately prepared for the interview, you should be able to think of good follow-up questions.

At the end of your interview, ask your guest “Is there something else I should know that I haven’t asked you about?” This gives your guest the chance to provide any additional information that you didn’t know about. It may not lead to anything, but it’s worth a try.

AFTER THE INTERVIEW

Before you leave, make sure the interview recorded ok! You don’t want to get back to your station and find out that the recorder didn’t work. Rewind a few seconds back into the interview and make sure everything worked properly. Thank the guest for their time, and ask for a business card. If they don’t have a business card, make sure you have a phone number, mailing address, and email address where you can reach them.

Once you get back to the station, begin recording your sound bites. For more specific instructions on the use of sound bites, refer to the section entitled “Writing with Sound.” If you were paying close attention during the interview, you should have a good idea about what part of the interview you would like to write your story around.

Remember, you must be flexible!

Often reporters begin an interview thinking they’re after a certain story, but once the interview is over, the story has changed. If you find out something new that impacts your audience, then that angle is now the story. If a reporter decided before an interview that they were going to write a certain story regardless of what they hear from the guest, then the audience may lose out on some valuable information.

Don’t be afraid to get back in contact with your interview guest if something they said confuses you, or if you have additional questions once you start writing the story. That’s

why you asked them for a phone number or email address, in case you didn't already have it.

VOX POP

(Also called "man on the street")

Not all interviews should be with government officials, University professors, or activists. What about the regular citizen on the street? In other words, what about the ordinary people who make up your listening audience?

The VOX POP (man-on-the-street) interview is valuable for many reasons. It adds variety to your newscasts. By getting the comments of citizens, you break the cycle of interviewing the same people over and over again. Remember, we often know how politicians feel about certain topics. But it's also important to allow others to have a voice in your newscasts. A taxi driver, teacher, or shopkeeper can add a valuable perspective to your stories.

Man-on-the-street interviews also give you a chance to "localize" your story. **Localizing is the practice of describing how an issue impacts your listening audience.** Sometimes a story may deal with an issue or situation that impacts the entire country. But how does it specifically impact people who are in your city or listening area? By finding this out, your stories will have greater impact on those who listen to your station.

Here's a way you can take a broad, national issue and make it more local by using the man-on-the-street interview technique: The Prime Minister has stated publicly that he does not believe that Cambodia is a target for international terrorism. So we have the official government position on the matter. But what about the public, who will likely suffer the most if an act of terrorism should strike? What do they think?

A reporter could take to the streets, and ask citizens if they feel their country is a potential target for terrorists. Should the government spend more of its resources in preventing such attacks? Or would such a move be just a waste of time and money? **By getting such comments, you've localized a story with national implications, and you've made an effort to reach out to your community. You've taken voices that wouldn't normally be on the radio, and you've made them an important part of your newscast.**

The vox pop is a very useful part of radio broadcasting. It can be about almost any subject, and is a quick way of getting on-air some real 'street' reaction to that subject. Do not forget a vox pop reflects the opinions of half a dozen people, not the whole population. The key to a good vox pop lies in the choice of location, the way we choose our interviewees, the way we physically approach them, the way we ask our question, the way we edit the results.

Choice of location:

- Usually, on the street. Somewhere busy, with a regular flow of people and if possible a few spots where people stop to rest.
- Beware human or motorized traffic around you. Background noise can be good, but sometimes too loud.
- Avoid any location where your own safety may be compromised. If in doubt, get out.

Whom do I choose?

- As far as possible, a balanced range of the population: young, old, male, female, poorly educated, well educated, ethnically varied if possible, rich, poor etc.
- We break this rule when for some reason we want to target a specific group on an issue that directly affects it, eg. students on college food, women teachers on being a female teacher, or old people on memories of the last Loya Jirga.

How do I approach / leave my interviewee?

- Make sure they see you coming.
- Let them see the microphone as you approach, but do not hold it out at them way.
- Smile, be relaxed and friendly, be polite.
- Speak slowly and clearly.
- Make sure they understand as soon as possible exactly who you are, where you work, why you are speaking to them, what you want / do not want.
- You want their opinion about a certain subject, not their name, age, address, telephone number.
- If someone does not wish to be interviewed, thank him or her politely and walk away.
- If someone wants to tell you their life story, thank him or her and walk away.
- Do not get involved in a long and boring conversation. You haven't got time.

How do I ask the questions?

