

COMMUNITY RADIO CONTINUOUS IMPROVEMENT TOOLKIT (CR-CIT) Version 1.0



Developed by:
UNESCO Chair on Community Media
University of Hyderabad



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Acknowledgments

Ten years after the community radio policy has been announced in India, there are over 140 radio stations set up by a variety of organizations broadcasting in different geographical locations to a range of audiences. Most of these stations have been doing their work, earnestly providing a valuable service to their respective communities with good intentions and to the best of their abilities. While there is a growing literature of scholarly research in the community radio sector and an even more impressive volume of evaluation reports done for external funding agencies, there have been few substantial and credible efforts at evolving frameworks and standards that the community radio stations themselves could use to review their performance. The research team at the UNESCO Chair on Community Media, University of Hyderabad, is pleased to offer this Community Radio Continuous Improvement Toolkit (CR-CIT) as our contribution to bridging this gap.

We are indeed grateful to Dr. Sanjaya Mishra, Director, Commonwealth Educational Media Centre for Asia (CEMCA), New Delhi, for perceptively recognizing the need for such a toolkit and entrusting the UNESCO Chair with the task. Dr. Rukmini Vemaraju, Programme Officer at CEMCA, has been a source of encouragement all through and enriched our deliberations with her suggestions.

This process of developing the toolkit involved intense discussions over two different workshops with representatives of community radio stations from across the country as well as with community radio experts engaged in advocacy, research and capacity-building. Our sincere thanks to all of them for wholeheartedly embracing our concept and providing valuable insights, based on their ground-level realities and national/international experiences. Mahaprajna Nayak from the Community Media programme at Tata Institute of Social Sciences deserves a special mention for spending much of her internship period with us, working on the desk review.

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Once the toolkit is finalised and put in the public domain, the proof of its worth lies in its adoption by community radio stations, which are interested in continuously improving their service to their listeners. We are hoping to sustain our efforts to achieve that end.

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1. Introduction and Background

Community Radio in India became a legitimate reality after the historic Supreme Court judgment in 1995 which ruled that “airwaves are public property”. However, it was only in 2006 that the Government of India modified its initial guidelines (2003) that had allowed only educational institutions, to also permit civil society groups to set up Community Radio Stations (CRSs).¹

As per the MIB website, India has a total of 144 operational CRSs (including educational institutions, KVKs, and those set up by civil society groups), with less than a third of those managed by civil society organisations. A total of 418 Letters of Intent (LOIs) have been issued as against the total of 1156 applications received.² However, ever since CRSs have come into existence there have been debates about programming, community ownership and management, content sourcing, sustainability, and other such related issues. There is a great deal of variety in the organisations that run these stations, and a broad range of content and management practices can also be seen. It is time India’s community radio stations started a systematic process of self-reflection about their experiences and see how they can compare themselves against the philosophy of community radio as promoted by international agencies such as AMARC and UNESCO, but also against the best practices of their peers nationally and internationally.

This project is an attempt to evolve a toolkit for continuous improvement of community radio stations. The quality of performance of a community radio station, for the purpose of this exercise, is being seen as something embedded in the core principles of community radio. According to various documents of AMARC (the World Association of Community Radio Broadcasters) and UNESCO, community radio stations are characterized by the following features.³ They:

- serve a recognisable community;

¹ For a detailed account of the civil society campaign for community radio in India, see Vinod Pavarala and Kanchan K. Malik, *Other Voices: the struggle for community radio in India*, New Delhi: Sage Publications, 2007.

² Figures as of February 5, 2013. Source: Ministry of Information & Broadcasting, Facts and Figures. <http://mib.nic.in/ShowDocs.aspx>, Last Accessed on June 12, 2013.

³ As cited in Pavarala and Malik, p.18.

- promote access to media facilities and to training, production and distribution facilities as a primary step towards full democratisation of the communication system;
- offer the opportunity to any member of the community to initiate communication and participate in programme making and evaluation. Encourage local creative talent and foster local traditions;
- use technology appropriate to the economic capability of the people, not that which leads to dependence on external sources;
- are motivated by community well-being, not commercial considerations;
- facilitate full interaction between the producers and receivers of messages;
- are managed and owned by the community members. Community or their representatives have a voice in the financing of radio programmes;
- promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society;
- are editorially independent of government, commercial and religious institutions and political parties in determining their programme policy;
- provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity; and
- follow management, programming and employment practices which oppose discrimination and which are open and accountable to supporters, staff and volunteers.

2. Conceptual Framework

Continuous Improvement

The broad goal of this project is to develop a toolkit through a participatory process, adopting the 'Continuous Improvement' framework that has been used in various other sectors, including higher education. Continuous improvement, in this context, is being conceptualized as ongoing efforts to improve broadcast content as well as processes of production and management of the community radio station. As has been pointed out elsewhere, "It is important to emphasise that continuous improvement isn't one particular system or specific way of doing something, it's a mindset, based on the knowledge that there is always a better way of doing things and therefore a journey that never ends".⁴

Why 'continuous improvement'? The idea of adopting this framework was to move away from externally imposed performance indicators, sometimes suggested by donor agencies who want to know if their money is being well-spent, with outsiders using an evaluation framework.⁵ Many scholars and practitioners of participatory development are today suggesting that community-based initiatives should be able to set their own benchmarks or goals against which they could review their performance periodically. This is a process that is participatory, flexible, and realistic. It is an approach that foregrounds unequal power relations, gender inequity, and elite monopoly over media production. It emphasizes principles such as 'inclusion, open communication, trust, sharing of knowledge and skills, and continuous learning'.⁶

The Continuous Improvement model has been used in fields such as management and education. If we adopt this framework in the context of community radio, the fundamental questions we need to ask ourselves are⁷:

- a. What are we trying to achieve through our radio station?
- b. How will we know that a change is an improvement?
- c. What changes can we make that will result in improvement of our community radio service?

⁴ Manchester Metropolitan University, *Continuous Improvement Toolkit to Support Improvement and Innovation in Higher Education*, p.3.

http://www.mmu.ac.uk/humanresources/changeacademy/improvement_toolkit.pdf. Last accessed on June 12, 2013.

⁵ For an excellent critique of methods of evaluation used in communication for development, see June Lennie and Jo Tacchi, *Evaluating Communication for Development: a framework for social change*, Oxon, UK: Routledge, 2013.

⁶ Lennie and Tacchi, pp. 1 and 5.

⁷ Adapted from Langley G., Nolan K., Norman C., Provost L, *The Improvement Guide: a practical approach to enhancing organisational performance*, San Francisco: Jossey Bass Publishers, 1996.

Co-Learning and Communities of Practice

The entire process of developing this continuous improvement toolkit for community radio is being conceptualized within a co-learning paradigm, incorporating key principles such as: peer learning, reciprocal value of knowledge-sharers, mutual trust, and collective and individual meaning-making.⁸ While the workshops and other such events we have organized as part of this process could help, in the short term, in the formulation of certain self-defined guideposts in the journey of community radio practitioners, the medium to long-term goal is to facilitate the forging of a community of practice. The "community of practice," as we understand, is a group of people who share a concern or a passion for something they do and learn how to do it better as they interact with each other regularly.

Wenger, McDermott and Snyder describe how a community of practice develops and works to the benefit of all those participating in it:

They [members of a community of practice] help each other solve problems. They discuss their situations, their aspirations, and their needs. They ponder common issues, explore ideas, and act as sounding boards. They may create tools, standards, generic designs, manuals and other documents – or they may simply develop a tacit understanding that they share. However they accumulate knowledge, they become informally bound by the value that they find in learning together. This value is not merely instrumental for their work. It also accrues in the personal satisfaction of knowing colleagues who understand each other's perspectives and of belonging to an interesting group of people. Over time, they develop a unique perspective on their topic as well as a body of common knowledge, practices, and approaches. They also develop personal relationships and established ways of interacting. They may even develop a common sense of identity. They become a *community of practice*.⁹

⁸ Edward Brantmeier, "Empowerment Pedagogy: Co-Learning and Teaching." <http://www.indiana.edu/~leehman/Brantmeier.pdf>. Accessed on June 12, 2013.

⁹ Etienne Wenger, Richard McDermott, William M. Snyder, *Cultivating Communities of Practice*, Boston: Harvard Business School Press, 2002: 4-5.

3. Objectives

The specific objectives of this project are:

- a. To review existing practices and literature on codes of practice, self-regulation mechanisms in select democratic societies;
- b. To identify areas/parameters and indicators on codes of practice on the principles mentioned above;
- c. To undertake a study amongst practitioners and experts to validate the parameters and indicators;
- d. To prepare draft indicators and descriptors for each of such areas;
- e. To develop a toolkit covering the framework to help CRSs adopt the guidelines; and
- f. To build capacities of CRSs in implementing the toolkit and implement healthy codes of practice

4. Methodology

To be carried out over a period of three years, this project of developing a community radio continuous improvement toolkit (CR-CIT) is designed to be participatory in nature, involving consultations with various stakeholders. This approach ‘respects, legitimizes, contextualizes and draws on the knowledge and experience of local participants as well as relevant experts and outsiders’.¹⁰ These deliberations were conducted in order to both develop the framework and also to validate it with experts in the field. In the next phase, this framework will be field-tested in select CR stations across the country. The idea is to make this toolkit inclusive and consensual, as an aid to community radio stations for their continuous improvement. The underlying focus is on social justice and a method that Donna Martens calls ‘the transformative lens’, which incorporates the knowledge and experiences of the historically excluded and marginalised people.¹¹

The entire exercise is proposed to be carried out in three phases as detailed below:

PHASE ONE (Jan-June, 2013)

1. Literature review of existing practices and mechanisms followed by CRSs in select democratic countries. For this purpose, codes, policies and practices related to community radio of nine countries were analysed and categorised

¹⁰ Lennie and Tacchi, p.22.

¹¹ Donna M. Mertens, *Transformative Research and Evaluation*, New York: Guilford Press, 2009.

into nine different parameters. The countries selected include: India, Nepal, Thailand, UK, Ireland, Canada, Australia, South Africa, and Nigeria (*See Appendix 1 for Report*).

2. Two consultations were held in Hyderabad:
 - a) the first was a co-learning workshop conducted on March 29 and 30, 2013, with participation of 11 radio stations from different parts of the country, in which the continuous improvement framework was discussed and, parameters and indicators for self-assessment were developed (*See Appendix 2 for Report*); and,
 - b) the second was a validation workshop conducted on April 25 and 26, 2013, with nine experts in the community media sector from India, Bangladesh and Australia and five CR stations. This group closely examined the draft parameters and indicators and suggested appropriate revisions (*See Appendix 3 for Report*).
3. Continuous Improvement Toolkit and User Guide developed.

PHASE TWO (July 2013- June 2014)

1. Field testing of toolkit in select CRSs and make suitable modifications.

PHASE THREE (July 2014-June 2015)

1. Roll out of toolkit Version One, and
2. Capacity building of CRSs for using the toolkit for continuous improvement.

5. User Guide for CR-CIT

What is this toolkit?

- This is a toolkit that allows community radio stations to periodically assess themselves on their performance.
- The toolkit has been drafted keeping in view: a) the national community radio policy guidelines which have several mandatory provisions; and b) certain non-negotiable principles of community media globally, such as community participation and ownership, access and inclusion to marginalised groups, gender equity, community-generated content, emphasis on local cultures and identities, and transparency and accountability in practice.
- The toolkit provides for indicators of performance along nine broad parameters: content generation and programming; policies and guidelines; volunteers; technology – access and management; on-air standards of broadcast; governance; feedback and grievances; content-sharing and networking; revenue generation and financial accountability.
- In many cases, the indicators in each parameter are given in a sequence, moving towards the ideal; in other cases, it provides an exhaustive list of all the possibilities that the CR station may explore. The indicators also permit individual stations to include any practices and processes that are unique to the local context and not mentioned by the toolkit.
- This toolkit focuses on principles, practices, and processes. Impact of the community radio station on the community is outside the purview of this toolkit. This is primarily to help stations reflect on to what extent their everyday practices and policies are in tune with the larger philosophy and best practices of community radio.
- This toolkit is NOT for comparison between different community radio stations. This is NOT meant to be an evaluation held by an external agency, with a pass/fail grade.

Who can use this toolkit?

- Community radio stations which are at least two years old. This is the time we think it takes for a community radio station to establish itself and put in place various processes to streamline its functioning. In fact, it could take even longer, say something like 5 years, given that most CR stations operate under various resource constraints. But, two years is long enough for a CR station to start looking at itself to decide how and where it can improve itself.

- This toolkit may also serve relatively new CR initiatives to understand what goes into the functioning of an ideal CR station.

Why use this toolkit?

- The toolkit will allow community radio stations to inject a dose of positive reinforcement into its staff and volunteers about the good work they have been doing.
- The toolkit provides an opportunity to the CR station staff to pause from their hectic day-to-day schedules and reflect on their vision and mission along certain specific parameters.
- At the end of this process, individual CR stations would be able to set their own goal posts for the future, with the objective of continuously improving their performance.
- It could help CR stations identify gaps and constraints in their functioning and enable them to plan ways to bridge the gaps and overcome constraints.
- The performance review using the toolkit by the CR stations would provide pointers to managing their stations efficiently and serving their listening community more effectively.
- Although the toolkit is not meant to be a means of external evaluation, the process of self-assessment along nine broad parameters would assist CR stations to better prepare for any external evaluations commissioned by funding agencies.
- Overall, the aim is that the community radio stations strive continuously to match best practices followed globally.

When to use this toolkit?

- Community radio stations can use this toolkit after a period of two years of their existence.
- The toolkit is designed to be self-administered periodically by the CR stations. If the toolkit were to be used in its entirety, the review could typically be done on an annual basis.
- However, the design of the toolkit permits CR stations to review their performance along any one or more of the parameters at any given time of their choice.

How to use this toolkit?

- The toolkit comes with a detailed user guide, which explains in detail the rationale for various parameters and describes the indicators. The CR station would benefit from reviewing this guide before embarking on the self-administration exercise. This may help in compiling the data necessary to respond appropriately to some of the questions.
- The toolkit is modular in design and can be self-administered in parts. If the station desires to review its own performance along all the parameters at one go, it may be advisable to set aside adequate time to allow all key stakeholders to participate and express themselves. All people involved in the process must have a common understanding of the period under review (e.g. from April 1, 2012 to March 31, 2013).
- It is suggested that the exercise be taken up collectively by: a) station manager and staff; b) CR Management Committee (CRMC) members; and c) at least one representative of the parent organisation, if not already on the CRMC. While station personnel are critical to give operational inputs, the presence of CRMC members and that of the parent organisation are important because the toolkit has implications for larger policies and resources.
- At the end of every section of the toolkit, there is space provided for the CR station to take notes and set goal posts for the future. This would help serve as a ready reckoner the next time the CR station takes up a similar exercise.

