HOW TO PRODUCE A RADIO SOAP FOR CONFLICT PREVENTION / RESOLUTION

PART I
PROJECT MANAGERS' MANUAL

ABOUT SEARCH FOR COMMON GROUND

Search for Common Ground (SFCG) is actually two international NGOs; SFCG (Brussels) and SFCG (Washington DC). Both organisations together comprise the two operating parts of the larger international entity.

SFCG is the largest NGO working in the field of applied conflict transformation, and has projects and/or offices in Africa (Angola, Burundi, Democratic Republic of Congo, Liberia, Sierra Leone and Morocco); the Balkans (based in Macedonia); the Middle East (Jordan, Gaza, Israel); in the USA and in Indonesia.

We are world leaders in creating innovative television and radio programming for the reduction or prevention of conflict. Programmes produced by the organisation demonstrate that contentious issues can be examined in ways that inform and entertain, while still promoting the search for solutions. Whether countering hate radio in Africa or hate crime in the United States, SFCG is dedicated to harnessing the power of the media for peace and progress.

For more information on Search for Common Ground see, http://www.sfcg.org

Francis Rolt, who wrote this manual (Part I) is the Director of Common Ground Radio, and has worked for SFCG for five years in Burundi and now in Brussels. He has conducted radio soap opera trainings in 10 different countries to more than 20 different nationalities.

1. INTRODUCTION

1.01 WHY THIS MANUAL?

While Search for Common Ground was setting up a series of new radio soap operas in Indonesia and Ukraine in 2002 we realised that although some of our radio soaps had already been running for seven years, we had never systematised or written down how to go about producing successful radio soap for conflict prevention/resolution.

There are plenty of books, manuals and websites on how to write soaps for social development, for agricultural extension, or to raise HIV/AIDS awareness. Several of these have been important in the development of this manual , but until now nothing has described how to go about producing a radio soap which tackles violent conflict in a positive way; a radio soap designed to reduce tensions and to bring people together.

This manual tries to fill that gap within a clear and logical framework, to go from the idea to the finished product. It is divided into two parts;

I. A Project Manager's Manual, an introduction to and discussion of the practicalities (basic issues such as preparation, budgets, contracts and production)

II. Training, a practical manual designed for the trainer and the scriptwriters of the soap for conflict prevention/resolution. Produced by SFCG in collaboration with Health Communication Resources, Perth, Australia (for more information on HCR see Part II of the manual).

This manual has been written to help those with little or no experience of radio soap opera, but it certainly doesn't describe the only way of doing things. But Search for Common Ground believes strongly in creative approaches to dealing with issues and with projects, so this is a guide not a blueprint. In fact it would probably be a mistake to try and follow what it says word for word. Much of what is written here is the result of trial and error, of testing an idea in a real situation, and as your soap opera progresses you may well think of or discover other, better, and more imaginative or creative ways of dealing with the problems and issues which present themselves.

We hope that you will tell us you experiences and help us improve this manual for others.

And finally, don't forget that radio drama is an art which demands hard work and creative flair.

Don't be put off by those words, but if your soap opera doesn't have integrity, if it doesn't reflect real emotions and passions then it won't succeed in helping to promote change. As writer/trainer/producer Turan Ali says, there are no shortcuts to creating powerful, original drama that really speaks to your audience. Such drama tells rich, resonant, universally relevant stories which explore the world as it is lived by the audience. The story is everything.

There are no foolproof recipes or twenty easy to follow steps to create real quality and truth in drama; but there are tried and trusted elements and theories which give you the raw materials from which great drama is crafted. […]

What we can't help you with will be described as "creative judgements". These are the moments when you work as an artist; beware anyone telling you what your "creative judgements" should be[2].

1. INTRODUCTION

1.02 RADIO AND THE COMMON GROUND EXPERIENCE

In much of the world radio is still the most important form of communication in terms of the numbers of people it touches, far outstripping all other media. In parts of Africa and Asia, where there are no newspapers, no telephones or TVs and few roads, or other links to the outside world, radio is literally a lifeline; informing, educating and entertaining. In some places people spend a high percentage of their income on batteries for their radios, money they can ill afford but which they still regard as an essential expenditure. All over the world people depend on their radios for news of what's going on in their own country, even in their own district, and as a source of information and entertainment. And if they don't trust the national radio (and frequently they don't) they listen to all the other available local and international radio stations, and then they compare the accounts, deciding for themselves what to believe and what to reject.

Radio shapes peoples' destinies in very real ways, both positive and negative. In Rwanda in 1994 radio helped make the genocide possible, but in other places radio has been a positive force, helping to bring people together and to re-establish civil society. SFCG's radio programmes demonstrate that even the most contentious and divisive issues and problems can be talked about and examined in ways that inform and entertain, while still promoting a search for solutions.

Since 1986, SFCG has developed new ways of using the media to promote the non-adversarial resolution of conflicts. In particular, our radio and TV soaps have emphasised the elements of language, culture and/or society common to everyone, thus helping combatants and enemies find the common ground between them. And once established that common ground can be the bridgehead which allows a gradual re-establishment of trust.

SFCG has produced successful radio and TV soaps for conflict resolution/prevention in many different places, including Macedonia, Burundi, Democratic Republic of Congo, Liberia, Sierra Leone, Angola, Indonesia, Ukraine and the Middle East.

While SFCG produces many different kinds of radio programmes in many different countries, we've found that radio soaps are among the most effective in terms of attracting a mass audience, and in getting across the concepts of conflict resolution at an individual and national level.

1.03 WHAT IS A RADIO SOAP?

The term 'soap opera' was coined by the North American press in the 1930s; 'soap' because these radio dramas were sponsored by soap manufacturers, and 'opera' because they were so dramatic that they were said to be like musical operas.[3] A radio soap opera is a serial drama in which the main story carries over from one dramatic episode to the next, and in which the central conflict isn't resolved until the end of the series. It also takes place in almost real time. Whereas a radio play may squash a week or ten years into thirty minutes, in a radio soap something which takes a day in real life may fill three or four episodes.

Soaps have a bad reputation among some intellectuals, who look down on them both as a form of entertainment and as a medium for education. That criticism is based on a misunderstanding of the possibilities of edu-tainment (a term which mixes education and entertainment). Soaps are enduringly successful and continue to attract mass audiences no matter how awful intellectuals think they are. Soaps have shown that they can be highly effective in communicating relatively complex ideas and concepts, and in changing behaviour. In many places around the world soaps have proved their worth, not least in the field of conflict

prevention and resolution. In some places we have got over this image problem by giving our soaps the more complicated name of 'serial radio dramas'.

SFCG's long-running radio soap in Burundi, *Our Neighbours, Ourselves*, is a continuing story of hope and reconciliation. The setting, in the rural hills and valleys around the capital, provides the background for a gripping story centred on two neighbouring families from different ethnic groups (Hutu and Tutsi), who provide a model for co-existence during difficult times. The show was first aired in July 1997 and over 85% of the population still listens regularly. The theme is summed up in this excerpt from one episode: "We all have something in common no matter what they say. Even day and night meet at sunrise and sunset." In one independent study [4] of *Our Neighbours, Ourselves* the majority of listeners questioned said the soap had helped them modify and/or change their attitudes and/or behaviour toward members of the other ethnic group. And almost all of the respondents could remember messages from the soap opera relating to tolerance or coexistence.

The kind of radio soap we're talking about here sets out to do more than merely entertain its audience, although it needs to do that as well. Our soaps have a message to get across, but that message must be carefully and subtly embedded in the story. If it's not subtle our listeners will switch to another channel or simply turn the radio off. Our soap must help the listeners form their own conclusions, rather than telling them what they should think or how they should behave. Audiences in many countries have grown used to and bored of promotional dramas and political advertising which hammer home a message in an obvious way.