- Be well prepared.
- Choose an interesting subject.
- Ask questions, which are easy to understand, and provocative to respond to.
- Avoid any subjects likely to offend. Imagine how you would feel being asked the same question.
- Be sure to ask enough people the same question.
- Provide your interviewees with a little background.
- Ask open questions. Not the ones you can answer with "YES" or "NO."
- Never let an interviewee touch or even take your microphone.

How do I edit the results?

- Aim for a lively style.
- Avoid long answers unless they make a good point in an original way.

- Leave a little natural sound at the beginning and the end of the vox pop, it sounds better.
- Most important of all, be careful how you edit the human voice. It must sound natural, and it must be an accurate reflection of individual opinion.
- Don't manipulate!
- Edit out your questions. You are not so relevant to the story, the answers are the story.
- Try to end your vox pop with an interesting reply.

And finally ...

Try to include vox pops every day in your station's news reporting. They add color and life. They are a way of showing your audience that you care what people think, what they are interested in, how they see the world around them. They increase your station's public profile.

TELEPHONE INTERVIEWS

If your station has the technology to record telephone interviews, this is a great advantage. Being able to conduct and record interviews over the phone allows you the ability to get a sound byte from a person who may be a great physical distance from you. If a newscast deadline is approaching, being able to record sound over the phone allows you to get the sound byte quickly, much quicker than if you had to physically leave the station, conduct the interview, and return.

There are some important points to remember, though, before you record a phone interview:

- **You MUST ask the person you're interviewing if it's ok to record them**—If you don't get the consent of the interviewee before you start recording, you're committing a major ethical breach. Why? Because you're violating the trust of the person you're interviewing. Recording in secret like this is something a journalist must avoid. Once the person agrees to answer your questions, simply say something like, "I would like to record this interview and use excerpts in news stories for my station. Is it ok for me to record your voice?" If the person says no, go ahead and conduct the interview anyway. Write down notes from what they say, so at least you'll have some more information concerning your story idea. Ask the person if they can recommend somebody else you might be able to talk with.
- **Good audio quality is a MUST**—One of the possible downsides of phone interviews is that the audio quality may not be as good as a regular interview conducted with a microphone and field kit. Sometimes you get background noise over the phone that interferes with the voice of the person you're interviewing. Also, phone volumes are sometimes hard to adjust. And when you do adjust

them higher, that's when you often get the dreaded "hissing" noise. Remember, there's no point in putting a sound byte on the air that is hard to understand because of extra noise. Sound is supposed to improve the story, not detract from it.

- **You may not encounter "technology shock"**—Earlier in this section, we talked about how some people may be intimidated by the sight of recording equipment. Well, you probably won't encounter that problem over the phone, since the interviewee obviously can't see the equipment you're using. Often, people are more comfortable talking over the phone, as opposed to speaking into a microphone.

NEWS CONFERENCES

The news conference is another type of interview that most journalists encounter sooner or later. This is where journalists from different media gather – often to compete – for a common interview. Politicians, business people and lobby groups often hold media conferences. They have a particular story to tell and want to 'sell' it to the media. Usually the organizers have a handout containing information they want reporters to pass on.

The person who called the conference arrives, usually makes an initial statement, which everyone records or notes down and often opens the conference to questions knowing that the handout information has already been effectively passed. It is a type of media manipulation that can get out of hand unless reporters are alert.

How should one be alert?

1. Check with other sources to verify the information that's been given.
2. See if there are any other "sides" of the story that need to be included. If, for example, the person at the press conference is making an allegation against someone, be sure you give that person the right to respond.

Microphone stands and one-on-one interviews

Make sure you take a microphone stand to a press conference. If the talent is speaking from a lectern or table, you should be able to attach your microphone stand to it. Record whatever is said during the press conference, but then be sure to ask for a one-on-one interview with the talent afterwards. They won't always agree, but you are likely to get a positive response if you tell them that the sound quality will be much better (which it will!). During the one-on-one interview you can also follow up on points raised during the press conference that weren't properly answered. You can decide later whether you want to broadcast the one-on-one interview or the formal part of the press conference.

SOME BASIC TIPS

* There are a series of basic questions that, if followed, will generally provide you with most of the information you need for a news interview. The key words are who, what, when, where, why and how. They guarantee an answer of more than 'yes' or 'no'. All of these questions have their place in almost every interview, but possibly the most important question is 'why'.

Who was hurt in the car crash and what is their condition now?

What caused the accident?

When did it happen?

Where did the accident occur?

Why did it take so long to free the trapped passengers?

How did you manage to get them out?