GETTING STARTED

- Use the continuous improvement toolkit to systematically review the performance of your community radio station in relation to each of the parameters (and indicators within them).
- While assessing your current performance along all the nine parameters will give you a 360⁰ view of your station's position, you could also do it selectively if it is the considered view of the team at your station.
- Assess your current performance according to the various options provided. Feel free to add additional options where necessary.
- It may be advisable to carry out this exercise collectively with your entire team. This may include representatives from the CR Management Committee and the parent organisation.
- If your CR station partially meets or does not meet the continuous improvement criteria, determine the action required. Your team may have ideas about how you can improve your performance. Develop a plan to make the changes required. Use the 'Notes/Goalposts' pages at the end of each section of the toolkit for this purpose.
- Reassess the performance of your station periodically. If you want to review your performance along all the nine parameters, you may want to do this annually. If you choose to selectively review your performance on only a few parameters, determine a suitable periodicity.

Section I – Content Generation and Programming

The first section of the toolkit looks at the programme production and content generation aspects of a CR station. In this section the toolkit helps one to know how successful is the station in involving members of the community in the various phases of developing a radio programme, such as programme planning, programme production, programme participation and programme post-production. It also helps the station know the amount of participation from within the community and their contributions to programme development. The need for a community radio station to offer a diversity of programmes (in various formats) as well as for constantly formulating fresh ones cannot be overstated. When a station manages to involve members of the community in the various phases of programme production, they develop a stronger sense of identification with the station. Listening to one's voices over the radio can be an important step towards a sense of 'community ownership'. This section also attempts to assess to what extent the CR station includes historically excluded voices, such as women, dalits, tribals, etc.

Guidelines for Questions 1.1-1.3

The various activities that come under the four mentioned functions are:

1. Programme Planning: Includes all pre-production activities such as: ideation, research, scriptwriting, and identifying talent.
2. Programme Production: This stage includes actual recording, whether in the studio or in the field.
3. Programme Participation: Participation here means involvement of members from the community as *talent* on various shows.
4. Programme Post-Production: This includes editing and packaging a programme for final broadcast.

Percentage of Participation	Level of Participation
75 % and above	Substantial
50 -74 %	Good
30 - 49 %	Moderate
10 - 29 %	Little
0 – 9 %	No Participation

1.1: This question asks the station the percentage of people from the community involved in the four areas of programme development at the CR Station. This question *does not include staff* of the CR station as members of the community. The entire pool of people involved under each activity for all programmes must be taken into consideration. The percentage of members from the community (*excluding staff*) must be calculated and then marked in the appropriate cell in the matrix.

For example, a certain CR station has a total number of 10 people involved in Programme Planning out of which two people are staff of the CR station and the other eight are members from the community, then the percentage of members from the community would be:

$8/10 \times 100 = 80 \%$
And since 80 % is above 75 % the amount of participation would be **"Substantial"**

Keeping in mind the philosophy of participation on which the CR sector has been built, the CR station is encouraged to achieve substantial participation in the long run with continuous improvement.

1.2: This question focuses on the extent of participation of people from marginalised communities in the four areas of programme development at the CR Station. This *includes station staff* who are also a part of such groups.

'Marginalised groups' here include dalits, tribals, minority groups (religious, linguistic, ethnic, sexual), and persons with disability, etc. The percentage of members from the various marginalised groups (*including staff*) must be calculated and then marked in the appropriate cell in the matrix.

For example, a CR station has a total number of 10 people involved in Programme Post-Production out of which three people are from marginalised groups then the percentage would be:

$3/10 \times 100 = 30 \%$
The amount of participation would then be **"Moderate"**

1.3: This question looks at the number of women involved in the four areas of programme development at the CR Station. This question also *includes members of the staff* of the CR station who are women. The entire pool of people involved under each activity for all programmes must be taken into consideration. The percentage

of women (including staff) must be calculated and then marked in the appropriate cell in the matrix.

For example, a certain CR station has a total number of 10 people involved in Programme Production out of which five of the members are women then the percentage would be:

$5/10 \times 100 = 50 \%$
And since 50 % is in the 50 - 74% bracket the amount of participation would be **"Good"**

1.4: This question seeks to find out the percentage of the entertainment-based programmes on the CR Station that promote *local talent/artistes*. Community radio ideally showcases and encourages local talent and indigenous art forms. For this question, the percentage of entertainment programmes promoting local talent must be calculated against a CR station's total number of entertainment programmes. The goal is to move towards a higher percentage of entertainment programmes, which encourage local talent and art forms.

1.5: This question tries to ascertain the percentage of information-based programmes that have *community members as experts*. For this question, the percentage must be calculated against the CR station's total number of information-based programmes. The goal is to move towards a greater percentage of information-based programmes, which bring in inputs from within the community, thereby promoting local knowledge.

1.6: CR stations air programmes in a variety of formats that appeal to diverse audiences.

'Talk' refers to a format that involves one person speaking to the audience.

'Interview' typically involves a host and a guest in a question and answer mode.

'Discussion' involves interaction between two or more people in a radio show.

Please tick all options applicable.

The more the number of programme formats that a CR station uses in its programming, the greater is the diversity in content, appealing to different audience interests. Community radio should be able to showcase the range of possibilities in radio production that are often missing in commercial radio.

1.7: This question seeks to review the CR station's archiving practices. The options move from a minimum of three months (as stipulated by the CR guidelines of MIB) to continuous archiving since inception of the station. Archiving, generally, is a standard radio practice, and for community radio, in particular, archiving enables preservation and transmission of a community's oral histories and cultures.

1.8: This question emphasizes the need for regular capacity-building for the station's staff in *programme development*. While this is dependent on availability of resources, it is suggested that at least two such workshops in a year may be necessary to keep alive the enthusiasm of the staff and to enhance their expertise.

Section II – Policies and Guidelines

This section of the toolkit focuses attention on the need for the station to be aware of and comply with the CR guidelines issued by the government. Going beyond the state policy, world over, community radio stations formulate their own guidelines and policies that uphold principles of inclusivity, representation, social justice, and ethical codes of conduct for station personnel. This section allows the CR stations to reflect on and adopt these principles.

2.1: This question seeks to know if the CR station orients all relevant stakeholders, such as its core staff, volunteers, and members of the Management Committee, to the government's CR policy guidelines. This is to ensure that the station does not commit any violations that would attract legal action. *Please tick all options applicable.*

2.2: This question seeks to encourage CR stations to make a public commitment of their intention to follow inclusive practices in terms of personnel involved. It is ideal that this commitment is made in the local languages for the understanding of the staff and community. *Please tick all options applicable.*

2.3: It is desirable that the CR station have a policy to create a fair and just workplace environment for all its staff and volunteers. *Please tick all options applicable.*

2.4: Inclusion of excluded voices is the means by which community radio stations promote social change. This question, therefore, seeks to gauge whether the CR station has a policy to adequately represent the issues of groups that are historically marginalised. *Please tick all options applicable.*

2.5: This question aims to assess whether the CR station has a content policy that caters to all sections of its community. This is to ensure that the station does not alienate any particular group within the listening area. *Please tick all options applicable.*

2.6: Community radio stations are required to follow the AIR Commercial Code on advertising, option (a), and CR Policy Guidelines restrict advertising on CR stations to local products and services, option (b). Stations, however, may choose to go beyond it to formulate its advertising policy that may limit the kind of advertising they will accept. Option (c) is indicative of the additional limitation that the station may impose upon itself, based on its own ideology and principles.

2.7: This question seeks to examine if the CR station has any specific codes of conduct for various groups involved in the functioning of the station. This ensures that everyone behaves in a manner that makes it possible to have a comfortable and amicable work environment. *Please tick all options applicable.*

2.8: This question reflects one of the principles of community radio that a station must constantly strive to widen its circle of expertise beyond its staff. Building capacities of more and more community members ensures that the running of the radio station does not become the domain of only the trained staff.

2.9: It is important that the CR station not only formulates policies, but also makes various stakeholders aware of them. Awareness among all relevant actors, besides ensuring compliance, could also help avoid unreasonable expectations being placed on the station, resulting in potential conflicts. *Please tick all options applicable.*

2.10: This question reviews the methods used by the CR station to make various stakeholders aware of its policies. The more methods used to reach out, the better. *Please tick all options applicable.*

Section III – Volunteers

Volunteers have always been an indispensable part of the community radio sector worldwide. In line with the participatory nature of the medium and the modest financial means of most stations, recruiting volunteers from the community seems to be the best option.

For this parameter, we define the term ‘volunteers’ as people who contribute to the CR station, but are *not* on the station’s payrolls.

This section of the toolkit allows CR stations to review their approach to volunteers – recruitment, orientation, incentives provided, and responsibilities assigned. The idea is to have a cadre of volunteers working for the station on a regular basis, keep them motivated through material and non-material incentives, and build a sustained relationship between the station and the community.

3.1: The first question is about the percentage of volunteers against the total number of people working at the CR station. The entire pool of people involved for the various activities for all programmes must be taken into consideration.

For example, a certain CR station has a total number of 20 people involved in the various activities of the CR station out of which five are volunteers, then the percentage of volunteers would be:

$5/20 \times 100 = 25\%$ <p><i>Option (b) is the appropriate answer.</i></p>
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The ideal long-term goal for this question is to increase the percentage of volunteers.

3.2: A CR station needs to think of a variety of ways in which it can attract volunteers. The list given is indicative and the station can add any other method to the last option. The goal for the CR station would be to maximise the number of ways to attract volunteers, as this would attract a larger number of people willing to contribute to the station’s working. *Please tick all options applicable.*

3.3: This question seeks to find out if the CR station has a policy to pro-actively attract volunteers, especially from disadvantaged sections of the community.

‘Marginalised groups’ here include dalits and tribals; ‘minority groups’ here include religious, linguistic, ethnic, and sexual minorities as well as people with disabilities.

Please tick all options applicable.

3.4: Considering the constant turn-over of volunteers at any CR station, it is essential that every new batch of volunteers is oriented to the station's policies and programming through systematic workshops, among other things.

'Peer-to-peer learning' or mentoring refers to the freshers learning from senior station staff or more experienced volunteers.

Where literacy is not an obstacle, an 'orientation package' could involve a simple set of written guidelines on station policies, programming, and station set-up and technology.

Please tick all options applicable.

3.5: This question examines the various ways in which a CR station compensates its volunteers. Although, in principle, an ideal community radio station may be one where volunteers are willing to work for it with no expectation of compensation, it may not be realistic under certain conditions. The options listed are in a gradation from no compensation to payment of a fixed honorarium for services rendered.
Please tick all options applicable.

3.6: This question seeks to ascertain the range of tasks assigned to volunteers by a CR station. The goal for the CR station would be to make judicious use of volunteers who perform the full range of tasks at a CR station. This could also help reduce the station's dependence on the number of employees on its payroll. *Please tick all options applicable.*

3.7: The purpose of this question is to look at how a CR station manages its volunteers. While recruiting and orienting a cadre of volunteers is important, it is critical that the station optimizes their contributions to the station.

Option (e) suggests that volunteers could be assigned to particular teams at the station, such as a programming group or a narrowcasting group.

Option (f) assumes that each of the teams at the station have specific duty charts, including for volunteers.

Please tick all options applicable.

Section IV – Technology: Access and Management

Demystifying technology and providing access to the poor and marginalised are key factors in running a truly participatory community radio station. Giving space to voices of the marginalised should also involve their using the technology actively. Over-dependence on external experts located at a distance can hamper the day-to-day functioning of the radio station and undermine its efficiency. It is important, therefore, that the station becomes as self-reliant as possible by building technical capacities of its own staff and volunteers.

4.1: This question seeks to find out who is allowed to handle the equipment at the CR station. The goal for the CR station would be to move towards a position where women and members from marginalised groups are also provided opportunities to deal with equipment. *Please tick all options applicable.*

4.2: Periodic training is necessary if the staff of a CR station must become confident of managing technology on their own. The goal for the CR station would be to move towards peer-to-peer learning as it would be a more holistic and cost-effective approach.

‘Peer-to-peer learning’ here indicates staff members training each other or learning from personnel at another CR station.

‘Off-site training’ could be in the form of training sessions conducted by an external agency outside the station (e.g. CEMCA, UNICEF, UNESCO, MIB).

‘On-site training’ involves professionals (e.g. BECIL, Nomad, Maraa, Ideosync) coming to the station to train staff.

Please tick all options applicable.

4.3: This question seeks to examine the frequency of technical training workshops for staff and community members. While this is dependent on availability of resources, it is suggested that at least two such workshops in a year may be necessary to keep alive the enthusiasm of the staff and to enhance their expertise.

4.4: A community radio station that has invested in building technical capacities of its staff and volunteers should be able to move towards a position where they also choose the technology to be used, rather than use the technology that is always chosen for them. While professional opinions on the available technology options

may be necessary, the station may want to reflect on whether the actual users are involved in the decision-making.

The goal for the CR station would be to give importance to inputs from its staff and volunteers while making the choices. Their experiences may enable the CR station to acquire equipment, which is not only better suited, but also more user-friendly.

4.5: This question refers to routine maintenance of equipment at the CR station. The ideal for the station is to have internal staff that can completely take care of the maintenance requirements. However, they may call upon professional services whenever more complex problems arise.

4.6: This question seeks to find out the degree of self-sufficiency of a CR station in dealing with any repairs to equipment after the warranty period has ended. While managing locally for all possible repairs is ideal, it is acknowledged that professional support may become necessary from time to time.

4.7: This question examines the kind of support documents that are in place at a CR station to help users handle technical equipment. The goal for the CR station would be to develop user guides, preferably in local languages, which are simpler to use than the user manuals/guides provided by manufacturers. The station staff could document their experiences with the equipment and provide situation-based scenarios to guide other users.

4.8: Natural disasters and other accidents at the CR station may cause serious damage and result in financial liabilities. This could, in turn, lead to disruption of services at the station. Therefore, insuring all essential equipment is recommended. *Please tick all options applicable.*

Section V – On-Air Standards of Broadcasting

The national CR policy guidelines issued by the Ministry of Information & Broadcasting mandates a CR station to follow AIR's general Broadcast Code as well as the AIR Commercial Code. This parameter calls on CR stations to not only review their compliance to these stipulated codes, but also examines whether they have in place anything beyond, based on the broader community radio philosophy or on the vision of the parent NGO/CR station.

It would be ideal if a CR station moves towards evolving a set of on-air standards that incorporate key principles of community radio and local sensitivities. This may be over and above the national CR policy.