To be successful the messages in our soap must be subtly incorporated into the plot and not driven into the audience's minds with a sledgehammer.

1.04 FOOTNOTES

1. How to Design and Produce Radio Serial Drama for Social Development, Esta de Fossard, Johns Hopkins University School of Hygiene and Public Health, 1998

Communicating Through Story Characters, Pamela Brooke, Institute for International Research and University Press of America, 1995

Soap Operas for Social Change, Population Communications International, 2000 Creating a Soap Opera or Novella for DDR in Sierra Leone, Search for Common Ground - Talking Drum Studio, 2002.

2. Making a Difference Through Drama Serials, Turan Ali, a manual to accompany the workshop 'Die Serie: Weitblik', May 2002, presented by Berlin-Institut für Weltbevölkerung und globale Entwicklung

Entertainment-Education, a communication strategy for social change, A.Singhal & E.M. Rogers, LEA publishers (New Jersey & London), 1999

Making a Difference Through Drama Serials, Turan Ali, a manual to accompany the workshop 'Die Serie: Weitblik', May 2002, presented by Berlin-Institut für Weltbevölkerung und globale Entwicklung.

3. For a short history of radio soap opera see Part II of this manual.

4. Greater Horn of Africa Peacebuilding Project, Media Intervention in Peace Building in Burundi - The Studio Ijambo Experience and Impact, by Asgede Hagos, September 2000, Management Systems International.

2. RADIO SOAPS FOR CONFLICT PREVENTION / RESOLUTION

2.01 HOW DOES A RADIO SOAP FOR CONFLICT PREVENTION/RESOLUTION DIFFER FROM ANY OTHER SOAP?

The main difference, of course, is that our soap has an objective beyond simply entertaining the audience. Although to achieve this objective our soaps also have to be entertaining or the audience will simply turn their radios off.

But a radio soap for conflict prevention/resolution also differs from a soap designed to educate listeners about health issues, or farmers about agricultural techniques or the general public about HIV/AIDS. It differs because conflict prevention/resolution is a complex subject – we aren't trying to communicate facts but ideas and concepts which will in turn translate into behavioural changes. Our soap has to do much more than give listeners straightforward information ('Take your child to be immunised', 'Protect yourself against HIV/AIDS by using condoms' etc.), it has to influence the way the target audience thinks about a very emotionally charged subject – a conflict which envelops them and in which they may have lost family members or friends. It is our job to try and help all sides in a conflict see that 'the other', the enemy is a person just like themselves; someone who also grieves for lost family and friends, who also struggles to survive in difficult conditions, who also has hopes and fears, and who also dreams of a life of peace, without violent conflict.

2.02 WHAT TO EXPECT/NOT TO EXPECT FROM A RADIO SOAP

In the short term no single radio programme, whether it's a soap or a current affairs programme can turn a war, or even low-level conflict into peace. No single radio programme can make a people, a class or a type of person do what they are not already half-convinced to do.

No soap, however successful, can prevent the violence of an individual or a group. But in the long term, over a number of months and years, a good soap can help change the atmosphere within which a conflict occurs, subtly alter the environment and the thinking of a large number of people so that they are less likely to engage in violent acts, more likely to listen to reason, more likely to trust 'the other', and less likely to listen to rumours (for example). A good soap for conflict prevention can help its target audience counter war-mongering, help them shut their minds to those politicians and others who want to whip up further violence, to ever more outrageous acts of hatred and destruction.

The main subject of a radio soap for conflict prevention/reconciliation isn't necessarily even the conflict itself. In Indonesia there are so many conflicts and potential conflicts that the Indonesian scriptwriters of SFCG's soap (Menteng Pangkalan) agreed that it would be better to concentrate on the problems which create the conflicts, and which keep them burning. They decided to create a character, a woman, who embodies the generalised fear and prejudice which many Indonesians feel for those of a different ethnicity or religion. So the conflict in the drama Menteng Pangkalan concerns this woman's reactions to those she meets, and how her own prejudices, fears and stereotyping fight with her better judgement of peoples' characters. In this way the drama has an effect on the broad range of Indonesian society, raising questions in listeners' minds about the way they approach others and leading them to question their own prejudices. See **Addendum 1** for a sample script.

2. RADIO SOAPS FOR CONFLICT PREVENTION / RESOLUTION

2.03 TIMELINE

Writing out a timeline like the one below (which can be re-written and adjusted as the project progresses) will help prepare you and the creative team for all the different things which must be done, and ensure that everything happens at the right time in the right order. The one below isn't very detailed, it's just a rough a guide to events, but each task should be assigned to a specific individual who's responsible for organisation, follow-up and/or completion. Don't count on this one for your timeline – write your own, taking into account the context in which you work and the people you work with.

Activity	Month	Person
Choose writers and Advisory Board	1st month	
Sign contracts with writers	1st month	
Train writers	1st month	
Commission and record theme music	2nd month	
Sign contract with production studio	2nd month	
Write pilots (6) and commission promotional material	By middle 3rd month	
Record pilots (6) and promotional material	By end 3rd month	
Test pilots and promotional material	Beginning 4th month	
Rewrite pilots (if necessary) and begin work on remaining episodes	By middle 4th month	
Sign contracts with radio station(s)/network(s)	5th month	
Distribute/broadcast promotional material	5th month	
Begin broadcasting and continue writing remaining episodes	6th month	
First series (26) finishes	9th month	
Evaluation	10th month	
Second series begins, incorporating lessons learnt from evaluation	11th month	

Once the writers have started writing, a more detailed timeline like the one in Addendum 2, from our Indonesian soap, Menteng Pangkalan, will be necessary.

2. RADIO SOAPS FOR CONFLICT PREVENTION / RESOLUTION

2.04 TARGET AUDIENCE

Who are the people you want to influence in the conflict, and why them? And what is the main, primary message you want to get across to them? You must have clear answers to these questions when you choose your target audience.

Choose your core target audience carefully and precisely (i.e. 'urban women between the ages 18 and 35', or 'rural children between the ages of 8 and 12'), everything else depends on this; the plot, characters and setting of the drama, the type of language used, the time the drama is broadcast, the radio stations it's broadcast on etc. Don't choose too wide a target audience, like 'all Moldovans between the ages of 6 and 75'; this won't help you design a successful drama series. The target audience should be defined so that the writers can imagine their listeners, and devise plots and characters which will attract that specific audience. Writing a soap about urban teenage girls for example, won't attract an audience of rural mothers for example, and the reverse is also true. Defining a target audience is like finding the core of an onion; you must define the core group. People in the outer rings of the onion will listen also (and you can have them as secondary and tertiary target audiences), but if you are precise about the inner group then you'll be better prepared to produce a successful and properly targeted soap.

2.05 CREATIVE TEAM

Ideally, how many people do you need to produce a soap? A minimal team would consist of the following;

- ❑ Project Manager or Executive Producer
- ❑ Studio Producer (if the Project Manager doesn't have the necessary skills or experience)
- ❑ Writers
- ❑ Advisory Board members
- ❑ Actors
- ❑ Studio Technician (this person may be supplied by the studio where you record the soap)

But this is a small team, so even if you don't feel that you're being very ambitious in terms of the number of episodes or the length of the series these individuals will all be working fulltime and flat out. It 's better if you can afford to add the following

- ❑ Programme Manager
- ❑ Administrative Assistant
- ❑ Researcher(s)
- ❑ Translator

For details of what everyone does see **Addendum 3**.