* Ask open questions. Avoid any question that encourages a yes/no answer. If you say "So you were on the deck when the boat crashed?", you are likely to get a yes or no answer. Instead, you could ask: "Can you describe what it was like when the boat crashed?"

* Do as much research as possible. There is nothing worse than challenging someone if you have the facts wrong because you will end up looking like a fool "Interviewer: Mr Khan, why have you sacked half your workforce? Mr Khan: They have not been sacked!"

* Write down your questions but do not stick to them like a slave. Follow up lines raised by the interviewee.

* Make sure your questions are focused. Do not try to make them too general in the hope that something interesting will result. Ask just one question at a time.

* If your interview is "live," keep your questions short or you will take up too much time. Long questions can also be confusing.

* Never give the interviewee the questions before the interview. However you can briefly discuss the subject, how long you have, whether it is live or pre-recorded, when it will be broadcast and who the audience is. Give your interviewee a fair chance to prepare, especially if you want detailed facts and figures. If you rehearse your questions with the interviewee, the answers will sound artificial and will lack spontaneity.

* Catch your interviewee's eye-line. It helps to encourage confidence and distracts them from the microphone.

* Don't rush to fill pauses. Give your interviewee time to think or react, especially if he or she is distressed. If in doubt, keep quiet. Often giving people the space to talk elicits the most extraordinary results.

- * Don't be afraid to ask questions if you have not understood something the interviewee said. If you do not understand, neither will your listener.
- * Don't argue – try to remain calm. Keep your opinions to yourself.
- * If you are doing an interview where you have to ask very difficult questions, generally ask those questions toward the end of the interview.
- * Listen – to do it well is harder than you imagine.
- * Don't give out questions before the interview. This can ruin an interview. It will lack spontaneity.
- * News interviews need to be very focused. Remember, that the sound bites you use will only be about 20 seconds long so don't record too much material. Listening back to your material to select the sound bite is very time consuming if you have recorded too much. So, remember to be focused, and don't use your MD as a notebook.
- *When the interviewee is talking keep quiet. If you respond with lots of “acha, acha's” or “ji, ji” the interview will be difficult to edit. You can affirm what the interviewee is saying and let him or her know you are listening with nods of the head, a smile or an inquisitive look - you don't need to make any sounds.
- *Don't be afraid to repeat a question if your interviewee doesn't answer it the first time. Sometimes politicians will deliberately evade your questions. Don't let them get away with it!

How to Take Great Pictures

1. Hold Your Camera Steady

Hold your camera as still as possible. If you can, put your camera on a table or chair to keep it extra steady. Squeeze the shutter button (don't "poke" it).

2. Get Close!

Who is your subject? Once you find your subject, move in as close as possible. The less you have in your picture the better!

3. Be Careful of Your Background

Make sure nothing is distracting from your main subject; be careful of things growing out of your subject's head; see as your camera sees.

4. Look at Your Light

Light is the key element to a great pictures; learn to "see" light. Where is the light coming from? Do you see shadows?

5. Try a Different Angle

People will really like your pictures if you take your picture from an unusual angle. Get up on something (be careful, don't fall!) and shoot from a high angle. Bend your knees – get on your belly (get dirty) and shoot from a low angle.

6. Wait for a Good Expression

Is your subject happy? Sad? These expressions tell a story about how your subject feels. Try to capture these expressions – these stories – in your pictures. Wait for just the right moment. Be patient!

Tim Broekema • James Kenney • Western Kentucky University Photojournalism

Glossary of Terms

- Activist journalism:** unethical journalism where the reporter uses his or her job to forward a specific agenda, as opposed to reporting fairly and objectively
- Active listening:** making eye contact, taking notes, giving head nods (if appropriate) while you interview someone
- Angles:** specific story ideas taken from a broader issue
- Attribution:** identifying the source of a sound byte or other information used in your story
- Balance:** offering your audience various sides to the issues you're covering
- Brainstorming:** a technique where journalists take a broad issue and come up with several different story angles to pursue
- Conflict:** a quality held by news stories that deal with competing viewpoints, actions, etc
- Echo sound byte:** when a poorly written sound byte lead-in says word-for-word what is heard in the bite
- Envelope Journalism:** an unethical practice where a journalist accepts money from officials, businesses, individuals, etc, in order to cover a story
- Ethics:** a system or code used by journalists that maintains integrity, quality, and honor
- Five W's and One H:** Who, What, Where, When, Why, and How; these six elements need to be answered in any news story
- Flow:** a quality found in good newscasts where stories are ordered by importance, and are clustered together in themes or categories
- Follow-up question:** an unplanned question that a reporter asks directly after hearing a response by the interview guest
- Forward promotion:** telling the audience when they can hear an upcoming program, and what they'll hear during that program