5.1: This question seeks to know if the CR station's programmes follow the minimal required standards as stipulated in the government's policy guidelines or has a code in place that incorporates the official policy and goes beyond. *Please tick all options applicable.*

5.2: This question aims to find out how a CR station ensures that its staff is familiar with all the relevant codes for programming. The goal of the station is to not only make the staff aware of these codes, but also to maximise the ways in which it can be done so as to enable the staff internalise these codes. *Please tick all options applicable.*

5.3: While orientations and training sessions may help the staff to internalise the various codes, it is imperative that compliance of all concerned to codes is ensured. Non-compliance may even leave the station vulnerable to legal action. It is important that a CR station takes all possible measures to ensure that the codes are not violated. *Please tick all options applicable.*

5.4: This question tries to examine what actions a CR station takes when violations occur in spite of taking all precautions. Punitive measures must always be proportionate to the scale and frequency of the violation committed. Stations must have in place a range of responses, including apologising to any offended sections on air. They must move towards instituting preventive steps such as holding periodic sensitisation workshops. *Please tick all options applicable.*

Section VI – Governance

Governance refers to the decision-making structures and processes at a CR station. It is expected that these be of a participatory character and incorporate principles of transparency and accountability. Representation of different sections of the community, especially the marginalised, in management structures is a precursor to striving for representation in programming. Involvement in decision-making processes would be empowering for those historically excluded. This section of the toolkit allows CR stations to review their performance on the parameter of participatory governance.

6.1: This question explores the various ways in which a CR station makes policy decisions. The ideal situation is for the station to have a formal decision-making body, which is fairly representative of the community it seeks to serve. Informal consultations with listener groups and staff members, while desirable, cannot substitute for a formal mechanism. *Please tick all options applicable.*

6.2: This question seeks to find out if a CR station has a Community Radio Management Committee, which can be defined as a representative decision-making body to advise the station and formulate various policies.

6.3: This question seeks to ascertain the frequency with which the CR Management Committee meets. As community radio stations have to respond to a variety of challenges that are dynamic and fluid, it may be necessary for the Management Committee to meet as frequently as possible. Ideally, the CR Management Committee that meets at least once in three months may be better suited to respond to emerging challenges.

6.4. Since the CR Management Committee performs an advisory role, it sits in decision on a wide range of tasks that affect the functioning of the CR station. In addition to this, liaising with local authorities and getting involved with advocacy can help build the image of the CR station. *Please tick all options applicable.*

6.5. It is important that the CR Management Committee is constituted in a representative manner to include historically excluded sections of the community. The diversity of the community ensures that the perspectives and interests of various groups are considered in the decision-making process. *Please tick all options applicable.*

6.6: This question suggests that a robust policy to select its employees is in the interest of the CR station. This process should ideally not be something that is imposed by the parent organisation. The goal for the CR station would be to make the selection process as transparent and participatory as possible. Whatever the means, the idea is to choose the right person for the right task. *Please tick all options applicable.*

6.7: This question is premised on the idea that frequent interactions with listeners will enable the station and the Management Committee to make decisions in tune with ground realities.

6.8: Successful CR stations always tend to keep their doors open for members of the community to visit as and when they desire. If a CR station is open to community visits and permits the station to develop into a hub of community activity, people are likely to build a bond with the station. Often, matching a face with a voice helps people identify with the station. This can be done in a variety of creative ways. *Please tick all options applicable.*

6.9: It is important that the CR station informs the community about its participatory governance structure. Community members need to know that they are welcome to participate in the governance of the station and that their inputs are valued by the station. The ideal for the CR station would be to use all possible ways to ensure that the information reaches the widest possible audience from the community. *Please tick all options applicable.*

Section VII – Feedback and Grievances

A CR station is typically driven by audience interests and concerns. It is essential, therefore, that CR stations have a system in place for documenting, processing, and responding to listener feedback and grievances.

For the purpose of this toolkit, ‘grievances’ are being defined as negative feedback or complaints from the listening community of a CR station. ‘Feedback’ is seen, more generally, as audience responses to programming, including suggestions for changes, improvements, or new initiatives.

7.1: This question asks the CR station to list all the methods through which its listeners can provide feedback to the station.

‘Face to face meetings’ could include feedback given during personal visits, narrowcasting sessions, field/studio recording sessions, etc.

‘Social networking sites’ means the use of platforms such as Facebook, Twitter, Google+, StumbleUpon, Youtube etc.

The goal for the CR station would be to maximise the channels through which feedback is received, making the listening experience more interactive and building a more active listenership.

Please tick all options applicable.

7.2: It is important for a CR station to have evolved a system for processing and analysing feedback received from its listeners. The goal for the CR station would be to not only collect the feedback and analyse it, but also to act (when deemed necessary) upon the suggestions made.

‘Collate and analyse’ could involve counting the number, categorising them by type of feedback, socio-economic profile, geographical location, etc.

Some kinds of feedback may have to be discussed with the parent organisation option (d) because of their link to additional resources or the possibility of a changed strategy.

It is standard practice in radio stations worldwide to broadcast some representative feedback from the audience option (e). It lets listeners know that their feedback is valued.

Please tick all options applicable.

7.3: This question asks the CR station to list all the methods through which its listeners can register their grievances with the station.

'Face to face meetings' could include grievances conveyed during personal visits, narrowcasting sessions, field/studio recording sessions, etc.

The grievances could be related to content, quality of transmission, representation of issues, appropriateness of time-slots, conduct of radio station staff, etc.

The goal for the CR station would be to maximise the channels through which listeners can convey their grievances to the station, thereby making the station open to multiple perspectives.

Please tick all options applicable.

7.4: As with the general feedback, it is important for the CR station to have evolved a system for processing and responding to grievances of the listening community.

'Collate and analyse' could involve counting the number, categorising them by type of feedback, socio-economic profile, geographical location, etc.

A dissatisfied or unhappy listener can have a potentially detrimental effect on a community radio station's relationship with its community. The goal for the CR station would be to not only record the grievances, but also to act (when deemed necessary) upon those grievances. While some may require immediate action by the station manager, others may call for greater deliberation at various levels. *Please tick all options applicable.*

7.5: The last question in this section calls upon the CR station to recall specific instances of any changes made to content, transmission or scheduling because of audience feedback and grievances. Please mention the specific instances when such changes have been made within the last six months. This can serve as an indicator of how pro-active the station has been in responding to listener inputs.

Section VIII – Content-Sharing and Networking

The concept of content-sharing for community radio stations could be viewed primarily as a strategy for building solidarities among the stations. From another perspective, it could be termed a strategy for networking. Practically, a CR station can use this method to obtain additional content, keeping in mind the difficulty of having to generate 100% original content for broadcast. Sharing programmes also allows listeners the opportunity to connect with information related to similarly-placed communities in another geographical location or to enjoy cultural outputs of another community. At a broader level, a community radio station committed to giving space to people’s voices in order to bring about desirable social change in their community, may benefit from establishing linkages with wider social movements that are engaged in securing people’s rights.

8.1: This question looks at what kind of content a CR station shares with other CR stations. A station can share not only finished programmes, but also programme ideas and scripts. Stations could work together on issues of common concern (e.g. food security, MGNREGA) by sharing ideas and scripts on the subject, allowing individual stations to make locally relevant adaptations. *Please tick all options applicable.*

8.2: This question aims to find out what percentage of a CR station’s broadcast content is from third party sources, such as UNICEF, UNESCO, Deutsche Welle, Sesame Street, etc. This *excludes* content sourced from other community radio stations. While stations may use content from third party sources to maximise air time, the ideal is for stations not to depend excessively on them. In any case, the CR policy guidelines of MIB mandates that at least 50% of content must be locally produced.

For this question, calculate the percentage of content from third party sources against the total number of hours broadcast during the period under review (say, last one year).

For example, if a CR station broadcasts for eight hours a day, 365 days in a year, of which about one hour a day is content sourced from third parties.

Step 1: Total no. of broadcast hours: $365 \times 8 = 2920$ hours
Step 2: Hours of third-party content: $365 \times 1 = 365$ hours
Step 3: Percentage of third-party content = $365/2920 \times 100 = 12.5\%$.
Tick option (d).

8.3: This question tries to ascertain the various ways in which a CR station protects the rights of local artistes when content is shared with other CR stations. It is the responsibility of the station to ensure that stations with which they are sharing local cultural content is not benefiting from its re-broadcast commercially, without a share being passed on to the original talent. Even without a commercial angle, it is advisable for a CR station to obtain the informed consent of the artistes concerned, that the content is being shared with other stations. *Please tick all options applicable.*

8.4: CR stations could share a full range of things, apart from content, with other CR stations as it would enable the creation of a peer-to-peer network of interdependence. In the long term, this kind of sharing could also enable newly set up CR stations to learn from the more established ones and build their own capacities.

Sharing 'commercial air time' here refers to any arrangements stations in a particular region could make among themselves to offer a combined package of listeners to potential advertisers.

Sharing 'capacities' would mean imparting training in different aspects of radio production and management, including technical skills and management practices.

Please tick all options applicable.

8.5: This question seeks to find out if the CR station is part of any national and international networks. While being a part of some of these networks enables the station to have a voice in policy advocacy, other associations may make it possible for the station to access training opportunities and share content and experiences with others. The ideal is for the CR station to be a part of as many networks as possible. *Please tick all options applicable.*

8.6: CR stations and/or their parent organisations may ally themselves with larger social movements that strive to secure people's rights and entitlements. The question offers a list that is only indicative, not exhaustive. It is extremely valuable for community radio stations working, especially with deprived communities, to make these linkages so that they can offer programming that is directly relevant to their listeners and promote equity and social justice. *Please tick all options applicable.*

Section IX – Revenue Generation and Financial Accountability

Community radio stations are expected to be ‘not-for-profit’ entities. The idea here is that community radio is a non-commercial venture, not that it needs to be a loss-making enterprise. Parent organisations and external funding agencies gradually start expecting the station to explore opportunities for generating revenues that would at least meet the operational costs. Where there is external funding involved, the key principle is to ensure that there is diversity in funding sources and that the station is not over-dependent on a single source. It is important that the station makes the community a ‘shareholder’ and holds itself accountable to it. The station’s policies and procedures must, therefore, incorporate principles of transparency and accountability.

9.1: This question asks the CR station to enumerate all its sources of revenue and mention what percentage of the total support comes from each of these sources. The question expects one to give percentages for every revenue stream that a station taps into against the entire revenue generated.

‘Programme-based grants’ include funds received from various agencies for broadcast of specific programmes (e.g. UNICEF’s *Meena ki Duniya* or Sesame Street’s *Gali Gali Sim Sim*).

‘Income from special projects’ would be when a station receives income from production and broadcast of particular programmes (e.g. Tourism department funding for a heritage series).

‘Membership fee’ includes a fixed amount charged periodically by the station for individuals who wish to be associated with the station as its supporters.

‘Community contributions’ are more sporadic and voluntary, either in cash or kind.

‘Station merchandise’ typically includes such things as caps, T-Shirts, coffee mugs, pens, key chains, badges, calendars, etc. However, stations could also think of other products that are locally produced and better reflect local artisanship.

9.2: The CR policy guidelines restrict advertising on a community radio station to a maximum of five minutes per hour of broadcast. The average advertising time per hour of broadcast can be calculated as follows:

Step 1: Use the log sheets/ GRINS software to obtain the total number of minutes of advertising in the given review period (say, one year).

Step 2: Calculate the total number of hours of on-air time for the CR station in the review period.

Step 3: Calculate the average.

For example, a certain CR station broadcasts for five hours a day 365 days in a year and has advertised for a total of 6,388 minutes in the same year, then:

Step 1: Total number of advertising minutes: 6,388 minutes (from log sheet/GRINS)
Step 2: Total on-air time (in hours): 365x5 (no. of days x no .of hours) = 1825 hours
*Step 3: Advertising minutes/ total number of hours i.e. 6388 min/1825 hrs = **3.5 minutes / hour.***
Please tick option (e) (3-3.59 min).

9.3: While it is desirable that the station's revenue generation is tied to its core activity, a CR station could explore supplementary sources of revenue by offering certain services that are of use to the community.

'Training' here refers to offering crash courses in things such as basics of computer use, internet browsing, photography, etc.

The station should, however, ensure that the search for these additional sources do not distract it from its primary function of delivering a good quality community radio service to its listeners.

Please tick all options applicable.

9.4: The ideal way for a CR station to sustain itself is to have a financial model that is based largely on community contributions. This will ensure that the community develops a sense of ownership over the station. *Please tick all options applicable.*

9.5: This question relates to transparency and accountability to the community. While it is customary to prepare annual audited accounts, it is suggested that the CR station could even share a simple statement of accounts twice a year with the community.

9.6: This question seeks to find out the methods used by the CR station to share its financial reports with the community. The goal for the CR station would be to

maximise the possible ways and give the community access to financial accounts on a regular basis. *Please tick all options applicable.*

9.7: Revenue generation does not depend only on the station's marketing abilities and mobilisation of advertising. It could be related to many other factors such as transmission and programming quality, and community participation. External networking activities would throw open opportunities to tap newer funding sources. This question asks the CR station to reflect on what possible options it would like to explore to improve revenues.

'Maximise current sources of revenue' means the extent to which existing sources of revenue can be optimally used. For example, if a station is able to raise two minutes of advertising, efforts could be made to reach the maximum limit of five minutes.

'Diversifying sources of revenue' means adding newer sources of revenue.

Please tick all options applicable.

Community Radio Continuous Improvement Toolkit (CRCIT)

I - Content Generation and Programming

1.1 What percentage of people involved in programming at the CR station are from the community (other than staff)?

Function	Percentage of participation				
	75 % & above (Substantial)	50 – 74 % (Good)	30 -49 % (Moderate)	10 – 29% (Little)	0 – 9 % (No Participation)
Programme Planning					
Programme Production					
Programme Participation					
Programme Post production					

1.2 What percentage of people involved in programming at the CR station are from marginalised groups (e.g. SC/ST/minorities)?

Function	Percentage of participation				
	75 % & above (Substantial)	50 – 74 % (Good)	30 -49 % (Moderate)	10 – 29 % (Little)	0 – 9 % (No Participation)
Programme Planning					
Programme Production					
Programme Participation					
Programme Post production					

1.3 What percentage of people involved in programming at the CR station are women?

Function	Percentage of participation				
	75 % & above (Substantial)	50 – 74 % (Good)	30 -49 % (Moderate)	10 – 29 % (Little)	0 – 9 % (No Participation)
Programme Planning					
Programme Production					
Programme Participation					
Programme Post production					

1.4 What percentage of the entertainment - based programmes on the CR station promotes local talent/artistes?

- a. 0-25 per cent
- b. 26–50 per cent
- c. 51-75 per cent
- d. 76–100 per cent

1.5 What percentage of the information - based programmes on the CR station includes people from the community as experts?