2. RADIO SOAPS FOR CONFLICT PREVENTION / RESOLUTION

Finally, i) try not to concertina these roles too much (i.e. by having a scriptwriter who is also the studio producer), and ii) ensure that each individual's role is absolutely clear to both you and them. You will avoid enormous potential problems in the future if you stick to these two relatively simple rules, as you really want to avoid conflict in the recording studio about who's running the show.

2.06 SCRIPTWRITERS

In general it's better to have a team of scriptwriters than to employ one person. Even writing one episode a week for a year can be pretty hard work, and if that one person falls sick, or takes a break then there's no one to replace him/her. A team of three or four writers is ideal – although it should be clear who among them is the lead writer.

Make sure that your writing team is mixed, and representative of your target audience; a group of middle-aged men, however experienced, will have trouble capturing the idiom of youth, or understanding the problems of teenage girls.

There are various ways of finding writers for the soap. Most countries have a number of people who already write drama for radio, and who may even have experience of writing soaps for social change, for environmental awareness, for better agricultural practices or for population control. You can employ these writers, but remember that they may be expensive, and they may have their own fixed views on how to do things. You may also find that these people, or some of them, would be more usefully employed as part of an Advisory Board (see 2.07 Advisory Board) who can help a less experienced team of scriptwriters with ideas, comment, advice and contacts. If necessary you can train your own team of writers using Part II of this manual.

One method SFCG has employed to find potential writers is to hold a radio play-writing competition. This obviously takes a little time and you have to offer a prize, but it should at least enable you to find a few people who are genuinely interested and talented. The judges of the results could be made up of some of the people you are considering for the Advisory Board. In this way you'll be able to select those you really want to work with and weed out the ones who don't contribute much, or who don't properly understand the idea.

The writers' team should reflect the ethnic/religious/linguistic/gender mix of the society. In a conflict area it's important not to have a team made up of an homogenous group of people, from one side or the other. It may also be important to send the writers on a conflict resolution training before the writers' training; writers are members of the greater society, and as individuals may therefore share many of their community's prejudices. One conflict resolution training won't eliminate that, but it should help them objectify the conflict, and will certainly help build team solidarity.

The conflict resolution training should include the elements below. Or you can suggest that the facilitator/trainer follows the Power Point presentation by SFCG's Tom Dunne – Addendum 4 or as a separate file on this CD).

- ❑ The field of conflict resolution (CR)
- ❑ Some theoretical aspects of CR
- ❑ Practical aspects of CR
- ❑ Negotiation and mediation skills
- ❑ Knowing yourself and how to confront the 'other' in a conflict

- ❑ Practice facilitation (theory and skill)
- ❑ Search for Common Ground methodology/philosophy
- ❑ Skills in conflict detection (early warning)
- ❑ Conflict and conflict resolution in different cultural contexts

2.07 ADVISORY BOARD

The next step is to ensure that the process of developing the soap series is as consultative and participative as possible, involving many different role players.

The Advisory Board is a group of experienced writers, people in radio, activists and perhaps some of the target group who can help you and the writers come up with precise messages, as well as imaginative and attractive plots, characters and settings.

SFCG's Advisory Boards sometimes include well-known local writers who are too busy to be scriptwriters for our drama, but who believe in what we are doing and who want to help. If they support what you're doing such people can usually spare a few days out of the year to attend the necessary workshops and meetings. An ideal Advisory Board is made up of eight to twelve people, which means that if two or three can't make it to a particular meeting there are still enough members to make it worthwhile. Larger than twelve an Advisory Board can become unwieldy and difficult to manage.

In general the Advisory Board needs to have enough power and influence over the process to feel a sense of 'ownership', while at the same time allowing the creativity and dynamism of the scriptwriting team to flourish. This is a tricky balance to achieve as the scriptwriters must have enough freedom to ensure that the drama captivates and entertains the target audience, but the Advisory Board probably has more experience.

You should choose your Advisory Board of eight to twelve people carefully; people with fertile imaginations and strong, positive ideas, but also people who can compromise and who don't have such large egos that they cannot accept other people's ideas. You may want to delay finalising the Advisory Board members until you've held the first workshop to discuss the Concept Document (see 3.01 Concept Document and Intended Outcomes). At that point you'll have a chance to see how different individuals work in a group, whether they have positive ideas and whether they really understand what you're trying to achieve.

2.08 ACTORS AND AUDITIONS

You may want to limit the number of actors in each episode, as the more actors there are the more expensive the drama becomes. You could have an agreement with the writers that over the length of the series that there is an average of no more than 5 actors, for example. A good moment to audition actors is before you record the first pilot episodes for pre-testing (see 4.14 Pre-testing).

In general, it's better not to allow scriptwriters (or anyone else) to double as actors; the writers and everyone else involved in the drama should have their hands full with one job – taking on another confuses things, muddies the lines of control and ultimately makes you job as project manager harder.

Auditioning actors is an art in itself. The suggestions in Addendum 5 are based on a document written by Alan Beck of the University of Kent's Drama Department.

2. RADIO SOAPS FOR CONFLICT PREVENTION / RESOLUTION

2.09 ATTITUDINAL SURVEY

This is a good moment, if your budget allows, to undertake or commission an 'Attitudinal Survey' of your target audience, although you can also do this more cheaply and easily during the Pre-test phase (see 4.13 Pre-testing). An attitudinal survey will aid you and the writers enormously as it will help build a realistic picture of your audience's existing attitudes and behaviour so you can better understand how these may be changed. It will also help you in the future, as your final evaluation will need to show that your soap has had an impact on the attitudes and behaviour of your target audience. And you can only convincingly show that if you know what those attitudes and behaviour were to begin with, before you started broadcasting the soap.

3. CONTENT DEVELOPMENT

3.01 CONCEPT DOCUMENT AND INTENDED OUTCOMES (OR 'CURRICULUM')

This is one of the most important parts of the process. Don't try to save money or time on the development of a Concept Document or on the subsequent steps in this section. If it is done well the time and money spent will be repaid ten-fold in terms of the quality of the final production, the impact it has on the target audience, and therefore on the potential for the funding of further series. Look at the sample Concept Document which was produced by the NGO Middle East Non-Violence and Democracy (MEND) in Jerusalem after a training given by SFCG (**Addendum 6**).

A draft Concept Document should be put together by you and your colleagues. In addition to explaining the context and how the soap fits into your overall objectives in the country, the Concept Document should also give details about the target audience, and the specific messages to be communicated, the 'intended outcomes' for each block of episodes. This will clarify what you want to achieve with the soap, and will assist the scriptwriters to develop story lines and characters which transmit the various messages. Your draft Concept Document should consist of the following elements:

❑ The background and context of the project – which answers the question; 'What has happened in ……… which has influenced how people think and behave in the context of reconciliation?'

❑ The motivation for this radio drama: 'How will this radio drama influence the way the target audience think and act on reconciliation?', or 'What kind of change in attitude and behaviour are we hoping to effect amongst the people of ………. , and it what way(s) will that change be positive?'

❑ Who are the target audience and why have we chosen this group as the most appropriate in terms of influencing the conflict in ………?

❑ Why is radio drama the appropriate format: 'How does radio drama as a format allow us to communicate these issues better than through other formats?'

❑ Motivation for choosing radio drama over other forms of communication as being the best suited to reach the chosen target audience: 'Why will the target audience be influenced by radio drama more than by other methods of communication?'