- Headlines:** brief excerpts taken from top stories (usually single sentences) that are used to promote the following newscast
- Immediacy:** one of the strengths of radio where listeners can hear instant, updated information when they tune in
- Impact:** a quality held by news stories that contain information that affects the day-to-day lives of your audience.
- Lead:** the first sentence in your story; this sentence sets the tone for the story and usually contains a pertinent and attention-grabbing piece of information
- Leading question:** a question that is asked in a way that directs or guides the interviewee to answer in a certain way; this is a very unethical technique for a journalist to use
- Localizing:** taking a story that has happened outside your listening area, and finding angles that affect your audience
- Microphone placement:** putting a microphone in the best place possible to get high-quality audio
- Man-on-the-Street interview:** an interview where a reporter talks to average citizens about how they feel about certain issues in the news
- Natural sound:** ambient sound recorded while the reporter is in the field
- Objectivity:** the ability to present a story without favoring one side over the other, and without applying any personal prejudice or bias
- Oddity:** a quality held by stories that contain strange, unusual, and attention-getting information
- Open-ended Question:** a question that is worded in way that will likely elicit a detailed, expanded response
- Prominence:** a quality held by news stories that feature a person who is important, famous, or infamous

- Proximity:** a quality held by news stories that occur within, or close to, your listening area
- Reporter's toolkit:** an assortment of items that a reporter can use when they are reporting and/or interviewing in the field
- Source:** a person, written work, internet site, etc, that a reporter can look to for information
- Sound bite:** a recorded excerpt from a longer interview that is played over the air during a news story
- Tease:** when an on-air anchor promotes an upcoming story before going to a break
- Timeliness:** a quality held by news stories that deal events that are taking place either right now, or in the very near future
- Updating:** changing a story to add the latest information to it
- Word pictures:** vivid and descriptive language used in a news story that gives the listener a mental image of what the reporter is describing
- Yes/No question:** a question that is worded in a way that elicits a yes or no response; a journalist typically wants to avoid asking these sorts of questions



**MARKETING, RETAILING AND ADVERTISING
IN THE 21st CENTURY JORDANIAN ECONOMY**

PRESENTED BY:

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THE RETAIL ENVIRONMENT AND THE ECONOMY

A competitive business environment that has seen retail square footage (in America) more than DOUBLE over the past decade means that retailers no longer have the traditional margins they once enjoyed.

This will happen in Jordan. A democracy encourages retail growth and with increased competition, businesspeople will not be able to afford WASTE in their advertising budgets.

Yet, despite this changing business climate, ad spending will likely remain TRADITIONAL...meaning that newspaper will be receiving the largest percentage of the total advertising budget.

SO...IF YOU DON'T EDUCATE THE BUSINESS COMMUNITY, WHO WILL??

These merchants may understand retailing, but they know very little about protecting their BRAND FRANCHISE...in other words, their store or company name and the products/brands that they sell.

IN AMERICA, AS WELL AS JORDAN, UNDERSTAND:

- * Advertising is NOT the panacea or magic elixir advertisers expect and is NOT a substitute for weak marketing or sub-standard internal management.
- * All advertising is NOT created equal
- * In America, ALL consumer markets are essentially mature and fully penetrated at current price levels. From where, then, do NEW customers come?? When will this happen in your Jordanian community?
- * There is a DIRECT correlation between NAME AWARENESS AND MARKET SHARE. This correlation occurs because of the INTRUSIVE NATURE of radio...Name awareness cannot be built using print media.
- * Advertising is LONG-TERM by nature. (When do your clients want results??)
- * Advertising must be CONSISTENT to be effective and will NOT produce measurable results unless it is used as a long-term investment.
- * Advertising WILL WORK...We just don't know WHEN.
- * NOBODY wants to read, hear or watch an ad.

WHAT ADVERTISING CAN AND CANNOT DO

Advertising of ANY type can do only ONE thing:

Bring a logical prospect/consumer into a place
of business...ONCE

From that point on, the product or service stands on its own.

Therefore, Advertising CANNOT:

- 1) Sell to consumers NOT in the market
- 2) Sell to those who don't need the product
- 3) Sell to those who can't afford it
- 4) Advertising cannot make a good business...
only good products and service do.