- a. 0-25 per cent
- b. 26–50 per cent
- c. 51-75 per cent
- d. 76–100 per cent

1.6 What are the different programme formats in which the CR station broadcasts?

(Please tick all that are applicable)

- a. Information updates/News
- b. Film music
- c. Folk – music
- d. Talk
- e. Interview
- f. Discussion
- g. Story telling
- h. Drama
- i. Documentary
- j. Live shows
- k. Any others, please specify _____

1.7 For how long has the CR maintained an archive of all its programmes?

- a. For the last 3 months (as stipulated by the national CR policy)
- b. For the last 6 months
- c. For the last year
- d. For the last 2 years
- e. Right since inception

- 1.8 How often does the CR station conduct capacity building in programme development?
- a. Does not conduct
 - b. Conducts workshops when necessary
 - c. Once a year
 - d. Once in 6 months

I - Content Generation and Programming

Notes	Goal Posts

I - Content Generation and Programming

Notes	Goal Posts

II – Policies and Guidelines

2.1 The CR station provides orientation on national CR policy to :

(Please tick all that are applicable)

- a. No orientation
- b. Staff
- c. Volunteers
- d. Members of CR Management Committee
- e. Any others, please specify _____

2.2 Does the CR station have a stated policy (in the local language) that addresses inclusion of :

(Please tick all that are applicable)

- a. Gender
- b. Minorities
- c. Marginalised groups
- d. Any others, please specify _____

2.3 The CR station's stated policy includes:

(Please tick all that are applicable)

- a. Code of conduct for staff and volunteers
- b. Provisions for minimum wages
- c. Policy against sexual harassment
- d. Policy for grievance redressal
- e. Any others, please specify _____

2.4 Does the CR station have a *programming* policy to ensure representation of issues related to all sections of the community?

(Please tick all that are applicable)

- a. No policy in place
- b. A broad policy for adequate representation of all sections
- c. Specific policy on women
- d. Specific policy on marginalised groups
- e. Specific policy on minority groups
- f. Specific policy on youth and children
- g. Specific policy on physically and mentally challenged
- h. Any others , please specify _____

2.5 Does the CR station have a *programming* policy to ensure a wide variety of content catering to all the sections of the community?
(Please tick all that are applicable)

- a. No policy in place
- b. A broad policy on programming/content for all sections
- c. Specific policy on programming/content for women
- d. Specific policy on programming/content for marginalised groups
- e. Specific policy on programming/content for minorities
- f. Specific policy on programming/content for youth and children
- g. Specific policy on programming/content for physically and mentally challenged
- h. Any other, please specify _____

2.6 What kind of policy is in place if any, regarding the kind of advertisements the CR station accepts?

- a. Only follow AIR commercial code
- b. Advertising limited to local products and services only
- c. No acceptance of advertising from MNCs
- d. Any others, please specify _____

2.7 Does the CR station have a code of conduct in place?
(Please tick all that are applicable)

- a. No code of conduct
- b. A general code of conduct for the CR station (e.g. No smoking etc.)
- c. Code of conduct for staff
- d. Code of conduct for volunteers
- e. Code of conduct for talent
- f. Code of conduct for community participants
- g. Code of conduct for visitors
- h. Any others, please specify _____

2.8 Does the CR station have in place a policy for conducting regular capacity building for the community?

- a. Yes
- b. No

2.9 The CR station creates awareness about its internal policies among :
(Please tick all that are applicable)

- a. No such initiative
- b. Staff
- c. Volunteers
- d. Members of CR Management Committee
- e. Funding Agencies
- f. Community Members
- g. Any others, please specify _____

2.10 How does the CR station publicise its policies/code of conduct to its staff and the community?
(Please tick all that are applicable)

- a. Through orientation sessions
- b. Through workshops
- c. Through charts and displays in the CR station
- d. During narrowcasting
- e. During open house sessions
- f. During social audit meetings
- g. Through broadcasts on the station
- h. Through its website
- i. Any others, please specify _____

II - Policies and Procedures

Notes	Goal Posts

II - Policies and Procedures

Notes	Goal Posts

III–Volunteers

3.1 What percentage of people involved with the CR station are volunteers?

- a. 0 – 9 %
- b. 10 - 29 %
- c. 30 -49 %
- d. 50 – 74 %
- e. 75 % & above

3.2 What does the CR station do to recruit/attract volunteers?

(Please tick all that are applicable)

- a. Does nothing
- b. Broadcasts announcements on the CR station
- c. Conduct capacity building workshops
- d. Conduct open houses
- e. Hold periodic meetings with the community
- f. Insert announcements in other local media
- g. Make announcements on the website
- h. Any others, please specify _____

3.3 The CR station has a pro-active policy to attract volunteers from:

(Please tick all that are applicable)

- a. Not applicable
- b. Community in general
- c. Marginalised groups
- d. Women
- e. Minority groups
- f. Any others, please specify _____

3.4 What does the CR station do to orient its volunteers into the programme?

(Please tick all that are applicable)

- a. Does nothing
- b. Peer- to -peer learning(mentoring)
- c. Organise orientation workshops
- d. Have in place an orientation toolkit/package
- e. Any others, please specify _____

3.5 In what way does the CR station compensate the volunteers for their services?

(Please tick all that are applicable)

- a. No compensation
- b. Take care of local travel
- c. Take care of food/snacks
- d. Free training in radio production
- e. Free training in computers
- f. Payment in kind
- g. Discounts in local shops
- h. Distribute radio souvenirs
- i. Payment of fixed honorarium
- j. Any others, please specify _____

3.6 What are the tasks that the volunteers in the CR station typically carry out?

(Please tick all that are applicable)

- a. Not applicable
- b. Mobilise community in their own and neighbouring villages
- c. Produce content in their own and neighbouring villages
- d. Programme planning
- e. Programme recording/production/scriptwriting
- f. Programme post-production
- g. Transmission of programmes
- h. Maintenance of equipment/studio
- i. Collecting local ads
- j. Help organise outside events for the CR station
- k. Train other volunteers
- l. Administrative work for the CR station
- m. Any others, Please specify _____

3.7 What procedures does the CR station have in place to manage the volunteers?

(Please tick all that are applicable)

- a. No procedures
- b. On the spot assignment of duties
- c. Listing of volunteers according to skillsets
- d. Meetings to decide tasks
- e. Assignment to specific teams within CR station
- f. Team specific duty charts

III – Volunteers

Notes	Goal Posts

III – Volunteers

Notes	Goal Posts

IV – Technology: Access and Management

4.1 The CR station provides opportunities for handling equipment to:

(Please tick all that are applicable)

- a. Only professionally trained personnel
- b. Only men
- c. Only women
- d. Both men & women
- e. Members from marginalised groups

4.2 What kind of on-going technical training does the CR station provide its staff?

(Please tick all that are applicable)

- a. Staff learn on the job
- b. Off-site training for staff
- c. On-site training by professionals
- d. Peer- to -peer learning

4.3 How frequently does the station conduct technical training workshops for members of the staff and the community?

- a. Doesn't conduct
- b. Conducts as and when necessary
- c. Once every year
- d. Once every 6 months

4.4 How are the choices for technology upgradation/replacement made at the CR station?

- a. Made by the parent NGO/funding agency
- b. By the CR station Management Committee (CRMC)
- c. By station manager in consultation with technical experts
- d. By station staff in consultation with technical experts

4.5 The technical maintenance at the CR station is handled by:

- a. Only professionals hired for the purpose
- b. Partly professional partly community members
- c. Handled entirely by members of the community

4.6 How does the CR station manage repairs for equipment beyond the warranty period?

- a. Depend on outside professional services for all possible repairs
- b. Manage with local expertise for minor repairs and professionals for major repairs
- c. Manage locally for all possible repairs

4.7 Does the CR station have manuals/guidelines for the use and maintenance of technical equipment?

- a. No written guidelines for equipment use and maintenance
- b. Depend on user manuals provided by manufacturers
- c. Self-generated guidelines/manuals developed by the CR station in local language

4.8 Which among the following equipment has the CR station insured to prevent it from unforeseen losses?

(Please tick all that are applicable)

- a. No insurance of any equipment
- b. Transmitter
- c. Tower and antenna
- d. Studio equipment
- e. Field equipment (recorders, microphones, portable mixers etc.)
- f. Any others, please specify _____

IV – Technology: Access and Management

Notes	Goal Posts

IV – Technology: Access and Management

Notes	Goal Posts

V – On - Air Standards of Broadcast

5.1 The programmes broadcast on the CR station follow:

(Please tick all that are applicable)

- a. AIR broadcast code
- b. Guidelines set by parent organisation/NGO
- c. Policy devised by the CR station (over and above the AIR broadcast code)

5.2 How does the CR station ensure that the station staff is familiar with the AIR broadcast code and station programming policies?

(Please tick all that are applicable)

- a. Staff learns on the job
- b. Through orientation workshops
- c. Through written guidelines displayed at the station
- d. Through its website
- e. Any others, please specify _____

5.3 How does the CR station ensure compliance to the AIR broadcast code and station programming policies?

(Please tick all that are applicable)

- a. No fixed compliance method in place
- b. Random review of programmes periodically
- c. The station manager/staff member listens to the programmes when aired
- d. The station manager/staff member listens and pre-screens programmes
- e. Any others, please specify _____

5.4 What does a CR station do when there are violations of the programming codes/policy?

(Please tick all that are applicable)

- a. Broadcasts regrets to any offended sections of the listening community
- b. Holds staff meetings to discuss ways of ensuring compliance
- c. Issues warning to staff members involved
- d. Holds periodic sensitisation sessions
- e. Any others, please specify _____

V – On - Air Standards of Broadcast

Notes	Goal Posts

V – On - Air Standards of Broadcast

Notes	Goal Posts

VI – Governance

6.1 How are the policy decisions made for the CR station?

(Please tick all that are applicable)

- a. Parent organisation/NGO decides
- b. Through informal discussions among staff members
- c. Through formal consultations with community members (e.g. listener groups, SHGs, other collectives)
- d. Through a body constituted for the station(e.g. management committee, advisory council)

6.2 Does the CR station have a management committee?

- a. Yes
- b. No

6.3 How often does the CR Management Committee meet?

- a. Not applicable
- b. No particular periodicity
- c. Once a year
- d. Half – yearly
- e. Once in 3 months
- f. Once a month

6.4 What decisions does the CR Management Committee make :

(Please tick all that are applicable)

- a. Not applicable
- b. Make/ review station policy
- c. Approve financial plans
- d. Advise on HR matters
- e. Advise on programming
- f. Advise and approve technology options
- g. Liaise with local administration
- h. Foster networking
- i. Play advocacy role on national CR Policy
- j. Any others, please specify _____

6.5 The CR Management Committee has representation from:

(Please tick all that are applicable)

- a. Not applicable
- b. Women
- c. Minority groups
- d. Marginalised groups(e.g.SC/ST)
- e. Youth
- f. Elderly
- g. Disabled
- h. Sexual Minorities(gay, lesbian and transgender groups)
- i. Any others, please specify _____

6.6 How does the CR station select its employees?

(Please tick all that are applicable)

- a. Appointments made by parent organisation/NGO
- b. On recommendations from CR Management Committee
- c. Selected by the station from those who show interest
- d. Selected by the station from among volunteers
- e. Nominations from groups within the community
- f. Any others, please specify _____

6.7 How often does the CR station/ CR Management Committee interact with listeners

(e.g. listener groups, SHGs, other collectives)?

- a. No organised interactions
- b. Once a year
- c. Once in 6 months
- d. Once in 3 months

6.8 In what ways does the station encourage visits from community members?

(Please tick all that are applicable)

- a. It does not have a policy to encourage such visits
- b. Through random visits
- c. Through periodic open houses
- d. Through organised visits by people of different villages or sections of the community
- e. Through periodic meetings
- f. Through special events (e.g. Health camp)
- g. Any others, please specify _____

6.9 How does a CR station inform the community about the station's governance processes?

(Please tick all that are applicable)

- a. Through meetings with the community
- b. Through charts and displays in the CR station
- c. During narrowcasting sessions
- d. During open house visits
- e. During social audits
- f. Through announcements on the CR station
- g. Through announcements in other local media
- h. Any others, please specify _____

VI – Governance

Notes	Goal Posts

VI – Governance

Notes	Goal Posts

VII – Feedback and Grievances

7.1 Through what mechanisms can listeners provide feedback to the CR station?

(Please tick all that are applicable)

- a. Letters
- b. Phone calls
- c. SMSes
- d. E-mails
- e. Social networking websites
- f. Face - to - face meetings
- g. Suggestion boxes
- h. Any others, please specify _____

7.2 What procedures does the CR station have in place to process listeners' feedback?

(Please tick all that are applicable)

- a. No procedures in place
- b. Collate & analyse feedback
- c. Consider the suggestions in periodic staff meetings for action
- d. Deliberate with parent organisation for action
- e. Broadcast feedback periodically
- f. Any others, please specify _____

7.3 Through what mechanisms can listeners register their *grievances* against the CR station?

(Please tick all that are applicable)

- a. Letters
- b. Phone calls
- c. SMSes
- d. E-mails
- e. Social networking websites
- f. Face - to - face meetings
- g. Complaint boxes
- h. Any others, please specify _____

7.4 What procedures does the CR station have in place to process listeners' grievances?
(Please tick all that are applicable)

- a. No procedures in place
- b. Collate & analyse grievances
- c. Decisions to redress grievances made by station manager
- d. Consider the grievances in periodic staff meetings for action
- e. Deliberate with parent organisation for action
- f. Broadcast grievances periodically
- g. Any others, please specify _____

7.5 What changes (if any) has the CR station made to its programming and /or transmission in the last six months based on listeners' feedback /grievances? Please recall specific instances.

VII – Feedback and Grievances

Notes	Goal Posts

VII – Feedback and Grievances

Notes	Goal Posts

VIII – Content-sharing and Networking

8.1 Which of the following content-sharing options does the CR station exercise?

(Please tick all that are applicable)

- a. No content - sharing
- b. Sharing of programme ideas
- c. Sharing of scripts
- d. Sharing of programmes
- e. Any others, please specify _____

8.2 What percentage of content broadcast by the CR station is from third party sources? (e.g. UNICEF, UNESCO, BBC World Service Trust, Deutsche Welle, Sesame Street etc.)