❑ An overall description of the objectives of this radio drama series: 'What do we hope the listeners will gain from this radio drama series?' This could be things like, 'The target audience will be able to talk about and deal with issues related to reconciliation in a more open way, discussing subjects which were previously taboo.' You can point out how the radio drama format enables the listener to identify with certain characters and certain situations, to understand how to cope with various situations, and to empathise with other points of view.

The second part of the concept document will contain the intended outcomes of the radio drama, answering the question, 'What are we expecting to achieve with this drama series?'

You could use the following list as a base with which to brainstorm your own list of intended outcomes relevant to your own situation;

Intended Outcomes

❑ Intercultural Understanding
Discovering elements of Common Humanity

Common Culture and Heritage
Learning about unique elements of each culture
Acquiring elements of each others' language

- Conflict Prevention in a multi-cultural context
  Recognising and rejecting stereotypes
  Understanding destructive nature of stereotypes
  Discovering areas of mutual dependence (interdependence) between 'enemies'
  Recognising and resisting negative social pressures

- Conflict resolution in everyday life and circumstances
  Gaining mature perspectives on conflict in everyday life
  Conflict resolution skills
  Understanding why and how conflicts escalate
  Understanding and recognising positions, interests, values and emotions as factors in creating and resolving conflicts in everyday life
  Understanding and recognising perceptions and their role in creating and resolving conflicts
  Understanding the role of personal responsibility in creating and resolving conflicts

3.02 FINALISATION

While you are writing the draft Concept Document it is essential to commission and collect as much research material as possible on your target audience and their attitudes; what is their favourite music? What are their radio listening habits? Which radio stations do they listen to? When do they listen? And on which days? What are their attitudes towards the conflict? What are their attitudes towards their perceived enemy? What are their likes and dislikes? etc. This research will not only help form a baseline so that you can later measure whether the soap has had an impact on attitudes among your target audience, but it will also inform the Concept Document and the intended outcomes.

Your draft Concept Document should now be discussed in a workshop with the scriptwriters, the Advisory Board (or the potential members of the Advisory Board – see 2.08 Advisory Board), and your creative team. At this workshop examples of other dramas can be shared, and agreement should be reached about the basic objectives of the project, and about the intended outcomes. In some places SFCG has invited a wide range of people from very different backgrounds to help formulate the central concepts for a soap; from leaders of local NGOs to anthropologists, playwriters, political activists, slum dwellers, and radio and TV people.

While it is probably best to include as wide a group as possible this is likely to depend on the local context, and the nature of the conflict. But in either case participants at this workshop may want to re-work, or re-order the draft entirely, and it may take some days to come up with a revised Concept Document. Allow time for this.

During the development and approval of the Concept Document and list of intended outcomes, it is important to have as much consultation as possible about every point in the document. This Concept Document will serve as the reference point and baseline; it will be the criteria on which to judge whether or not the drama is having the desired impact or not. So the writers, the Advisory Board and the creative team should be in complete agreement about it so as to pave the way for good working relations in the future.

Once agreement has been reached an individual or a team is then given the task of revising the Concept Document based on this workshop. This final document must be finalised and agreed by all the main participants in the process (creative team, scriptwriters, Advisory Board).

4. PRACTICALITIES

4.01 BUDGET

The following list of elements should help you think about items which need to be included in the budget, although don't rely on this as an all inclusive list as there may be specific things which you need in the context of your country;

- ❑ Baseline/Attitudinal survey – commissioned?
- ❑ Rent, meeting room (for Concept Document development)
- ❑ Flip-charts, paper, pens etc.
- ❑ Writer(s) salaries (freelance or full-time? Per completed/accepted episode?)
- ❑ Actors salaries (per episode?)
- ❑ Advisory Board
  - o per diems
  - o travel
- ❑ Project Manager/Executive Producer salary
- ❑ Production Manager salary
- ❑ Administrative Assistant salary
- ❑ Studio Producer fee
- ❑ Research/researcher(s)
- ❑ Commissioning and recording theme music (musicians have to be paid)
- ❑ Commissioning and recording theme song (songwriter and singer(s) have to be paid)
- ❑ Recording studio
  - - recording publicity material
  - - recording theme music and song
  - - recording pilots
  - - recording episodes
  - - tapes/CDs/minidiscs
  - - Studio Technician(s)
- ❑ Pre-testing pilot episodes – commissioned?
  - - facilitator/analyst
  - - per diem for focus group members
  - - rent, space for focus group meetings
  - - note taker(s) or (preferably) video recording of the whole focus group
- ❑ Computers, printer(s) and ink for writers, Admin. Assistant, Exec. Producer and Programme manager – the writers will need their own computer

- ❑ Paper, photocopying (remember, there will be many drafts and several copies of each draft, and each actor has to have a complete copy of the final script)

- ❑ Telephone and Internet charges

- ❑ Publicity material

  - preparation

  - printing/recording

  - distribution/broadcast

- ❑ Rent, space for writers to work

- ❑ Rent, space for actors to rehearse

- ❑ Final evaluation

- ❑ Equipment – see next section (4.02 Choosing a Recording Studio)

- ❑ Payment to broadcasters (some radio stations demand to be paid – until they realise how popular the soap is, then they ask to be able to broadcast it)

4. PRACTICALITIES

4.02 CHOOSING A RECORDING STUDIO

You may not need to record the whole series in a studio, but recording outside, or in someone's house takes longer and is more difficult than recording in a studio. What you lose in atmosphere by recording in a studio you gain in technical quality. You may want to forget the idea of recording outside the studio until you're more experienced – then do some practice runs first.

Visit the possible studios; cast your net as wide as you can. People will tell you, 'Yes, there are lots of recording studios… no problem'. But when it comes to the crunch most if not all of them will turn out to be unsuitable.

So what do you need to look for in a recording studio? All studios seem impressive if you're not used to them, but don't assume that everything you need is there simply because the place is stuffed with fancy equipment.

Some analogue studios (i.e. not digital) in national radio stations, for instance, have fabulous, if ancient-looking, equipment, and if they lack one or two items you can always give or loan it to them (if you've written it into your budget). Equally, don't think that just because a studio is super-modern, with an up-to-date digital editing equipment, that it's suitable.

Apart from the cost, and whether you think the technician will be easy to work with, the following is a short checklist of things you should look out for;

- the studio should be divided into two rooms separated by a soundproof wall with a soundproof (double or triple glazed) window set into it, and there should be a working communication channel between the two parts of the studio (so the technician and producer can talk to the actors, and vice versa without trying to shout through a soundproof wall, or making desperate gestures)

a) the part where the actors sit;

- big enough (i.e. five people can sit round a table comfortably)

- at least five microphones on the table, so 5 actors can have a mic each

- at least five headphone sets for the actors

b) the part where the Technician and Studio Producer sit, this is where most of the equipment is;

- a 16-channel mixer

- a CD player

- a cassette player

- a CD burner, OR mini-disc recorder, OR DAT recorder

- either two or three reel-to-reel (old-fashioned) tape recorders, OR a digital multi-track editing system

Check the soundproofing; no outside sounds should intrude, and there should be no echo in the studio if you clap your hands hard.

It is important that the Technician understands his/her role correctly from the start;

- to find, collect and/or record the sound effects and ensure that they are ready for the recording

- to record the drama exactly as written (not to change anything in the script)

- to make the final edits, with the Studio Producer

- to finalise the whole recording

- and to make however many copies on CD (tape, DAT, whatever) is demanded in the contract

S/he should be clear that last minute changes are out of the question. There should be no discussion about the drama once recording has started, except in terms of the Studio Producer advising the actors on how to say a line differently, or on the timing of sound effects (sfx), music etc. If the Studio Producer and the Technician do need to discuss the drama or the script at the recording stage it means that it hasn't been prepared properly.