UNDERSTANDING MARKETING: PUTTING ADVERTISING AND RETAILING IN PERSPECTIVE

2% - CONSUMER HOT MARKET: those who want to buy NOW

8% - CONSUMER WARM MARKET: the "replacement market," or those who will buy within six months.

90% - CONSUMER COLD MARKET: will not buy within the foreseeable future, unless motivated to do so.

5200: IN AMERICA, THE NUMBER OF ADVERTISING IMPRESSIONS SEEN OR HEARD BY THE AVERAGE PERSON IN ONE DAY.

THE RELATIONSHIP BETWEEN ADVERTISING EXPENDITURES AND RETAIL SALES

Merchants assume that sales are solely determined by advertising. This is NOT true. Sales are a result of a store's TOTAL MARKETING and PROMOTIONAL efforts.

UNDERSTANDING THE PSYCHOLOGY OF CONSUMER BEHAVIOR

The "Variables Influencing Purchase" (listed below)

indicates what retailers have to do to sell the prospects that (your) advertising delivers. These are the variables that drive consumer behavior. Prospects become customers (or, are turned away from a the store by these variables or conditions that are quite apart from advertising.

The KEY to total understanding of the MARKETING concept is to acknowledge that, even in Jordan, the FEMALE shopper is the prime demographic of interest to advertisers.

What, then, are these variables that drive that woman (or any consumer) to buy?? Advertising is one. Let's discuss what others there could be.

- 1) Competitive Pricing
- 2) Adequate Parking & Lighting
- 3) Clean Restrooms
- 4) Trained, Friendly Store Personnel
- 5) Effective Merchandising & Store Displays

Conclusions that can be drawn from these variables:

I. The contributing role of advertising often occurs primarily over the LONG RUN. (Remember, 98% of consumers will buy later.)

II. Advertising attracts buyers who become LOYAL customers for years.

III. Immediate purchases are usually only a SMALL part of the value to the store from advertising.

IV. The variables that influence buying also help to keep customers. If retailers can increase customer retention by just 1%, that's as good as a 10% increase in new customers.

HOW ADVERTISING WORKS: AN ANALYSIS OF CONSUMER BEHAVIOR AND THE PSYCHOLOGY OF LEARNING

- 1) The "Franchise of the Mind" Syndrome:
- 2) How people learn...REPETITION: the key to understanding how the electronic media works.
- 3) Most advertising dollars are spent first in the newspaper, then with radio and television. So, let's look at these media first:

NEWSPAPER: A one-time impression medium. At best, an ad is looked at once. Readers “pass over” the ad if they are not in the market or have no interest. This is known as the **PASSOVER** effect.

ELECTRONIC MEDIA: An **INTRUSIVE** media. Radio has a low enough CPM to be able to provide **REPETITION (FREQUENCY)** so the mind of the listener can be franchised. This is known as the **CARRYOVER** effect.

4) Our minds work by the **EAR**, not the **EYE**.

Building **TOP-OF-MIND AWARENESS** and **FRANCHISING** the mind for habitual consumer response/long-run impact is how retailers (your advertisers) can reach the 90-98% of the market who does **NOT** plan to buy today and will, therefore, not enter a store or place of business until sometime in the future (tomorrow, next week or next month) when they are in the **WARM** or **HOT** market.

To get potential customers into a particular store, these people need to be reminded again and again of what a merchant does and where they do it. When customers need whatever the store provides, they must think of that store at the time of need. That only happens if a store has “**TOP-OF-MIND AWARENESS**” with that potential customer.

“**TOP-OF-MIND-AWARENESS**” can only occur through radio (or TV) advertising.

To get people to think of your advertiser’s businesses, it takes constant reminding...which can’t be done if that advertiser is placing a majority of the ad budget with the newspaper.

Remember, newspaper is a “one-time” impression medium and is only published only once each 24 hour period. It will be effective for hitting the 2-10% who may buy today, but to sustain **LONG-TERM** sales, a retailer or service provider **MUST** reach the other 90% who will buy later. This can only be done intrusively by using radio (or television).

**OTHER \$\$\$ CAN BE SPENT WITH A HOST OF QUESTIONABLE REVENUE
PRODUCING ADVERTISING VEHICLES:**

- 1) **INTERNET**
- 2) **CABLE TV – Not in Jordan**
- 3) **YELLOW PAGES**
- 4) **DIRECT MAIL – Rarely used in Jordan**
- 5) **OTHER (Transit, Yearbooks, Calendars, Programs, etc.)**

WRAPPING IT UP: IT'S ALL ABOUT MARKETING!!