- a. about 50 percent
- b. between 35 – 50 percent
- c. between 20 – 35 percent
- d. less than 20 percent
- e. none

8.3 What does the CR station do to protect the rights of local artistes while sharing content with other CR stations?

(Please tick all that are applicable)

- a. No policy in place
- b. Seek informed consent from the artistes concerned
- c. Ensure on-air credits/acknowledgements
- d. Ensure monetary benefits to artistes if CR station is gaining commercially from its broadcast
- e. Any others, please specify _____

8.4 What does the CR station share with other CR stations?

(Please tick all that are applicable)

- a. Doesn't share anything
- b. Content
- c. Programme Ideas/Scripts
- d. Commercial air time
- e. Capacities
- f. Experiences/Knowledge
- g. Any others, please specify _____

8.5 What national/ international associations/ networks (online and offline) is the CR station part of?
(Please tick all that are applicable)

- a. Community Radio Forum of India
- b. Community Radio Association of India
- c. AMARC
- d. Ek Duniya Anek Awaz
- e. Manch
- f. Regional networks(if any, please specify) _____
- g. Any others, please specify _____

8.6 Does the CR station network with social movements/organisations advocating for people's rights in areas such as:
(Please tick all that are applicable)

- a. No linkages
- b. RTI
- c. Food security
- d. Environment
- e. Forest & Tribal rights
- f. Women's rights
- g. Dalit rights
- h. Right to Education
- i. Right to Employment
- j. Any others, please specify _____

VIII – Content-sharing and Networking

Notes	Goal Posts

VIII – Content-sharing and Networking

Notes	Goal Posts

IX - Revenue Generation and Financial Accountability

9.1 What are the CR station's sources of revenue?

Sources	Percentage of total support
Funding by Multilateral agencies	
Parent organisation	
Advertising (government)	
Sponsorship (government)	
Advertising (commercial)	
Programme-based grants	
Income from special projects	
Funds from MIB scheme	
Selling station merchandise	
Membership fee	
Community contributions	
Other sources, please specify 1. 2. 3.	

9.2 On an average for the period under review, how many minutes *per hour* of advertising was the CR station able to procure?

- a. No advertising
- b. 0.01 – 0.59 minutes
- c. 1.00 – 1.59 minutes
- d. 2.00 – 2.59 minutes
- e. 3.00 – 3.59 minutes
- f. 4.00 – 5.00 minutes

9.3 Which of these *supplementary sources* of revenue has the CR station tapped into:

(Please tick all that are applicable)

- a. Studio rental
- b. Equipment rental
- c. Photocopying
- d. Internet Use
- e. Training
- f. Any others, please specify _____

9.4 In what ways does the CR station raise funds, if any from the community?

(Please tick all that are applicable)

- a. Membership fee
- b. Donations in cash
- c. Donations in kind
- d. Greetings/announcements
- e. Any others, please specify _____

9.5 How frequently does the CR station present its statement of accounts to the members of the community?

- a. Don't present
- b. Once every year
- c. Once every 6 months

9.6 Through what means does the CR station share its financial reports with the community?

(Please tick all that are applicable)

- a. Not applicable
- b. Display at the CR station
- c. Share them on the website
- d. Make available on demand
- e. Broadcast them periodically

9.7 What would the CR station do to improve on its existing sources of revenue generation?

(Please tick all that are applicable)

- a. Maximise current sources of revenue
- b. Diversify sources of revenue
- c. Optimising transmitter reach to increase audiences
- d. Enhance special interest programming
- e. Improve programme quality
- f. Scale up community participation
- g. Intensify external networking activities
- h. Any others, please specify _____

IX - Revenue Generation and Financial Accountability

Notes	Goal Posts

IX - Revenue Generation and Financial Accountability

Notes	Goal Posts

APPENDIX 1

Development of Community Radio Continuous Improvement Toolkit (CR - CIT)

A Review of literature

By

Vinod Pavarala, Kanchan K. Malik, Vasuki Belavadi, Aditya Deshbandhu

Section I

Introduction

AMARC or the World Association of Community Radio Broadcasters has been serving the community radio movement since 1983. Its goal is to promote the right to communicate, and contribute to the development of community radio worldwide. AMARC's goal is to promote the right to communicate, and contribute to the development of community radio worldwide. Community radio is recognised by AMARC as a unique contribution to media pluralism and an ideal means of fostering freedom of expression, development of culture and identity, and active participation in local life. Some of the characteristics of community radio compiled from AMARC (1994) and UNESCO (Tabing, 2002) documents are summarised below (as cited in Pavarala & Malik, 2007: 18):

Community radio stations:

- serve a recognisable community;
- promote access to media facilities and to training, production and distribution facilities as a primary step towards full democratisation of the communication system;
- offer the opportunity to any member of the community to initiate communication and participate in programme making and evaluation. Encourage local creative talent and foster local traditions;
- use technology appropriate to the economic capability of the people, not that which leads to dependence on external sources;
- are motivated by community well-being, not commercial considerations;
- facilitate full interaction between the producers and receivers of messages;

- are managed and owned by the community members. Community or their representatives have a voice in the financing of radio programme

- promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society;
- are editorially independent of government, commercial and religious institutions and political parties in determining their programme policy;
- provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity; and
- follow management, programming and employment practices which oppose discrimination and which are open and accountable to supporters, staff and volunteers.

The issue of community media and radio has more recently been looked at closely by the Community Media Forum of Europe (CMFE) which also sets similar guidelines regarding the social, cultural and financial activities of community media. It stresses on “building up a platform for continuous dialogue and discussion on how to ensure media pluralism, freedom of expression and access to information.” CMFE’s aims and objectives also entail “strengthening cooperation and giving support to new independent civic media initiatives in transition countries, this being a key condition for democratic participation and development in their societies” (CMFE, <http://www.cmfe.eu/about/aims-and-objectives>).

The European Parliament’s Resolution for September 2007 summarised the essence of community media. The Resolution underlines that “community media are non-profit organisations accountable to the community that they seek to serve” and hence “must inform the community about their actions and decisions, justify them, and be penalised in the event of any misconduct.” It advocates enhanced volunteer activities for media production. It also suggests the need for a code of practice and hopes that the implementation of such a code would “clarify sector status, procedures and role and consequently contribute to sector certainty while also ensuring independence and preventing misconduct” (European Parliament, 2008, <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P6-TA-2008-0456+0+DOC+XML+V0//EN>).

Ingrained in the resolution are those ideas which could be deliberated and adapted to the codes of practices for community radios in India. One of the essential points, for example, is the promotion of ‘intercultural dialogue’ within the community, “combating negative stereotypes and correcting the ideas put forward by the mass media regarding communities within society threatened with exclusion, such as refugees, migrants, Roma and other ethnic and religious minorities” (European Union, 2007: 58).

In the context of training and capacity building, the resolution points out that “community media can play a significant role in training programmes involving external organisations, including universities, and unskilled community members, and act as a valuable hub for work experience” (European Parliament, 2009: 6).

Just as is the case of the community radio station in Solan, Himachal Pradesh, in India, which conducts *sishupanchayats* and media literacy classes in schools for children, the European Resolution also seeks “school-based community outlets to develop a civic attitude among the young, to increase media literacy, as well as to build up a set of skills that could be further used for community media participation” (European Parliament, 2009: 6).

When we look at the history of community radio worldwide we first come across the concept of community radio from the Bolivian miners’ radios in the 1940s and the subsequent expansion of the format to all of Latin America. But, beyond Latin America there was almost no experience of community radio in the developing world. It was not until 1991, that the first community radio project in the developing world, the Tambuli project in the Philippines, came about. Closer home (India), community radio started in Nepal in 1997, following the first democratic revolution. It played a central role in the defence of democracy and human rights in 2005 and since the second democratic revolution in Nepal of May 2006, there has been rapid growth. Similarly in Indonesia community broadcasting emerged after the fall of the Suharto dictatorship in 2000 (Buckley, 2008).

Today, community radio has a presence across all the continents of the world, but for Antarctica. However the journey of community radio has not been the same in all countries owing to the variations in policy and the way various countries’ governments interpret the community radio phenomenon. When we examine the situation in countries such as Canada and Australia we find that these countries not only have an enabling CR policy, but there are also self-regulatory bodies in place to monitor the community radio sector. Whereas in countries such as India, Thailand, and Bangladesh there is a government policy in place for community radio, but independent regulatory bodies are yet to be formed and forums for the promotion of community radio are yet to put in place any kind of codes of practice. When we look at the United States, a country which has had community radio stations since the 1940s, we realize that all radio stations come under an independent agency called the Federal Communications Commission (FCC), which also monitors and regulates interstate and international communications by radio, television, wire, satellite and cable. OfCom in the UK plays a similar role as an independent regulator for the entire gamut of communications industries.

The community radio movement in the US has been a roller coaster ride, with problems surfacing ever since the FCC has tried to legalise the presence of LPFM (Low Power FM) stations in 2000, which had been staunchly opposed by already established, higher powered radio stations. Organisations such as Prometheus and the Media Access Project worked relentlessly to obtain a legal framework and policy that enabled the creation of something akin to CR stations worldwide. They envision these LPFM stations to be radically different from commercial radio stations and stations which are a part of the National Public Radio

network or different from even the earlier, bigger community radio stations (Tridish & Coyer, 2005).

Prometheus, an organisation associated with the struggle to legalise community radio stations and LPFM in the US from the beginning, has a philosophy which aims to “help demystify technology and put it in the hands of communities.” Prometheus embraces the idea that, “Community radio is a participatory medium. It is a source of local, neighbourhood-based news and information. It is radio run for its own sake, for the benefit of the community, rather for the profit of station owners” (Tridish & Coyer 2005: 17). Prometheus also hopes to tap into the fact that community groups do not run on a speculative market model, and thus have much greater freedom in programming choices, as well as have the freedom to not rely on the most titillating forms of programmes to shore up their audience numbers.

When we review academic research in the US on the LPFM debate, one comes across John Hartley’s 1999 concept of ‘radiocracy’, which, according to Kevin Howley, is the effort to reinvent radio as a vehicle of participatory democracy and a resource for community development. He takes this opinion forward when he suggests that unlike either commercial or public service radio, micro-broadcasting (LPFM) exploits the medium’s social, cultural and technical possibilities for revitalizing civic participation, enhancing community communication and promoting local cultural expression, an opinion similar to that of Prometheus (Howley, 2000).

With the signing of the Community Radio Act in 2010 by the Obama administration, the situation for the legalization of community radio stations has changed dramatically in the US. There are already 860 LPFMs in operation in the United States (Waldman 2011). Many, if not most, of these stations are operated by volunteers. However, because of a general inclination towards libertarian policies and a deregulatory process set in motion since the Reagan years in the 1980s, we find that the US has not put in place any elaborate guidelines and codes for community radio. Organisations like Prometheus have envisaged LPFM and community radio in the US as adhering broadly to the philosophy of CRSs worldwide and especially to the principles espoused by AMARC.

India

Since the Supreme Court judgment in 1995 declaring airwaves to be public property, the community radio movement in India has moved beyond the development paradigm to demand people's right to access the airwaves. With increasing pressures from community media practitioners from across the country, the Government of India had amended the policy guidelines for community radio in 2006 by permitting NGOs to set up stations. There are over 140 radio stations in India today, including about a 100 that are run by educational institutions. As the sector is expanding with a variety of institutions and actors entering the fray, there is an urgent need to evolve certain codes of practice to not only ensure that the stations adhere to the core philosophy of community radio, but also to provide consensually derived benchmarks for continuous improvement of their performance.

In creating codes of practice for community radio stations in India, it is vital to ensure that a community radio station (CRS) functions with a non-profit motive and should have "an ownership and management structure that is reflective of the community that the CRS seeks to serve" (Policy Guidelines for setting up Community Radio Stations in India, 2006: 1). The current policy instructs community radio stations to conform to the All India Radio's Programme Code. It is a given that community radio, with community participation and ownership, will eventually lead to programme and financial sustainability, thereby facilitating empowerment of the community. The 2006 policy guidelines also mandate that an organisation should have worked with the community for three years to be able to apply for a CRS. But again, with growing NGOisation of the community radio sector, media academics and community media activists are wary of the consequences of an external organisation with no organic links to the community holding the CR license. As a precautionary measure, therefore, "to avoid vulnerability of 'NGOisation' and accomplish self-sustainability, CR stations must find innovative ways to generate revenue and seek neutral funding" (Malik, 2012: 51).

At a recent workshop organised by the UNESCO Chair on Community Media, University of Hyderabad, Ramnath Bhat, Vice-President, Community Radio Forum, India expressed concern that much of the compliance with the policy guidelines is technical in nature. There is still much to be done by the CRSs to reflect and work on questions of equity and justice. The policy states that "the programmes should be of immediate relevance to the community. ... At least 50% of content shall be generated with the participation of the local community, for which the station has been set up" (UNESCO Chair on Community Media, 2013). Ramnath Bhat reiterated the point that the nature of technology produces certain kind of communities for a CRS and hence a lot of thought should be invested in developing simpler technologies to ensure greater community participation. It is imperative, therefore, to evolve a common set of principles against which community radio stations could reflect on their own functioning and set achievable goal-posts for doing better.

Methodology

This document is based on a review of the policies and codes of practice from some selected countries where there is an active community radio sector. Specifically, this review examines policies, regulations, guidelines, and codes of practice of community radio in Australia, South Africa, Nepal, Ireland, UK, Canada, Thailand, and India, as well as principles enunciated by organisations such as AMARC (the World Association of Community Radio Broadcasters) and Community Media Forum Europe.

The attempt has been to identify, through the review, certain key criteria for assessing the functioning of a community radio station. These criteria or parameters of performance include: **community participation and mobilisation; financial sustainability; technical management; policies and procedures; volunteers; participatory governance structures; content sharing and networking; on-air standards of broadcasting; and grievance and feedback from listeners.**

The idea was that a holistic understanding of the community radio philosophy and principles would help to incorporate a range of possible criteria that would be “non-negotiable so that they [community radio stations] do not become clones of mainstream media and defeat their rationale and scope” (Malik, 2013: 49). The documents reviewed here range from the more formal Community Radio Station Performance Assessment System of Nepal (CR-PAS 2012), which actually assigns quantitative scores to various indicators, to more suggestive guidelines issued by associations and governments such as in Canada and Australia. Setting aside the desirability of quantifying performance of CR stations, we have attempted to develop a general comparative analysis of codes of practices in nine different countries. We have weighed the similarities and differences among the practices, with the hope that this exercise would provide the basis for deliberating on a set of commonly agreeable parameters for continuous improvement of community radio stations.

Section II

Codes of Practice: A Comparative Analysis

Participation as such has always been an issue of discussion and something that is at the core of the community radio movement worldwide, so it seems logical to begin this section on codes of practice with this principle as our first parameter.

I-Community Participation & Mobilisation

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Is the organisation, registering for a community radio station, required to have worked with a definable community (s) in order to obtain a license?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Policy	Policy through Broadcasting Act, 1999	Policy guidelines, 2006	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	-	-
2	Do members of the community participate in election of people from within the community to various administrative bodies in the radio station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	-	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	Yes, as per report from Thai Media Center 2011.	-
3	Is feedback from the members of the community taken into account, irrespective of caste, class, gender, occupation?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006 implied.	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ ANREC 2011 guidelines
4	Are members of the community actively involved in promoting the radio station within the community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines / Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	-

5	Is the radio station's policy inclusive of all the members of the target community in terms of class, caste, religion, ethnic, linguistic, gender and geographic characteristics?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	Can be implied from Policy guidelines, 2006, though not specifically mentioned.	Broadcasting Commission of Ireland	-	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ ANREC 2011 guidelines
6	Does the radio organise a public hearing/ community audit for assessment over regular time periods?	CR-PAS, Pilot assessment tool	-	-	-	-	-	Yes, as stipulated by OfCom regulations 2010	-	-

A thematic review of the codes of practice and guidelines from various countries saw the emergence of community participation and mobilisation to be of paramount importance. The literature suggests that there is significant amount of acceptance among community radio stations, forums and collectives with regards to the onus placed on participation.