Everyone, the actors, the Studio Producer, the Technician, should be very clear about what is expected of them during the recording, and all the details should have been ironed out by the time you get to the recording stage. Recording studios cost money, and you don't want to spend time discussing things while the actors twiddle their thumbs.

4.03 TIME REQUIRED IN STUDIO

How long does it take to record an episode? This is a hard one to answer as it depends on the studio, on the actors, on you, and on the degree of preparation you've all done. If everything is prepared (don't bring the actors to the studio if they haven't already rehearsed their parts) then for a fifteen minute drama you should allow at least two hours in studio, depending on the complexity of the script.

Having said that, there are various different ways of recording a soap. One method, which SFCG tries to use - because is saves time and therefore money - is to do 'as though' live recording. For this everything has to be carefully prepared in advance; the actors are well-rehearsed, the technician has recorded all the sound effects and they are laid out in the right order beside him/her, the music CDs are also there, and everyone has their personal, marked-up copy of the correct version of the script. The recording is then done as though it was being broadcast live – no mistakes are possible, all the cues must be picked up correctly, no one may stumble over their lines and all the sfx come in at the right time for the right length of time. At the end a perfect recording is produced – of course, in reality, unless you have a very experienced team, this is practically impossible! In practice actors do sometimes fluff their lines, and technicians do play the wrong sound effect.

Because this isn't actually a live broadcast you will be able to stop the recording when an actor or the technician makes a mistake or you want to make a better version of a scene. So doing it this way you get the spontaneity of a live recording, but you are also able to go back, re-record sections, and edit mistakes out of the tape or the digital recording once the actors have gone home. The point is to keep it going, don't do the editing while you're recording as this will break the actors' concentration and the flow of the drama.

4.04 SERIES AND EPISODES

Most radio stations operate a 52 week schedule. So if you want to broadcast two episodes of your radio soap every week for six months then you'll have to make a 52 episode series. That's quite a lot to start off with, and it may be better to begin with a 26 episode series. Your budget can always include an amount for a second series which follows the evaluation of the first series. And remember preparation, research, training, writing, recording, editing and broadcasting of the first series of 26 episode is likely to take at least a year. You may get quicker at it after that, but don't underestimate the amount of work to be done.

There are many different arrangements which you can conclude with the radio station (or stations) which are going to broadcast the soap; each episode could be broadcast once a week but repeated two or three times in the same week, or you could broadcast three episodes a week with one repeat each, or you could go for broke and broadcast an episode each day of the week. What is certain is that if the soap is to work, if the message is to sink in, a radio soap must be broadcast regularly, and often. Broadcasting one episode a week without any repeats might work over a long period of time, but it's much harder to catch and keep an audience like this.

The number of episodes you'll be able to produce is probably a function of how much money you have available, so don't underestimate your budget (see 4.01 Budget). The number of episodes per week, the length of each episode, etc, need to be agreed upon at the beginning of the project. However, if it is later decided that these aspects of the project are not appropriate or should be changed, then there must be the flexibility to do this.

In some countries SFCG produces three or four episodes of a radio soap a week, and an omnibus edition at the end of each week (a broadcast which puts all the week's episodes together). In Sierra Leone this omnibus edition is combined with a listeners' write-in and phone-in programme, in which listeners comment on the events in that week's episodes and discuss the issues raised by the characters' behaviour. This is a good way of getting audience feedback, and can be an essential tool for the scriptwriters.

4.05 HOW LONG IS AN EPISODE?

Radio soaps vary in length from fifteen to thirty or more minutes per episode, although obviously if you start the series with a 20 minute episode you should finish that series with soaps of the same length. In general it's hard to keep an audience's attention for much more than twenty or twenty-five minutes. Unless you're planning to broadcast an episode of your soap every day then fifteen minutes is short, and means you have to cram a lot into a short space of time.

Remember also that listening to the radio represents an investment of time, and of batteries, which cost money. If you broadcast a thirty minute soap every day, then you're asking your target audience to invest a lot both in terms of how much time they have to spend next to the radio, and in terms of buying new batteries more frequently.

4. PRACTICALITIES

4.06 SCRIPTS

Your writers will produce several draft versions of each script so it is important that each version is numbered until they reach the final version. To avoid confusion, and to make sure that everyone is working from the same script it's important to follow some basic layout rules. The first page of each version should look like the one in **Addendum 7**. Equally, each speech by a character and each sound effect should be numbered (see **Addendum 8** for a sample script).

This is essential for the scriptwriters, the actors, the technician and you in the production process, and ensures that there's no confusion about which version of which script you're all supposed to be working from. Make sure that the scriptwriters follow this rule from the first version of the first script, so that it becomes a habit.

4.07 LANGUAGE

What is the language of your target audience? What is the language they communicate in to each other? Are there some groups within your target audience who would be off-put by your choice of one language over another? For instance, if you choose to write a soap for broadcast to two opposed groups who speak different languages choosing one of their languages over another may suggest that you only care about one group. If there's no common language, then you may have to broadcast the soap in both languages. But be warned; writing in one language and translating into another is a fine art, and if the conflict is a serious one there will be people who understand both languages looking out for bias in the differences between your two versions.
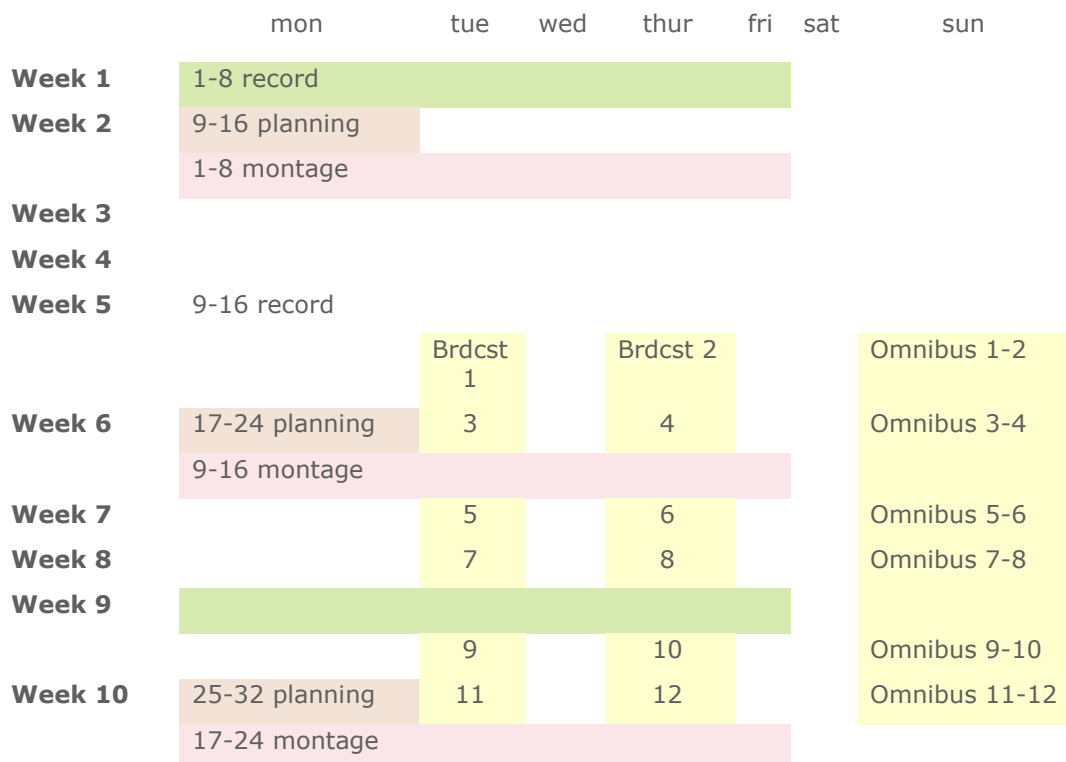
4. PRACTICALITIES

4.08 RECORDING SCHEDULE

It's important to develop a rhythm of writing and recording so that the writers know their deadlines, and you know when each individual episode must be recorded and edited (or montaged) so that you can book the studio in advance. Studios are often busy places and need to be booked days or even weeks ahead. Below is a suggested planning/recording/montage/broadcast schedule. This schedule is for an ongoing series of two episodes broadcast per week, plus an omnibus edition broadcast on Sundays. It gives an idea of how you can expect to divide up the time once your soap is up and running. Ideally, as in this schedule, you should try to record eight episodes (if you're broadcasting two a week) four weeks before they're broadcast, so that you are always four weeks ahead.