**MARKETING and MERCHANDISING are more important to a business manager's success than is advertising, as even the best advertising can't make up for a poorly managed store.

** Newspaper represents inherent waste since it is today's "price-item" advertising. 90-98% of consumers WON'T buy today. Therefore, since they are OUT of the WARM or HOT markets, they will PASSOVER a newspaper ad due to lack of interest and no cognition will occur.

Even though they don't care to hear or see a radio or TV ad, they will due to the intrusive nature of the electronic media. Therefore, some cognition will occur.

Nobody ever learned an advertising slogan reading a newspaper ad over and over again.

** Advertisers should be spending the largest percentage of their advertising budgets hitting the vast majority of the market who won't buy until tomorrow, next week, next month or six months from now...NOT the majority of their \$\$\$ hitting the smallest percentage of the market who will buy today. This approach represents inherent waste and RETAIL SUICIDE!!

Things You Need to Know About Your Organization

Before you can write effective proposals to foundations, you need to gather information about your organization and its goals. This information will enable you to present your organization, its vision, and its work to potential donors -- and to help funders understand how public radio can help them achieve their own goals.

Some of the following questions are easily answered. Others may require some digging in files or annual reports. When it comes to questions about your organization's future, your most important resources are your senior and program staff. Even if you have been at your station for many years, it is very useful periodically to schedule time to talk to your senior staff one-on-one about your organization's top priorities and goals.

As you answer these questions, gather the information in one place. It will be essential for virtually every foundation proposal you write.

Organizational Information

- . When was our organization founded and by whom?
- Why was our station founded? What was the need that our founders were trying to address and the dream they were trying to achieve?
- How is our station governed? Do we have non-board organizations of friends/advisors and what do they do?
- What is our service region?
- . How many listeners do we serve? How can they be described? Are there any constituencies that we serve in particular (e.g., Latinos, Native Americans, youth, etc.)?
- How many members do we have?
- How many paid staff do we have?
- How many non-board volunteers do we have? What do they do?
- How is our station perceived within the community and among our peers?
- Do we offer educational/training opportunities to volunteers (e.g., experience as volunteer programmers, technicians, internships, etc.)?
- If we are associated with a university, do our staff teach courses and/or offer other opportunities to students?
- Does our station work or partner with other groups/organizations in the community? If so, in what ways?

How does our station fit into the media landscape in our region? Do any other media outlets in our area provide similar or competing services? Specifically, how do we provide a service that other media outlets do not?

Achievements, Priorities and Plans

What are the biggest milestones or successes that our station has achieved?

What were our most important accomplishments during the past year?

What are the biggest challenges that we have faced in the past 3-5 years and how did we deal with them?

What are the biggest challenges that we expect to face in the next 3-5 years and how are we planning to address them?

What, overall, does our station want to achieve? How, other than our mission statement, can this be described?

What are our top 3-5 goals for the next five years? See *Things You Need to Know About Your Project* for questions to ask about project implementation.

What 3-5 programs or attributes make our station "indispensable" to the community it serves?

Selling the Client

Finding the Prospect:

The first step in the process is finding a good prospect. They can be found either from referrals, networking, tips from friends or co-workers or checking industry periodicals, e.g., has a company recently hired a new marketing director? If so, the company will usually send out a press release about it, and will include the person's name, title and contact information.

Once you have identified a good lead, a quick Google search can usually turn up the prospect's web site if they have one (see wrecc.com). Web sites are a great source of material to use during your initial phone call and appointment. They will give you pertinent information about the company that you can use. Plus, when you get to the interview stage, the company's marketing person will be impressed that you took the time and effort to find out about them.

Armed with material from the prospect's web site, you're now ready to make the initial phone call. Remember that you want to meet with him or her to find out about the company. You can't make a presentation, let alone a sale, if you have no idea what they're about. Selling your radio program comes later.

The Appointment:

Rule #1 is arriving on time for the appointment. You could have the best proposal ever designed but if you're late for an appointment, you'll never get any further.

This first appointment is to get more information about them. Selling the prospect comes on the second visit. Since you're already armed with information from their web site, you can ask them to elaborate on something you noticed.

Aside from gathering profile information on the marketing representative and the company, including how many years they've been in business, their main products or services, the geographic market they serve and how many employees they have, you also want to know what the company's current marketing plan is. This includes their media purchases; who they use (radio, TV, print, newsletters) and the percentage of each. You should also try to find out their annual advertising budget.

Remind them that when you called, you asked for 15 minutes of their time. Try to hold to that. Of course, if your prospect wantme. 9c

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The Phone Call:

Briefly introduce yourself and your company.