While analyzing the literature available at our disposal, we observed that considerable work has been done to make community participation mandatory to the core functioning of a radio station. In practice, however, there is a lot to be desired in terms of participation in activities such as gathering content, station management, fundraising, resource mobilisation and programming. What seemed relevant though was the fact that all the guidelines for the nine countries stipulated that prospective owners or managers of community radio stations need to be able to identify the specific community or communities to whom they want to broadcast.

Participation can be ensured only if people from the community constitute a significant part of various bodies that help the community radio station function effectively on a day-to-day basis. It is also apparent that participation is holistic when members of the community, who also constitute the listenership for a radio station, come forward to voice their opinions. We also need to examine whether these opinions are taken into account when important decisions are taken about the station's management. Though the literature on community radio in India often speaks of a two-way, horizontal communication between the radio station and the community, there is no concrete evidence if the feedback is taken into account while making various decisions with respect to content generation or the station's policy (Malik, 2012).

What also seems paramount is that a community radio station should be reliant on people from within the community to promote and make effective use of the radio station for themselves rather than depend on the NGOs and external agencies. This implies that the station needs people from the community on its team for promoting and establishing an identity for itself. In order to gain a strong foothold in the community that they wish to work with, a community radio station must ensure that the radio station's policy is inclusive in terms of class, caste, religion, ethnicity, language, gender and geography. This mandate was reflected in the policy guidelines for all the nine countries.

The last criterion that we have chosen to highlight is something we felt would not only help build a very strong bond between the CR station and its community, but also demonstrates the accountability of the station to the latter. Social audit is not seen in any of the countries' codes of practice or regulations other than it being suggested in Nepal. The Community Radio Performance Assessment System (CR-PAS) implemented in the Himalayan nation in 2012 used something similar to this criterion to assess the success of their community radio stations with respect to what they called "performance in terms of participation and ownership"(CR-PAS 2012:56).In Australia, station evaluation is suggested, but no mention is made of anything that would indicate community involvement (Community Radio Broadcasting Codes of Practice, 2008). In Thailand, while there is no mention of participation in the conventional sense, its policy identifies who

cannot participate in the CR station, including politicians, local administrative organisations, businesses and business entrepreneurs (Thailand, MPC Report 2011: 39)

II - Financial Sustainability

No	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Is there a time limit to advertising that can be broadcast per hour?	-	5 minutes; Codes of Practice as a matter of policy	-	-	5 minutes; Policy guidelines, 2006	6 minutes; Broadcasting Commission of Ireland	-	-	-
2	Is the community radio station allowed to look at other sources of revenue generation apart from advertising?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines
3	Does the Radio station involve its community in activities for fundraising?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006 neither prohibit nor address this issue.	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines
4	Does the broader framework of national community policy allow sponsorship for programmes?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Sponsoring of programmes only by Government agencies is allowed.	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	No, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines

5	Are Community Radio Stations required to maintain the accounts or financial records on a year to year basis?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Yes, mandated by Policy guidelines, 2006	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines
6	Is the community shown the books of account (preferably audited) on	CR-PAS, Pilot assessment tool	-	-	-	-	Broadcasting Commission of Ireland	-	-	-

Radio in its analogue form is free to air and thus people listening to community radio need not pay a subscription fee to access the content, which makes the radio stations all the more dependent on other sources of revenue.

When we reviewed the codes of practice and guidelines with respect to financial aspects and modes of revenue generation by a community radio station, we found that there is no regulation with respect to time-limit on advertising in countries other than India and Ireland, where a CR station can advertise for 5 minutes per hour and 6 minutes per hour, respectively (Policy guidelines for setting up Community Radio Stations in India, 2006; (BCI Policy, 2007). In Nepal, on the other hand, there was a special assessment criterion mentioned in the CR-PAS which encouraged other creative sources of revenue generation apart from advertising. The assumption here is that community radio stations should be financially self-sustainable in the long run (CR-PAS, 2012).

The third and fourth criteria suggest that the community radio station must look to its listening community for revenue generation apart from the local ad-revenues that could be generated. Many stations around the world, including a few in India, have a nominal membership fee through which listeners could become stakeholders in the station. In fact, India's first rural community radio station, Sangham Radio has a system in which about 5000 women members of the *sanghams* (women's collectives) contribute about Rs.50 a year, making it an interesting community shareholder model. This is where it would seem that the radio station could become more accountable to the community with respect to financial transparency and maintenance of accounts. When it comes to the concept of sponsorship of the radio station or of specific programmes broadcast, which seemed like a common source of revenue in all countries, it was in India that there is a ban on sponsorship from sources other than various ministries or departments of the government (Policy Guidelines for setting up Community Radio Stations in India, 2006). OfCom of UK stipulates that news programs cannot be sponsored.

When we look at the need for community radio stations to maintain financial records, what is being emphasized is the station's ability to use such records to maximise their potential for earnings and, as a consequence, realize their long-term goal of financial independence. In fact, Nigeria's policy on community radio expects CR stations to be debt-free by the end of the financial year, a regulation not found in existing policies and guidelines of other countries. This regulation would, in fact, be beneficial as this would reduce the amount of pressure on radio stations and ensures that editorial content on these radio stations remains neutral. Ireland, which largely follows the AMARC guidelines for community radio in Europe, expects a strong and transparent mechanism in a sector where financial resources are limited (The State of Community Media in the European Union, 2007: 45, 48). This is a feature also seen in Nepal's assessment programme of community radio stations (CR-PAS, 2012: 67).

In the case of Thailand, the code of ethics mandates that all financial donations/contributions to the CR stations must be made anonymously. The policy also expects that any form of operational surplus attained by a CR station must be given back to the community for further development endeavours (Thailand, MPC Report 2011: 41).

What was perplexing though was the fact that the Indian policy on community radio stations, which was stringent about various revenue generation options, did not have anything to say about maintenance of financial records or about the involvement of the community in mobilizing funds.

However, one must understand at this juncture that if a radio station is using the community's base as a revenue generating foundation, either through advertising, sponsorship or fund-raising, it should be ethically obliged to share its books of accounts with the community.

III - Technical Management

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Are there positions for members from the community in the technical management team?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	Not specifically mentioned but the NCRA/ANREC guidelines expect participation in all bodies.
2	Is there significant focus on capacity building for the community with respect to handling and maintaining technical equipment in the radio station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/ANREC 2011 guidelines
3	Is there an onus on the radio station to organize workshops for people from the community to learn production of programmes?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	-
4	Is there an existence of a team assessing the technical equipment available to the radio station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	-

			policy							
5	Does the station policy ensure compliance with safety standards for studio and production facilities?	-	-	-	-	-	-	-	-	Well defined in the NCRA/ANREC 2011 guidelines

Technical management is not merely to do with the ability to handle equipment for transmission or recording of content. Capacity-building in terms of technical skills goes a long way in demystifying technology and making it more accessible to the deprived sections of society who are normally not associated with it.

The community radio station must be able to share the required amount of technical knowledge on a continuous basis so as to consciously enable the creation of a talent pool which would, in turn, ensure a continuous stream of programming for the radio station. This could be facilitated effectively if a group of initial trainees then take up the responsibility of building the capacities of their peers. This process of horizontal learning would be greatly aided by the fact that the trainers would be able to use their existing relationships within the community as well as their command of the local language. Workshops seem like the way to impart technical education, as they pedagogically move away from the top-down “taught” style to the more hands on “discovery” style that lets the users experiment with the equipment (Buckler, 1996: 32).

Technical management as a broad category, however, would also include the fact that the conditions in which the station is operated are safe and all the necessary safety precautions are taken. Overlooking this issue would imply not only a loss of equipment, but also instils a fear among the members of the community who would have been enthusiastic to take part.

IV - Policies & Procedures

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Are there clear procedures to ensure a wide variety of programmes for the community to benefit from?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/ANREC 2011 guidelines
2	Does the station's policy state that it will work on the principle of non-profit?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines , 2006	Broadcasting Commission of Ireland	Yes as stipulated by OfCom.	Yes, as per report from Thai Media Center 2011.	-
3	Is there an adequate policy that defines the code of conduct for the employees?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/ANREC 2011 guidelines
4	Is there policy regarding orientation of staff about the purpose of the Community Radio Station and the community radio movement in general?	-	-	Guidelines /Toolkit	-	-	-	-	-	Well defined in the NCRA/ANREC 2011 guidelines
5	Do the members of the community know about the policies of the radio station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines , 2006	Broadcasting Commission of Ireland	-	-	-

The category of policies and procedures examines the overall rules and regulations that govern a community radio station. The rules and regulations are also meant to ensure that they are in accordance with the station's long and short term goals. One must note that policies and guidelines can differ from station to station as the very purpose and nature of activities of community radio stations are dependent on the local social context.

The need for variety in programme content could be based on the demography of the community. To make the programmes relevant to different kinds of listeners, content should be pre-planned systematically and slots divided proportionately to give space to the needs and aspirations of women, children, senior citizens and other marginalised groups. The principle of non-profit mode of functioning is primary, and non-negotiable to the philosophy of community radio. Globally, the community radio movement has emphasized its non-profit character and it is reinforced by international agencies that have been promoting CR (See, for example, UNESCO's CR Handbook, 2001: 8). It is the principle that distinguishes community radio most decisively from its commercial counterparts.

The third indicator seeks to set the ground rules for employees and volunteers in the radio station to check excesses on their part. This also helps prevent internal conflicts which might jeopardize the proper working of the station or even compromise the well-being of the community. Something similar to this can be found in Nepal's CR-PAS, conducted in 2012. It is also important that there be proper socialization of the station staff in the basic philosophy of community radio, generally, and about the role of the station, specifically, in the lives of the community it serves. Some community radio stations, in the pressure to produce hours of content on a regular basis to keep the station going, often value technical capability of station personnel over their ideological commitment to community radio. Though community radio stations in all of the countries under study implicitly suggest proper training and orientation of their staff, it is only in Nigeria that the policy has a section on staff training. Nigeria states that it important to train staff members and volunteers on different aspects of radio broadcasting (Ojebode, 2009).

Developing a clear set of policies for the community radio station should be followed by sharing them with the wider community. An aware and conscious community would be in a position to be alert and keep a check on the activities and programmes of the community radio station. This idea is mentioned only in the policy documents of Nigeria and South Africa.

V – Volunteers

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Is there a transparent procedure for selection of volunteers?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	-	-	-	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/AN REC 2011 guidelines
2	Is there a provision for volunteer induction kit or pamphlets or newsletter for informing volunteers about the functions of the radio station?	-	Codes of Practice as a matter of policy	-	-	-		-	-	Well defined in the NCRA/AN REC 2011 guidelines
3	Is there a provision in place regarding the remuneration of volunteers for their service?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006 imply, though there is nothing specifically mentioned.	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/AN REC 2011 guidelines

4	Are members from within the community trained to become volunteers?	-	-	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	-	-	-	-	Well defined in the NCRA/AN REC 2011 guidelines
5	Are there provisions to ensure that volunteers working within the community are well- equipped to help in producing content?	-	-	-	-	-	-	-	-	Well defined in the NCRA/AN REC 2011 guidelines

Volunteers have always been an integral part of the community radio movement around the world. For a non-profit, low-remuneration entity such as community radio, there is need for people with motivation and conviction to come forward and participate in this process of media-making. But at a practical level, it has been difficult to tap into this enormous potential in the form of volunteers.

There should be a transparent procedure for selection of volunteers to ensure productivity of the station and reliability of the human resource. To keep the volunteers adequately informed, one could supply them with pamphlets, brochures and induction kits, which will orient them to their workspace. Canada's codes of conduct and the guidelines are well-drafted when it comes to not only volunteer selection, but also about handling disciplinary and moral problems that one might encounter with volunteers. Thailand, on the other hand, acknowledges the role of volunteers in CR stations, but there is not much of a discussion in its code of ethics.

There is also the need to ensure that volunteers are paid uniformly. This implies that a regularised remuneration system must be in place. Also, guidelines in some countries suggest that one must keep in mind various parameters such as the local costs of living and inflation when salaries are fixed and updated. The fifth criterion is about the capacity of volunteers to experiment with new programming styles and to be able to make informed judgments about what kind of programming would ensure the achievement of long-term goals of both the radio station and the community it serves.

VI - Participatory Governance Structures

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Does the advisory committee/decision making body include members from within the community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006	Broadcasting Commission of Ireland	-	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines
2	Are there different committees to handle different operations within the radio station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	-	-	-	Broadcasting Commission of Ireland	-	-	-
3	Are office bearers elected democratically by the members of the community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	-	-	-
4	Are there regular board meetings to review the functioning of the station?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	-	-	-	Broadcasting Commission of Ireland	-	-	-
5	Is there a proper public disclosure system to inform the community about the management of the station?	CR-PAS, Pilot assessment tool	-	-	-	-	Broadcasting Commission of Ireland	-	-	Well defined in the NCRA/ANREC 2011 guidelines

One could conceptualize participatory governance structures as a critical underbelly of participatory production processes and community involvement in the activities of a community radio station. Unless there is a representative and democratic decision-making structure at the level of the station, all efforts towards participatory programming and shaping the station to be responsive to community needs would amount to nothing.

The first criterion is important as Buckler, in his work on continuous improvement, states that the best way to encourage participants to experiment and innovate with their hands-on work is to ensure that the objectives of the participants and those of the organisation are the same (Buckler, 1996: 35). It is a necessary condition that in order for a community radio station to synergize its goals and objectives with those of its community is to have members of the community on its decision-making body. This finds a clear echo in the CR-PAS conducted in Nepal in 2012. The second criterion refers to the need for CR stations to decentralise different roles and responsibilities and to have a systematic delegation of tasks that would ensure an efficient working model for the radio station on a daily basis. Of course, the number of paid staff members and volunteers at a small radio station may be so minimal that this kind of division of labour would be a luxury.

The third indicator is something which suggests a higher degree of involvement of the community by giving them a say in the election of a few community representatives to various bodies and panels of the radio station. This could result in more community members becoming aware of how the radio station functions and, consequently, could help them make informed choices. The fifth point raised here is a consequence of the third, as people who chose representatives would definitely want to know how the station is being run and how their representatives are faring.