This is known as a 4x4 schedule, meaning that in four working weeks eight episodes are produced.

Recording Schedule for 2 episodes per week

	mon	tue	wed	thur	fri	sat	sun
Week 1	1-8 record						
Week 2	9-16 planning						
	1-8 montage						
Week 3							
Week 4							
Week 5	9-16 record						
		Brdcst 1		Brdcst 2			Omnibus 1-2
Week 6	17-24 planning	3		4			Omnibus 3-4
	9-16 montage						
Week 7		5		6			Omnibus 5-6
Week 8		7		8			Omnibus 7-8
Week 9							
		9		10			Omnibus 9-10
Week 10	25-32 planning	11		12			Omnibus 11-12
	17-24 montage						

Key:

- Recording
- Planning
- Broadcasting
- Montage/editing

4. PRACTICALITIES

4.09 THEME TUNE, MUSICAL BRIDGES AND SOUNDEFFECTS

A good soap needs a good theme tune or song. It's invariably better to commission a new one or hold a competition for one, rather than using an existing tune or song. The theme tune needs to be catchy and memorable – you want people to go about humming it – and it must appeal to the target audience. It doesn't matter what you think of it – only what the target audience thinks. If they like it then it's successful, even if you think it's corny. Commissioning a theme song and tune is usually more expensive than commissioning just a tune.

It is the technician's job to find and use suitable musical bridges to divide scenes, although it is often better to use sound effects (more realistic), especially as it is often hard to find suitable musical bridges. Equally, the technician is the one who should create, find and record all the necessary sfx, which the writers should mark in their scripts. Sfx can make a lot of difference to a soap, by creating atmosphere and helping the audience understand where the scene is taking place, but with sfx (as with everything) it is easy to get too keen and to have too many all crowded into a few seconds. It's better to have one well-chosen sfx in the right place, which clearly places the action, than to have five, one after the other, which will sound muddled and may confuse the audience.

4.10 CHOOSING THE BEST BROADCAST TIME (SCHEDULING)

What time does your target audience normally listen to the radio? If they're farmers they probably get up early and go to the fields, and may only listen to the radio in the evenings before they go to bed. If they're young urban women do they listen to the radio during the day, at home, or in the factory or at work?

You have to know your target audience's habits. When are they most likely to listen, and when are they definitely not going to listen? When do they get up, when do they go to work and when do they go to bed? You may have produced the funniest, cleverest and most effective soap in the world, but if it's broadcast at the wrong time then all your work is wasted.

4.11 PUBLICITY

If no one knows that your soap is going to be broadcast, or what time it's going to be on, or on which radio station, then you may waste a lot of time while people slowly discover these things by word of mouth. It may take months for news to travel from one village to another that there's a soap on such and such a radio station, at this time on these days.

You need to ensure that as many people as possible know about your soap before the first episode is broadcast. They need to be intrigued by the publicity (this could be trails, clips from the actual soap, with an announcement afterwards about the time and day of broadcast; or printed flyers; simple radio announcements or even mobile text messages). You need them to want to turn on their radios to hear the first episode. They have to remember the time and day of broadcast, and to believe that they're going to be interested, or amused, or entertained, or all of those things.

It's a good idea to test your publicity material with focus groups before you use it. Publicity which doesn't send out the right message is wasted publicity. See 4.14 Pre-testing.

And don't just broadcast your announcements on the radio station(s) which are going to broadcast the soap. Think about when your target audience listens to the radio, and which shows they already listen to, and make sure your publicity reaches them.

4. PRACTICALITIES

4.12 CONTRACTS

Everyone needs to sign an individual contract. This may sound basic but it's sometimes forgotten and can lead to enormous problems later. Apart from the salary and the length of the agreement, each contract needs to state what is expected as a final result, and by what date. And payments should be dependent on achievement of those results. It can also be useful to include a schedule, which shows what is supposed to be finished by what date, including plot summaries, plot sketches, character sketches, and finished dramas (see Part II).

Some people may be unwilling to sign a contract; don't work with them! A contract should make everything clear from the start, and so helps you avoid problems later on, only grief will result from working with people who haven't signed a contract in advance. See sample contracts in **Addendum 9**.

Writers

Writers can be employed on a freelance or full-time basis. But remember that the process of developing a plot, setting and characters for a successful soap is time-consuming. After that it depends partly on how many writers you have, how much money and time you have, and how many episodes you want them to write.

The contracts with the writers should be clear; they must re-write and re-work each episode until you are happy with them – within reason - and they must take part in all the relevant planning, brainstorming sessions. Writing a soap isn't simply a matter of sitting down and writing, it is a process, and everyone has to take part for the whole to work.

Musicians

You should be sure that whoever writes the words of the song really understands both the objectives of the soap and knows the target audience. Once it's written it should be tested on representatives of the target audience; do they like it? Do they remember the words or the tune? Does it suggest anything to them? Does it sound happy or sad to them? Etc.

The contracts with the musicians should be clear; they must re-write and re-work the tune/song until you are happy with it – within reason.

Recording

Contracts with the recording studio, with the Studio Producer, the Technician(s) and with the actors are all necessary. Everyone must know exactly what to expect, and what is expected of them.

Publicity

In some places SFCG has contracted others to do the publicity for us. This can work as long as these agents really understand what the soap is about, and you maintain the right to change any of the material they produce. Publicity has been done through radio stations, through TV, through mobile text messages, through listening clubs and by word of mouth – even by talking drum! Use all the available means, and think about who you're targeting.

Broadcast

Contract(s) with the radio station(s) are also essential. The contract needs to state at what time and on which days the soap will be broadcast, how long it is, and how many advertisements (if

any) the radio station can insert. In some places SFCG has been able to insist that as we are giving the radio station a high quality product for free and therefore they are not allowed to insert any advertisements. In other places we have compromised and allowed some advertisements. If you allow advertisements, the contract must state exactly when in each episode the advertisements may be placed (at eight minutes for example, in a fifteen minute soap), and exactly how long, how many seconds, the advertisements may last in total. It's also a good idea to say that you have the right to withdraw your programme from broadcast if the advertisements before and after it aren't in keeping with the spirit of the soap – for instance, political broadcasts or programmes which denigrate one side or the other in the conflict.

4.13 COPYRIGHT

This could come under contracts, but it's so important that it needs a section to itself.

Copyright law is complicated, but you need to know where you stand on this issue or you may find that you lose control of your soap, that you have disagreements with the writers or the musicians, actors or radio stations about it, and/or that you end up owing them much more money than you have budgeted. All because the copyright question wasn't sorted out right at the beginning, at the same time as the contracts.