Mention that after reading their web site, you noticed that, for example, WRECC is starting up a marketing program to target new customers.

Tell him that while you're not sure if your radio program can help in that effort, you'd like to take 15 minutes of their time to discuss the possibility.

Ask for a firm day and time to meet and repeat it back, e.g. "That's great Rick. I look forward to meeting with you on Thursday at 11:00AM."

In passing, mention another current underwriter and how satisfied they are marketing their company's image through an association with your radio program.

Thank them for talking to you.

Writing and presenting the proposal

Your proposal should contain the following;

- Highlights about your radio program, including listener profiles, demographics, awards, testimonials, etc.
- A recap of the company's profile.
- Your solution, which either fills a need you uncovered or helps the prospect achieve what he wants. Remember that people buy benefits (why it is important) rather than features (what it is or does).
- A sample of the radio program and a sample underwriting message. Let the prospect picture their message surrounding the program's content.
- The amount of the investment you want the prospect to make.

Keep the proposal simple. Your goal isn't to tell the prospect everything you know. You only need to tell them enough information so they can make an informed decision.

After slowly reviewing your proposal, ask for a commitment. That can be framed by asking an obligating questions, e.g. "So Rick, would you agree that targeting our radio program audience would be an effective way to market that new residential service you mentioned?"

Once you ask for the commitment, give them time to decide.

Say "Thank You!"

You can't thank your new client enough. There are several ways to do that, including a follow-up phone call or hand-written note, a more formal letter. A small thank-you gift, etc.

Remember that getting a new client isn't the end of the process. Your *best* prospects are your current clients and maintaining a mutually beneficial relationship is your strongest assurance of renewal.

Gaining Commitment

A Word on “Closing”

Closing tends to be the most stressful part of the sales process for so many people. This applies to both sides of the table—salespeople and your prospects and clients.

If you were to do a web search on the terms “sales closing” you would return over 6,000,000 results. There are thousands of books and training seminars out there—everything from “Closing for Dummies” to “Killer Closing Techniques.”

Do most sales closing “techniques” work? Maybe—if used as a part of a thoughtful sales process, but as a magic bullet—no! Most prospects are far too intelligent and sophisticated to fall for such manipulations.

Your responsibility as a sales professional is to think of the sales process as more of a continuous loop rather than something with a firm beginning or end. Throughout the process, you will be gaining commitments of all kinds—commitment to do further exploring, commitments to share information and ideas, commitments to take the next step. If you work the earlier stages of the sales process as we’ve suggested, “closing” becomes a natural conclusion from which both parties benefit. The most successful sales are built on mutual commitments that place demands on both the customer and seller to move the sale forward.

If you think about it, there is some truth to the “closing all the time” philosophy. Throughout the process, you are constantly working to get the client to commit to something—even if that something is not a sale but rather next steps that are clearly intended to advance towards a solution or a relationship.

How to Gain Commitment

As discussed above, you are moving towards solidifying a relationship or partnership at all phases of the selling process.

Closing tends to imply doing something to someone else. Your goal is to build mutual commitments that place demands on both you and the client. Both of you must see how you win, and both of you are committed to action, and to success.

If you’ve managed the sales conversation properly, forming commitment should be logical and natural. You can launch the discussion in two ways:

- Depending on your confidence, you can start by simply asking the customer what he or she would like to do next. Build on his or her answer to develop your covenant.
- Suggest the commitment. “I have an idea how we can proceed. May I describe it to you?”

State what you think the win-win solution looks like, confirm what you’re going to do,

and confirm what the customer is going to do in return. It really is that simple.

Buying Signals

It is important that you stay in sync with the prospect. Here are some common signs to watch for that might indicate that your prospect is moving in the right direction:

- Body language—the prospect leans forward, nods head or starts taking notes.
- Another person is asked to join the presentation.
- The prospect communicates agreement with your ideas.
- The prospect asks questions like: who, what, when.

Dealing with Stalled Calls

Sometimes you think you've done everything right, but the sales process seems to be stalled and the prospect isn't moving forward. Read about how to deal with this situation in the DEI E-Report, [Dealing With Stalled Calls](#).