The fourth criterion suggests that as governing bodies constituted for the management of the radio station, they must have periodic review sessions and meetings to keep themselves on track to meet their quarterly and annual objectives. It may be mentioned here that in the case of UK, while the regulatory body, OfCom, does not have any specific codes of conduct or practice for community radio, it does have a monitoring and assessment system which calls for an evaluation of the performance of a station against the goals and objectives that it would have formulated for itself at the beginning of the year.

VII - On Air Standards of Broadcasting

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Are you permitted to carry news relevant to the community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	No news is allowed, although information content of local relevance is permitted	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct
2	Does the station follow strict codes for preventing hateful speech or carrying materials that stereotype any section of the community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006; Programming Code of All India Radio applies	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	Yes, as per report from Thai Media Center 2011.	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct
3	Does the station respect the privacy of individuals in light of the content?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Nothing specific, except the AIR Code	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct
4	Is the radio station politically neutral?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	The Indian CR Policy guidelines, 2006 ensure this by strictly prohibiting political	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct

						content				
5	Is the station sensitive to the multilingual needs of a community?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines /Toolkit	Policy through Broadcasting Act, 1999	Policy guidelines, 2006	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct

The on-air standards of broadcasting are an ethico-political issue for community radio stations. It is understood that a CR station would be responsible enough to have in place adequate and sensitive filters to screen content prior to broadcasting. Station staff should be sufficiently trained to ensure that the content broadcast strives to maintain justice and equity in its representation of various people and in its presentation of facts. In Australia, the Broadcasting Code asserts: “we will not broadcast material that is likely to stereotype, incite, vilify or perpetuate hatred against or attempt to demean any person or group on the basis of ethnicity, nationality, race, language, gender and sexuality” (Community Radio Broadcasting Codes of Practice, 2008,:6). In India, at present, community radio stations (in fact, even commercial FM stations) are not allowed to broadcast news of their own. The AMARC gender policy is a valuable document to be referred to here for codes that a CR station may follow to ensure gender sensitivity and equity in their conduct and content.

The second and third criteria seem to be axiomatic to all forms of mass media. These codes are universally followed in most CR stations worldwide, while in India the CR policy mandates that AIR’s Programme Code applies to community radio as well. The issue of political neutrality is a moot point in countries like India where news and political content are prohibited. It is a given that many of the issues concerning the marginalised sections of society, including women, tribals, dalits, the minorities, and the disabled, are implicitly political in nature, but codes of practice must ensure that on-air content shall be free from political biases and that it will not display preferences for particular political parties and their agendas during elections.

VIII - Grievances and feedback from listeners

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Does the radio station encourage its listeners to share their grievances and feedback about the radio station and its activities?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	Yes, as stipulated by OfCom regulations 2010	-	Well defined in the NCRA/ANREC 2011 guidelines and also mentioned in NCRA/ANREC code of conduct.
2	Is the radio station mandated to record the grievances against it or its content by the listeners?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC code of conduct 2011.
3	Is there a team or a group of people who respond to the various grievances of the listeners?	CR-PAS, Pilot assessment tool	Codes of Practice as a matter of policy	Guidelines/ Toolkit	Policy through Broadcasting Act, 1999	-	Broadcasting Commission of Ireland	Yes, expected to stick to the UK Broadcasting code	-	Well defined in the NCRA/ANREC code of conduct 2011.

This section of the review focuses on the feedback mechanism, if any, that a community radio station has put in place for the community to respond to the programmes and activities of the station. The various criteria in this section examine the CR station's enthusiasm to receive and respond to feedback and criticism, and its willingness to change, adapt and improve accordingly (Nepal CR- PAS 2012: 55).

It is important that the stations have a system in place to not only to keep on record feedback (especially, negative) from the community, but also to respond to or act upon the feedback given by their key stakeholders. Canadian codes of practice ask that community radio stations provide documentary evidence of feedback and grievances and of actions taken on complaints, if any.

IX - Content Sharing & Networking

No.	Criteria	Nepal	Australia	Nigeria	South Africa	India	Ireland	UK	Thailand	Canada
1	Is there a possibility for Radio stations to share content with various organisations ?	CR-PAS, Pilot assessment tool	-	-	-	-	-	-	-	-
2	Is there an existence of a process in which content is shared across various community radio stations?	CR-PAS, Pilot assessment tool	-	-	-	-	-	-	-	-

The concept of content-sharing among community radio stations should be seen, in principle, as an essential element of a horizontal networking strategy that enables communities within and across various geographical regions to promote solidarity and to enhance cross-cultural understanding. At a pragmatic level, it provides some additional content to CR stations that are struggling to generate original content and ensure that they are on air for a certain number of hours daily. This concept ideally allows CR stations to exchange content or purchase content from other organisations. A beginning has been made in this direction in India where there are online content-sharing platforms such as *Ek Duniya Anek Awaaz* (EDAA - One World Many Voices) set up by One World South Asia and *Manch* (Platform) initiated by Ideosync Media Combine.

There are still issues to be sorted out in content-sharing. For instance, in the case of original music content provided by local/regional folk performers, what kind of licensing agreements must one have to ensure that the rights of the artists are not exploited? Nepal's Performance Assessment System encourages formation of linkages between stations for content, but it does not have a copyright policy in place and nor does it recommend one (CR-PAS 2012: 67).

Conclusion

If one were to look at the community radio movement in India carefully, we would see a sector with great potential for growth, with the Ministry of I&B announcing recently that they would like to see 100 more community radio stations coming into being in 2013-14. It is time, therefore, to work with the stations on a toolkit that would enable them to examine their own performance periodically, with the objective of continuous improvement of their service.

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APPENDIX 2

Co-Learning Workshop for Development of CR-CIT

March 29-30, 2013, University of Hyderabad

Narrative Report

The first workshop for discussing the development of the Community Radio Continuous Improvement Toolkit (CR-CIT) was conducted by the UNESCO Chair on Community Media at the University of Hyderabad on the March 29-30, 2013. The two-day workshop was supported by the Commonwealth Educational Media Centre for Asia (CEMCA).

The immediate objective of this co-learning workshop was to assess the realities of operating a community radio station from the ground-up and work jointly towards evolving a set of parameters that would provide a framework for continuous improvement of the performance of community radio stations in the country.



Participants of the workshop

The workshop brought together practitioner-representatives of 11 community radio stations, most of which have been on air for about three years. The participants included:

S.No.	Name of the Participant	Name of the Institution
1	Ms. Algole Narsamma	Sangham Radio, Machnoor Village, Medak Dist, AP
2	Mr. N.A. Shah Ansari	Radio Namaskar, Konark, Orissa
3	Mr. Roshan Crasta	Radio Sarang, St.Aloysius College, Mangalore, Karnataka
4	Mr. Sohrab Khan	Alfaz-e-Mewat, Village Ghaghas, Mewat Dist, Haryana
5	Dr. B.S. Panwar	Hamara MSPICM, Solan, HP
6	Ms. Priyanka Singh	Radio Dhadkan, Shivpuri, MP
7	Mr. Phuntsok Dorjee	Radio Tashi Delek, Dharamshala, HP
8	Ms. Shanta Koshti	Rudi No Radio, Village Manipur, Ahmedabad, Gujarat
9	Mr. Norat Mal	Radio Tilonia, Village Tilonia, Ajmer Dist, Rajasthan
10	Mr. RS Negi	Henvalvani, Village Chamba, Tehri Dist, Uttarakhand
11.	Mr. Naveen Sen	Bol Hyderabad, University of Hyderabad, AP
12.	Prof. Vinod Pavarala	UNESCO Chair, University of Hyderabad, AP
13.	Dr. Kanchan K. Malik	UNESCO Chair, University of Hyderabad, AP
14.	Mr. Vasuki Belavadi	UNESCO Chair, University of Hyderabad, AP
15.	Ms. Preeti Raghunath	UNESCO Chair, University of Hyderabad, AP
16.	Mr. Aditya Deshbandhu	UNESCO Chair, University of Hyderabad, AP

Ms. Rukmini Vemaraju, Programme Officer, CEMCA, New Delhi also attended the workshop along with the core team of the UNESCO Chair on Community Media, University of Hyderabad.

Day 1, Session 1 (9:30 am to 11:00 am)

The workshop started with Prof. Vinod Pavarala, UNESCO Chair on Community Media, making the opening remarks, wherein he provided a brief summary of the evolution of the CR sector in India and underlined the need for those on-air to start a systematic process of self-reflection about their performance. This, he said, could be by way of comparing themselves not only against the philosophy of community radio promoted by international agencies such as AMARC and UNESCO, but also against the best practices of their peers nationally and internationally. He suggested that community radio stations interested in continuous improvement of their service need to ask themselves the following three questions:

1. What does a Community Radio station want to achieve?
2. How will we know that a change is an improvement?
3. What changes can we make that will result in improvement of our community radio service?

The participants were then addressed by Ms. Rukmini Vemaraju of CEMCA who said that at this juncture, CEMCA wanted to look beyond the inaugural phase of community radio and the agency's facilitation role. She said that ten years have passed since the implementation of the community radio policy of India and the time was ideal for CR stations to look back and reflect at the aims and objectives with which they had started. She hoped that the toolkit would be an effective way to do that for the sector as a whole.

Day 1, Session 2 (11:30 am to 1:00 pm)

All the participants of the workshop introduced themselves and made brief presentations on the work that their radio stations were doing. They shared at length the areas in which they were doing well and also mentioned the issues their stations have encountered during the few years of being on air. This session, with sharing of grassroots realities, provided the ideal backdrop to the deliberations.

Day 1, Session 3 (2:00pm to 3:30 pm)

Dr. Kanchan K. Malik, Faculty Fellow, UNESCO Chair on Community Media, presented the aims and objectives of the workshop. She said that the long-term objective of this process is to facilitate the forging of a community of practice. The "community of practice," as the UNESCO Chair understands, is a group of people who share a concern or a passion for something they do and learn how to do it better as they interact with each other regularly. The specific objectives of the workshop were outlined by her as follows:

1. To develop a 'Continuous Improvement Toolkit' for community radio practitioners
2. To assess the realities of operating a community radio station from the ground-up and work jointly towards evolving
 - a) a set of parameters and indicators that would provide a framework for continuous improvement of the performance of community radio stations in the country; and
 - b) certain self-defined guideposts in the journey of community radio practitioners.

This was followed by the presentation of the desk review by Aditya Deshbandhu, research assistant with the UNESCO Chair. The review highlighted key principles of community radio as propagated by organisations such as UNESCO and AMARC and presented a comparative analysis of various policies and codes of practice in nine different countries, including: India, Nepal, Thailand, Ireland, Australia, Canada, UK, Nigeria, and South Africa. The Desk review presentation was followed by a discussion with the participants on the key parameters that came through the desk review.

Day 1, Session 4 (4:00pm to 5:30 pm)

The participants were divided into three teams for group work. During this break-away session, the three teams discussed and worked on the indicators for three of the nine parameters finalised in the previous session i.e.:

1. Community participation and mobilisation
2. Financial sustainability
3. Technical management

Following the group work, the three teams converged to present and deliberate on their findings.

Day 2, Session 1 (9:30 am to 1:00 pm)

Day two began with a summarizing of the proceedings of day one. Then three new teams of participants were convened for group work. The teams were given three new parameters to come up with indicators.

The parameters they looked at were:

1. Participatory governance structures
2. Volunteers
3. On-air standards of broadcast

The various indicators that the teams brought forth were presented for collective discussion after a tea-break at 11 am.

Day 2, Session 2 (2:00pm to 3:30 pm)

In this break-away session of the workshop, the participants worked on the final three parameters:

1. Policies and procedures
2. Grievance and feedback from listeners, and
3. Content sharing and networking

Day 2, Session 3 (3:30 pm - 5:30 pm)

The final session was a brain storming session about the structure of the toolkit and how the indicators would be operationalized. There were animated discussions around the non-negotiable as well as cross-cutting principles, adaptation to specific contexts, nomenclature of indicators, the wording of the options and several others.

In conclusion, the UNESCO Chair informed the participants that their inputs on various parameters would be compiled into a draft community radio continuous improvement toolkit and shared with all of them soon. They were also informed that the same draft would be presented to and discussed at a second workshop end of April by a group consisting of a few other CR stations and community radio advocates.



Group work in progress

AGENDA

Co-Learning Workshop for Development of
CEMCA-UNESCO Chair CR-CIT
Workshop organized by
UNESCO Chair on Community Media
Department of Communication
University of Hyderabad
(Supported by: CEMCA)

March 29-30, 2013

Seminar Hall, SIP Building, South Campus, University of Hyderabad

Day 1, Friday, March 29, 2013

Time	Programme	
9.30 - 9.50	Registration Session 1: Inauguration Welcome and Workshop Introduction <ul style="list-style-type: none"> • Prof. Vinod Pavarala, UNESCO Chair on Community Media • Dr. Rukmini Vemaraju, Programme Officer, CEMCA 	
9.50 -11.00	Objectives of the Workshop: Kanchan K. Malik, Workshop Coordinator Session 2: Learning from the Ground Up: 5-minute presentations by each participating institution	
	Radio Tilonia – Mr. Norat Mal	Radio Tashi Delek – Mr. Phuntsok Dorjee
	Ru-Di-No Radio – Ms. Shanta Koshti	Radio Dhadkan – Ms. Priyanka Singh
	Radio Sarang – Mr. Rohan Crasta	Alfaz- e- Mewat – Mr. Sohrab Khan
	Radio Namaskar- Mr. N.A. Shah Ansari	Henwalvani Radio – Mr. R.S. Negi
	Radio Solan – Dr. B.S. Panwar	Sangham Radio – Ms. Algole Narsamma
11:00 - 11:30	Tea	
11:30-13:00	Session 3: Presentation of Desk Review of existing Codes of Practices by UNESCO Chair on Community Media Discussions on Parameters for Continuous Improvement of Community Radio Stations	
13:00 - 14:00	Lunch	

14:00 - 15:30	Session 4: Group Work: Develop indicators for parameters 1,2,3
15:30 - 16:00	Tea
16:00 - 17:30	Session 5: Group Work: Develop indicators for parameters 4,5,6

Day 2, Saturday, March 30, 2013

Time	Programme
9:30 -11:00	Session 5: Group Work: Develop indicators for parameters 7,8,9
11.00-11.30	Tea
11:30 - 13:00	Session 5: Group Work: Develop indicators for parameters 10,11,12
13:00 -14:00	Lunch
14:00 - 15:30	Collating of parameters and indicators
15:30 - 16:00	Tea
16.00-17.30	Collating of parameters & Open Discussion

APPENDIX 3

CR-CIT Validation Workshop April 25-26, 2013, University of Hyderabad

Narrative Report

The second workshop for validating the draft Community Radio Continuous Improvement Toolkit (CR-CIT) was conducted by the UNESCO Chair on Community Media at the University of Hyderabad on the April 25-26, 2013. The two-day workshop was supported by the Commonwealth Educational Media Centre for Asia (CEMCA).