If your organisation is paying for the writers and the actors, and the idea of producing a soap for conflict prevention/resolution was yours then you should probably get each writer, each actor, each musician (theme tune), and each studio producer, technician etc. (in fact everyone who isn't actually an employee of your organisation) to sign a 'Rights' Waiver' which gives your organisation total ownership and control of whatever they write, sing, play, produce and record. See Addendum 10 for an example.

However, it's also important to add that laws vary from country to country, and that the implementation of those laws also vary. Neither contracts nor Rights' Waivers will give you complete protection, nor can they guarantee you complete control, but they may help you if anyone ever challenges your organisation's rights to the soap. They are important for that reason.

4.14 PRE-TESTING

Once the scriptwriters, creative team and Advisory Board have devised and agreed an overall plot, as well as the main character-outlines and the setting for the soap, and you have all developed a statement of intended outcomes the writing can begin.

The pre-testing and evaluation should be organised by you, the Project Manager or the Production Manager.

Pre-testing is a way of finding out whether your draft soap is developing along the right lines and is likely to have the desired effect. By testing the first five or six episodes before they're broadcast you will be able to revise them, and all subsequent episodes, according to what you find out in the pre-test.

The pre-test also gives you an opportunity to undertake a quick and easy attitudinal survey (see 2.09 Attitudinal Survey) among your target audience by asking them questions or getting them to fill in a survey form before they have listened to any of the pilot episodes which you're using in the pre-test.

The way Search for Common Ground does a pre-test is as follows (for a sample questionnaire and moderator's guide presented to focus groups in Ukraine (see Addendum 11);

- the writers write draft scripts for the first five or six episodes
- the Advisory Board reads, comments and makes suggestions

- the writers discuss and make the agreed changes

- the first five or six episodes are recorded, with actors (this may be a good opportunity to audition possible

- actors for the different characters, see 2.08 Actors and Auditions)

- the members of each focus group, made up of the different ethnic/religious/cultural target groups, listen to the episodes individually over a day or two (give them time)

- the focus groups are called together and are asked to comment on the theme music/song (do they like or dislike it), the characters (which ones they like or don't like), the plot, and whether or not they are keen to find out what happens to the characters

- the focus groups are also asked what, if anything, they have learnt from the episodes – what do they think the drama is about?

- the comments of the focus groups are collated and presented to the writers, who take them into account when re-writing the first five, and all subsequent episodes

This is known as 'pre-testing', meaning that the intended outcome of the soap is tested on the target audience before it's finalised. Pre-testing gives you a clearer idea about whether the writers have succeeded in, a) attracting the target audience with their script, and b) getting the right messages across to the target audience.

4.15 DISTRIBUTION

How is the soap going to be distributed? In some countries this is easy; there's only one radio station and it has agreed to broadcast the soap. In others the situation may be a lot more complicated, with hundreds of small FM stations spread over a wide area, like in Indonesia. The point is that you need to think about how you are going to get your soap to all these different radio stations in time for each broadcast. Is there a network, or association of FM broadcasters which could help? This is one reason to record the different episodes well in advance, so as to give you time to ensure that each radio station receives the episode in time.

4. PRACTICALITIES

4.16 EVALUATION

The evaluation comes right at the end, once the whole series has been broadcast, and should tell you whether your soap has had an impact on the attitudes, and most importantly the actions of the target audience. These are hard things to gauge, but if you have been able to undertake or commission an Attitudinal Survey (see 4.13 Attitudinal Survey) before you started broadcasting, perhaps at the time of the first focus groups, then you'll already have a baseline against which to measure a change in attitudes and behaviour.

GOOD LUCK!

If you have any comments, if you've found Part I of this manual useful, or would like other subjects to be included, or feel that some subjects need more explanation, or disagree with something that I've written, then please write to or email me below;

Francis Rolt

Director, CG-Radio

Search for Common Ground

Rue Belliard 205

B-1040 Brussels, Belgium

email : radiopeaceafrica@sfcg.be

5. ADDENDA

5.01 SANDIWARA RADIO 'MENTENG PANGKALAN'

Episode 5: Under Hindun's Wing
Ua: Final

1.	THEME MUSIC	
2.	NARRATOR	Common Ground Indonesia presents the radio drama serial *Menteng Pangkalan*. Storyline by Common Ground Indonesia Scriptwriters: Moh. Syafari Firdaus, Endro Ist., Ucu Agustin, and Eddy Suhendro; with Production Managers Edith Koesoemawiria and Ging Ginanjar.
3.	THEME MUSIC	
4.	NARRATOR	In the last episode, Babe Jaim treated Audi very rudely. Not only did he refuse to rent a room to this girl from Ambon, he threw money in her face too…How will Audi react? Let's find out in episode five: Under Hindun's Wing.
5.	SFX	FENDING OFF PAPER, FOLLOWED BY FOOT BEING STAMPED ON THE GROUND FURIOUSLY
6.	AUDI	What're you doing Pak Haji! You can't treat me like this, you know!
7.	SFX	BANGS TABLE
8.	JAIM	Eh, listen, you! This house is my house. But you're trying to tell me what to do! I can do what I like! You don't have the right to tell me what I can't do! Who d'you think you are?
9.	AUDI	But you've no right to insult me! Throwing money in someone's face is an insult! And I've paid Bu Haji three months rent in advance!
10.	JAIM	That's Hindun all over! She doesn't even know you. If she'd met you she'd have turned you away. You're just devious I said no, and then you go and press-gang my wife. It's deceitful, that is!
11.	AUDI	It wasn't me! It was Bu Haji that talked me into it. Najib and I told her that you didn't want me. But Bu Haji Hindu, said not to worry, that I could move in here. Najib and I were ready to leave, to try and find another boarding house. It was your wife that called me back. So don't say that I talked Bu Haji into it. It's not true.
12.	JAIM	Eh, eh, eh, are you deaf or something! I told you! Don't lecture me! Don't put on airs with me…!
13.	AUDI	I'm not. I'm just telling you what happened, the facts. You're the one telling me what I can't do. It's not fair!
14.	JAIM	Eh, listen…you're still doing it. You want fair! That's not fair! Call me what you like. You're not welcome here…!!! Period!!

15.	AUDI	What have I done wrong?
16.	JAIM	Questions, questions...
17.	AUDI	I need to know. Why are you being like this?! I haven't done anything...
18.	JAIM	There you go, defending yourself again!
19.	AUDI	I'm not defending myself, just asking.
20.	JAIM	You're just turning things round again, can't bear to lose, can you?! Don't know how to be polite to your elders, do you?
21.	AUDI	I don't mean to turn things round! I just want what I'm entitled to. And I want to know why I'm being cornered like this.
22.	JAIM	Huh, you don't get it, do you? You're Ambonese. A Red! And the Reds have been slaughtering my brothers! D'you think I'd have a murderer living in my house?!
23.	AUDI	(shocked) Good Lord...
24.	JAIM	You don't need to call on God here! He's not going to answer you!
25.	AUDI	Heavens above, Pak Jaim...
26.	JAIM	Ha...you don't need to pretend! Everyone knows that Muslims in Ambon are being slaughtered by the likes of you.
27.	AUDI	Sure, there's killing there, that's why I moved to Jakarta.
28.	JAIM	It's in the papers, thousands of people dead there. And who killed them? People like you!
29.	AUDI	I'm not a murderer...
30.	JAIM	You don't need to look so shocked! And it doesn't matter how angry you get, it won't bring my brothers back to life!
31.	AUDI	It's not like that...
32.	JAIM	You got something else to say?! Mosques have been burnt to the ground? Is that what you wanted to say?!
33.	AUDI	My own father was killed in Ambon! Killled by the Whites. And I hate seeing people killing each other like frenzied animals. I hate seeing my own family sharpening their swords and making bombs to kill their enemies. And the same goes for the others…the Whites
34.	JAIM	You're talking rubbish!!
35.	AUDI	I'm not talking rubbish. I've seen with my own eyes, the Reds killing the Whites, Whites killing Reds!
36.	JAIM	Hey, watch your mouth, you!
37.	SFX	FOOTSTEPS APPROACHING HURRIEDLY