Agreements and Contracts—Formalizing Your Partnership

It is essential that you formalize the partnership to protect both you and your client. Most stations have their own agreements or contracts in place. Many traffic systems now automatically print the details of sponsorship for client signature. In the event that you don't have one yet, or perhaps are reviewing your current contract, here are the basic components to cover:

- Client contact information
- Specifics of the agreement—number of spots, programs sponsored, rates, etc.
- Cancellation policy
- Billing terms
- Copy agreement (optional)
- Signature line for both you and your client

MANAGEMENT AND ADMINISTRATION

* Denotes the Executive Management Team

1. General Manager

Direct daily non-programming operations of the station in accordance with the rules and regulations of the AVC and other pertinent laws, policies, and budget approved by the Organization President.

Hire and supervise and, if necessary, dismiss under established university procedures any academic or classified staff, limited term employees, or consultants, funding for whom is included in the station budget approved by the President of Organization University.

Assure that all aspects of station operations, including programming, are conducted in accordance with the rules and regulations of the AVC and other pertinent laws, policies and procedures of the national or state government, and the policies and budget approved by the Organization President. Act as fiscal agent for the station, expending funds in accordance with the budget approved by the Organization President. Serve as liaison with Organization University and AVC. Assuring that all on-air staff members are trained and qualified. Provide consultation for the station manager and management team. Assist the Promotions Director and Advertising Manager in developing fund-raising strategies. Develop budgets and financial reports for approval by the Organization President. Perform other duties and responsibilities as assigned.

2. Station Manager *

Coordinate the department Managers, facilitate communication between departments, and implement the station plan for the semester. Conduct regular staff meetings, supervise the executive staff and the implementation of their department's plan, ensuring full staffing at the station, representing the station to the campus and community, and advancing the educational opportunities the radio station provides.

3. Office Assistant

Responsible for answering phones during regularly scheduled office hours, sorts voice mail and directs messages to proper staff members, distributes weekly meeting notes types and updates all staff schedules and contact lists, handles office concerns such as supplies requests, photocopies, and maintenance requests manages any extraneous management staff needs.

PROGRAMMING & PRODUCTION SECTION

4. Program Manager *

Responsible for the general programming at the station, including news and information programming, line up, and staffing, in consultation with the relevant department Managers and approves all material prior to broadcast. Supervises Program Producers and Editors. Additional duties may be assigned.

5. Production Supervisor

Responsible for the “sound” of the station and getting the content on air and supervises editors and audio technicians.

6. Program Producers (3)

Responsible for feature programming such as feature talk shows and public affairs talk shows. Additional duties may be assigned.

7. Announcers (5)

Responsible for serving an air shift.

8. Editors (2)

Responsible for creating the content for programs, advertising and promotion.

NEWS SECTION

9. News Manager

Responsible for staffing and training news reporters and anchors. The News Manager is also responsible for scheduling daily newscasts with assistance from the Program Manager. The News Manager must have a news background. The News Manager is responsible for organizing Organization 's news service. Additional duties may be assigned. The news staff, including producers, reporters and editors, reports to the news Manager.

10. New Producer/Reporter (5)

Produce regular newscast and special news programming as assigned by News Manager

TECHNICAL AND OPERATIONS SECTION

11. Radio Technician (2)

Maintain technical plant for broadcast and production areas.

12. Operations Supervisor

Responsible for the technical plant, including transmitter, logs, audio production equipment and related staff.

13. Traffic Coordinator

Responsible for preparing the daily operating and programming logs, confirming the accuracy of information on the daily logs, ensures compliance with regulations, handles timely rotation of PSAs and promotional announcements.

ADVERTISING & MARKETING SECTION

14. Advertising and Marketing Manager *

Responsible for setting the advertising rates with approval of the station manager for Organization and the University administration. This position also requires hiring a small staff (guidelines are proscribed by station manager), maintaining and managing a working sales staff. The Advertising Manager is also responsible for billing, and maintaining accurate records of sales and clients, including keeping traffic records for all departments of the radio station. The Advertising Manager also must ensure AVC compliance of advertising spots. Additional duties may be assigned. Additional duties may be assigned.

15. Promotions Producer

Responsible for generating publicity for station events, contests, and program. The Promotions Producer must create a promotional plan in advance of the semester assure AVC regulations are observed, and create press releases for station activities. The Promotions Producer also coordinates the Department Representatives to create promotions for activities related to the station. The Promotions Producer is also responsible for scheduling and organizing all station events and live remotes. Additional duties may be assigned.

16. Promotions Editor

Responsible for creating the content for programs, advertising and promotion.

17. Sales Representatives (2)

Responsible for selling underwriting announcements; ensure compliance, accurately completely contracts, communicating with and supporting clients. Underwriting Representatives must get all on air material approved by client before it goes on the air. This is a commission only position.