The participants in the two-day workshop included:

Name of the Participant	Name of the Institution
Sanjay Mishra	CEMCA, New Delhi
Rukmini Vemaraju	CEMCA, New Delhi
Ashish Sen	AMARC, Bangalore
Preeti Soni	Saiyare Jo Radio, KMVS,Gujarat
Ramnath Bhat	Maraa, Bangalore
Venu Arora	Ideosync Media Combine, Delhi
Arti Jaiman	Gurgaon ki Awaaz, Gurgaon
Pankaj Athavale,	MUST Radio, Mumbai University, Mumbai
Naguveer Prakash	Kalanjiam Radio, Tamil Nadu
Mitu Varma	Panos India, Delhi
Debarun Dutta	Drishti, Ahmedabad
Sajan Venniyoor	Delhi
AHM Bazlur Rahman	BNNRC, Bangladesh
Dulal C. Biswas	Press Institute of Bangladesh, Bangladesh
Zahed Farooqui	Deccan Radio, Hyderabad
John Goslino	Audience Dialogue, Adelaide
Vinod Pavarala	UNESCO Chair, University of Hyderabad
Kanchan K. Malik	UNESCO Chair, University of Hyderabad
Vasuki Belavadi	UNESCO Chair, University of Hyderabad
Preeti Raghunath	UNESCO Chair, University of Hyderabad
Aditya Deshbandhu	UNESCO Chair, University of Hyderabad

Session 1: Opening Session (9.30 AM – 10.30 AM)

The opening session of the two day workshop commenced with Prof. Vinod Pavarala, UNESCO Chair on Community Media explaining the process that led to the development of the Draft CR-CIT. In his remarks Prof. Pavarala laid emphasis on the fact that the various parameters looked at in the draft CR-CIT were *over and above* the Indian CR policy. Dr. Sanjaya Mishra, Director CEMCA then enumerated on CEMCA's vision for the CR-CIT and how the toolkit was based on a *continuous improvement* framework. Dr. Mishra expects the toolkit to be a qualitative and participatory tool which Community Radio stations can administer to themselves for self-assessment.

The first version of the CR-CIT is expected to be ready by June 2013 and Dr. Mishra at the workshop felt that the first version could then also be tested and implemented in a few Community Radio (CR) stations in Bangladesh.

Dr. Mishra's address was followed by Dr. Kanchan K. Malik, faculty-fellow UNESCO Chair on Community Media outlining the objectives of the workshop as well as explaining the methodology that was used to make the draft CR-CIT. Dr. Malik further enumerated on the CR-CIT and explained the process which led to the derivation of the nine parameters that were part of the toolkit. She informed the group that the entire exercise was being carried out from a co-learning perspective and the broad goal would be to build a community of practice.



Opening Session of the Validation Workshop

The discussion in this session was centered on how the CR-CIT would be implemented and it was felt that a need for a user-guide accompanying the CR-CIT was a must for effective self-administration. Emerging from the session was also the need to account for a CR station's vision and principles to ensure continuous improvement. The discussion also saw the rise of principles such as *participation* and *need for transparency* emerge as cross-cutting issues which were part of most parameters in the draft CR-CIT. Dr. Rukmini Vemaraju, Programme Officer, CEMCA in her address looked at the need to answer questions such as "*who at a CR station would the toolkit be administered to*, just the station manager or the entire staff, or the staff of the CR with a few members from the CR station's community over the two days of the workshop.

Session 2: Community Participation & Mobilisation (10.45 Am -12.15 PM)

Lead Facilitators: Ashish Sen, AMARC, Bangalore & Preeti Soni, Saiyare Jo Radio, KMVS, Gujarat

Ashish Sen initiated the discussion in this session by voicing the need for a preamble to support the draft CR-CIT which would not only reinforce *good practices* but also provide

the context to the various parameters and terminology in the CR-CIT by explaining the philosophy of the CR sector and movement as a whole.

It emerged in the discussion that defining community participation would be difficult without addressing the issue of ownership of CR stations. Mr. Sen felt that we could borrow from South Africa's Broadcasting Act of 1999 and democratically elect a board for the CR station from the community. Further, the discussion moved to the measurement of community participation and how as time progresses the participation from a CR's community remains static and the interest evinced earlier by the community begins to dwindle. At this juncture Ms. Soni looked at what a CR station can do to promote community participation and how we need to look at participation and how it must mean more than mere feedback.

The discussion then veered towards the need for A CR station's policy to look at inclusivity and emphasize on the need for community participation to the members of its staff and the community at large.

The session also to some extent operationalised the ways the draft CR-CIT could measure community participation. Mr. Ram Bhat at this point also felt that participation being a cross-cutting aspect must involve more than programme development for the CR station.

Session 3: Technical Management (12.15 PM - 1.30 PM)

Lead Facilitators: Ramnath Bhat, Maraa, Bangalore & Vasuki Belavadi, University of Hyderabad

This session looked at the technology aspect in a CR station. Mr. Bhat felt that a CR first adopts technology then the discourse of participation comes in. Traditionally technology is seen as the domain of the expert and rarely is the community consulted when choices on technology are made. It also emerged in the session that use of low-end user-friendly devices increases the level of participation. Even in a CR station environment there is a higher association of technology with men and very rarely women hold technical positions.

The session also looked at how a CR station needs a peer – to – peer system for managing technology and rectification of problems. It was felt in the session that smaller technological problems could be fixed by members from within the community itself. The importance of the right diagnosis of a tech related problem in the shortest possible time to ensure the smooth running of a CR station seemed paramount. Ms. Jaiman at this point felt that there is a need to look at technology not only from the access and inclusion perspective of the community but also from a management perspective of efficiency. From the discussion the need for questions on women using technology at CR stations as part of the CR-CIT also emerged.

Session 4: Revenue generation & Financial Accountability (2.30 PM – 4.00 PM)

Lead Facilitators: Debarun Dutta, Drishti, Ahmedabad & John Goslino, Audience Dialogue, Adelaide

This session looked at the revenue generation and financial aspect of CR stations. Mr. Goslino felt that every CR station has a cost side to it and another side that attempts to generate revenue. Mr. Dutta looked at how this parameter in the CR-CIT must cover issues such as the various funding sources, sustainability of the CR station, risk management, transparency in financial accountancy and the need for accountability.

The session also looked at how a CRs must have multiple sources of revenue and not be over-reliant on one chief source, another trend that emerged was the rise in revenue generation from the community, thereby involving the community in the CR station to a larger extent. The session looked at how it is difficult for CR stations to procure advertisements unlike their commercial counterparts, there also was a discussion on the need for some amount of financial planning in a CR station for a better management of the financial resources at the CR's disposal. With respect to accountability the panel discussed the various ways in which a CR station can disseminate its financial statements/accounts to the community at large.

Session 5: Station Policies & Procedures (4.15PM – 5.45 PM)

Lead Facilitators: Arti Jaiman, Gurgaon ki Awaaz & Pankaj Athavale, MUST Radio, Mumbai University

This session looked at the various policies and procedures that were in place at CR stations. Ms. Jaiman initiated the discussion by looking at what a CR station must do to encourage participation? And if this participation happened voluntarily? This question further extended to a discussion on the role a CR station's policy plays in ensuring participation from the community.

The discussion then looked at the policy in place at individual CR stations to enable women participation, provide representation of minorities and give a platform for marginalised communities. The need to orient staff with the Indian CR policy was also an issue discussed in this session apart from other issues such as a code of conduct for employees of the CR station, sexual harassment, mechanisms for policy review in CR stations, a set of guidelines for community participants and the various ways a CR station can disseminate its policy. What also emerged in the session was for the CR-CIT to be open to more qualitative responses as the policies and procedures in place at various CR stations would be largely context based.

SESSION 6: Volunteers & Participatory Governance (10.00 AM – 11.30 AM)

Lead Facilitators: Naguveer Prakash, Kalanjiam Radio, TN & Mitu Varma, Panos India, Delhi

This session looked at two parameters from the draft CR-CIT namely, Volunteers and Participatory Governance. The discussion on Volunteers felt that the CR-CIT must look at

what CR stations do to get volunteers interested and involved with the station. Mr. Prakash felt that volunteers were essential for creation of content but there is a need for a clear-cut policy to manage and govern volunteers and their roles at the CR station.

There was an intense discussion in the session on how the CR-CIT must define *Volunteers* and what kind of compensation/honorarium is given to them for their work at the CR station. Ms. Soni of Saiyare Jo radio said that at her station volunteers weren't paid and they relied on 35 volunteers to bring people to participate at the CR station, people who otherwise wouldn't have come. Mr. Athwale on the other hand said that volunteers at Must FM, Mumbai are paid because the station as such has no permanent staff in place and in a city like Mumbai it is difficult to find volunteers for no pay.



Deliberations in progress at the Validation Workshop

The discussion then moved towards what number of volunteers were ideal for a CR station as a large number would become difficult to manage, also emerging from the discussion was the idea that volunteers need to associate with the CR station and an ideal volunteer would be one who would seek no remuneration but would be self-motivated to contribute to the CR station. There is also a need to look at volunteers' contribution to a CR

station to be more than just programming related.

The discussion then moved to participatory government structures where the panel felt that there is the need for depth to understand the structures in place at a CR station. The need for a Community Radio Management Committee (CRMC) at this juncture seemed essential to ensure the proper implementation of these structures. Mr. Venniyoor felt that a CR station must take pride when it creates dedicated listener groups among its audience. Mr. Goslino felt that this section in the CR-CIT must look at what a CR station can learn and implement from its audience to ensure continuous improvement.

Session 7: Feedback and Content Sharing (11.45 AM – 1.30 PM)

Lead Facilitators: Venu Arora, Ideosync Media Combine and Zahed Farooqui, Deccan Radio

Ms. Arora at the beginning of her discussion looked at how the general understanding of feedback has always been content related and grievances as such have not been discussed by the CR policy. Ms. Arora feels that a CR station must look at the following questions:

Does the CR Station have a mechanism for grievance redressal?

Does the community know that they can come to the CR Station for redressal?

This Ms. Arora feels can be addressed if the CR station's policy encourages people to voice their grievances and if this policy is adequately disseminated. The panel felt that the more the ways to receive feedback by a CRS the better. The session also looked at the right definition of *feedback* for a CR station. Mr. Goslino felt that CR stations must look to analyse feedback received from listeners. The session also looked at what actions must be taken when station & the national CR policy are violated both by the CR station and the individual responsible.

The session then moved to the content sharing section where an emphasis was placed on the need for adequate permissions and rights For a CR station before it broadcasts content made by other sources. The discussion also looked at who in a CR station is trained about rights, the entire staff or just training the CR station manager and CRMC was sufficient. Mr. Venniyoor at this point stated that it is essential for the CR station's staff to know that though cost of acquiring rights is high, airing content illegally could be a lot more expensive if legal action is taken. This session also looked at how is the quality of programming regulated and the need for proper guidelines to be in place at a CR station when content from another CR station is broadcast by them.

Session 8: On air standards of Broadcast (2.30 PM – 3.45 PM)

Lead Facilitators: Sajjan Venniyoor, Delhi & AHM Bazlur Rahman, BNNRC, Bangladesh

Mr. Venniyoor opened the session stating that the AIR code is generally called the general broadcast code (Air Broadcast Code) and the advertising code is called the AIR commercial code. The Air code subsumes several codes and then copyright, slander and libel. Mr. Venniyoor felt that if properly implemented, the AIR code holds one to the highest of standards. Any violation of the codes holds the license holder and the parent organisation are responsible and this is something that makes community ownership of NGO owned CR stations difficult.

In the discussion it emerged that the best way to ensure compliance for content is to pre-screen the programming (not by the producer) but this was found extremely difficult owing to the large amount of content necessary for the CR station on a day to day basis. Ms. Vemaraju, felt that when a programme violates the code or ethical boundaries of the CRS it must be removed from the archives in order to prevent re-broadcast. Mr. Venniyoor also voiced caution when he stated that on air standards have to be followed, else the consequent legal issues could become very serious for the CRS.

Session 9: Open Discussion (4.00 PM – 5.00 PM)

Lead Facilitators: Prof. Vinod Pavarala and Dr. Kanchan K. Malik, UNESCO Chair Community Media, Hyderabad.

This session saw the operationalization of several options to enable measurement of various indicators in the draft CR- CIT. People in this session also felt that each parameter in the CR-CIT would need to be reflected upon by CR stations from their respective contexts of vision, policy and mission. It also emerged that for a CR station to be able to use the CR-

CIT it would need to be on air for a minimum of two years. Descriptors for each section and a user guide for the entire toolkit would accompany the CR-CIT.

The toolkit would also be translated into several languages such as, Marathi, Gujarati, Bengali and Malayalam. Also discussed was if a CR station can self-assess itself for individual sections of the CR-CIT depending on its needs. The session also finally looked at the need for a peer support system to procure feedback for the CR-CIT.

AGENDA

Validation Workshop on Community Radio Continuous Improvement Toolkit (Draft)

Organized by

UNESCO Chair on Community Media, University of Hyderabad

With the support of

Commonwealth Educational Media Centre for Asia (CEMCA)

Thursday, April 25

Venue: SIP Building, South Campus, University of Hyderabad

April 25-26, 2013 Time	Session	Description
9.30 AM - 10.30 AM	Opening Session	Welcome Remarks & Objectives: Prof. Vinod Pavarala, UNESCO Chair on Community Media, University of Hyderabad CR & Continuous Improvement: Dr. Sanjaya Mishra, Director, CEMCA, New Delhi; Dr. Rukmini Vemaraju, Programme Officer, CEMCA Draft CRCIT: A Review: Dr. Kanchan K. Malik, University of Hyderabad
TEA		
10.45 AM - 12.15 PM	Session I Community Participation & Mobilization	Lead Facilitators: Ashish Sen, AMARC, Bangalore & Preeti Soni, Saiyare Jo Radio, KMVS, Gujarat
12.15 PM - 1.30 PM	Session II Technical Management	Lead Facilitators: Ramnath Bhat, Maraa, Bangalore & Vasuki Belavadi, University of Hyderabad
LUNCH		
2.30 PM - 4.00 PM	Session III Revenue Generation & Financial Accountability	Lead Facilitators: Debarun Dutta, Drishti, Ahmedabad & John Goslino, Audience Dialogue, Adelaide
TEA		
4.15 PM - 5.45 PM	Session IV Station Policies & Procedures	Lead Facilitators: Arti Jaiman, Gurgaon ki Awaaz & Pankaj Athavale, MUST Radio, Mumbai University
DINNER (Off-Campus) - 8.00 PM		