38.	HINDUN	(OFF MIC) What's going on, eh? What a noise. Like there's a war on.
39.	JAIM	Enough! You don't need to get involved,…
40.	HINDUN	Good heavens,…what's this money doing all over the floor…What is it Bang? What's going on Audi?
41.	JAIM	Don't pick it up! We don't need that money…You don't want to touch money that's *haram*…
42.	HINDUN	*Haram* money, what're you talking about? This is halal It's from running a boarding house. What's *haram* about it? What's *haram* is throwing money in somebody's face.
43.	JAIM	But who is it that wants a room? An Ambonese Christian, that's who.
44.	HINDUN	Be quiet! Bringing religion into it! God is all merciful. He doesn't discriminate…
45.	JAIM	Precisely, in Ambon it's a religious war we're fighting!! It's people like her that's fighting it! How could we possibly accept her money! It's just lucky we're not at war here too!
46.	HINDUN	Good heavens! Can't you see! Yes, there's a war on there. But there are those who want war and there are others who want peace. Lots of ours want war too. Remember the jihad wanted to be sent to Ambon, threatening to kill Christians. That's not in the teachings of Allah. Islam is a peaceful religion. Peaceful. And what's more, that's why Audi came to Jakarta, because she didn't want war.
47.	JAIM	Say what you like, but I'm not taking her money. I don't want here money here.
48.	HINDUN	I've already said yes! My father left me this land on the condition that it was used to help other people. If you had your own land, your own house, you could please yourself if you only wanted to let rooms to people you like! It'd be up to you! But this is my land, my house, so it's up to me! And where have we got the money from to support us?!!! To send Iin to school???!! Open your eyes… (Slaps chest) From me!! Me!! It's your wife who earns the money!!
49.	JAIM	(stuttering) Eh… , eh… But I make money too, don't forget!
50.	HINDUN	How could I possibly remember? You hardly ever give me any!! Eh…and now you want to turn down money…
51.	JAIM	Who's turning down money?
52.	HINDUN	You! Aren't you the one that just threw money all over the floor…
53.	JAIM	But, that…
54.	HINDUN	What d'you think you're doing, getting angry and insulting someone else's daughter! Would you like it if someone else shouted at your daughter?! Arguing about religion! Think about it! Think about it…!! Enough…Audi, don't listen to him! I'm sorry about this, he's doesn't understand a thing.

55.	AUDI	(TAKES A DEEP BREATH)
56.	SFX	TAPS CHEST
57.	JAIM	You can say I don't understand a thing, it's you that doesn't understand!
58.	AUDI	Oh dear. I'm sorry Bu Haji, I didn't mean to start an argument.
59.	HINDUN	(friendly) It's okay, Audi. Babe's just a bit mad at the moment. Please excuse him.. don't take it to heart. You can go up to your room now if you want.
60.	AUDI	But, Pak Haji …
61.	HINDUN	Call him Babe, just about everyone here calls him Babe!
62.	AUDI	Eh, what I mean is…Babe doesn't want me to rent a room here.
63.	JAIM	Yeah! That's right, I don't want her boarding here!
64.	HINDUN	Stop you're noise will you! Don't listen to him! If there's a problem, just let me know, okay! Come on, let's take your things up to your room. You've got the key, don't you? (SHOUTS) Ko! Eko!!! Come here… Give us a hand will you…
65.	TRANSITION MUSIC	
66.	SFX	CHAIR SQUEAKING, PERSON WALKING
67.	JAIM	You done already?! But the job's not finished yet! Her stuff's still all piled up…
68.	HINDUN	Eko and Iin are helping here. I'm too old to be doing lots of lifting.
69.	JAIM	If you're going to do it, do it right! Why not just move it all! If need be, to…
70.	HINDUN	What're you insinuating…?! Can't you accept the fact that Audi's here now…
71.	JAIM	You! You know I don't like her. But you still went ahead and said yes to her!
72.	HINDUN	We need the money! And that room's been empty for ages!
73.	JAIM	You're deliberately trying to put me down! If it's just a question of money, we've still got the money coming in from the rent on the house in Tangerang!
74.	HINDUN	What d'you mean, trying to put you down?!
75.	JAIM	Pretending you don't know what I'm talking about again! Trying to undermine your husband's authority!
76.	HINDUN	Eh, and how exactly am I trying to undermine your authority?!
77.	JAIM	Earlier, what do'you call it? Talking to me like child in front of the

		Ambonese!
78.	HINDUN	Oh, so you're offended! You're still angry about what happened earlier?!
79.	JAIM	Yes, of course I'm offended. You don't have an ounce of respect for your own husband!
80.	HINDUN	And how exactly to do you want me to show you respect?! Like venerating the flag, is that it?!!
81.	JAIM	Eh…, now you're making it worse, by answering back!
82.	HINDUN	That wasn't what I meant! So you've got a disobedient wife!
83.	JAIM	You know what I mean!
84.	HINDUN	But you undermined my authority too. I'd agreed to rent her a room, and taken three months rent from her, and then you go and lose your temper with her and throw her money all over the place.
85.	JAIM	That's typical! All you ever think about is money! Nothing but money!!!
86.	HINDUN	It's not a question of money. You undermined my authority too, and you insulted someone. Then you turn her down because she's a Christian, because she's from Ambon.
87.	JAIM	You know what it's like, I know what it's like in Ambon.
88.	HINDUN	From where? From the Jihad newspaper, from people gossiping. Religion teaches fairness, teaches good. Religion says, don't be blinded by hate. So we have to listen to what the Christians have to say too. And plenty of Muslims have different tales to tell about Ambon too. Not only like in those leaflets. Don't fan the fire. We have to keep our cool. That's what our religion tells us.
89.	JAIM	Don't you preach at me, you. Interfering busybody.
90.	HINDUN	Why are you calling me an interfering busybody? You're the one who's blind! You should be trying to make peace between people that are fighting. Not stir them up. How long d'you want to see the hate and reprisals go on? Forever? D'you want to live your life with hostility, with hate?
91.	JAIM	But you embarrassed me talking about the land being inherited from your father.
92.	HINDUN	Heavens above, this land was left to me by my father! Not yours!
93.	JAIM	So you enjoyed it, is that it?! Embarrassing your husband in front of someone? Satisfying, was it? You want to let everyone know you have so much power over me?!
94.	HINDUN	I wasn't talking about power! I was just being honest ….!!!!
95.	JAIM	Oh, so you think that saying horrible things about me is being honest? A real wife should be able to keep her husband's secrets…!! A real wife, that is. If there's something bad about her husband, it should be kept a

		secret, a complete secret! Don't tell the whole world!
96.	HINDUN	Like that is it?!!! After so many years, now tell me I'm not a real wife, is that it? Where does the money come from that you lend to your friends? Not from your wallet. Isn't it the husband that's supposed to support the wife?
97.	JAIM	(stuttering) Oh…that's not what I meant…
98.	HINDUN	(starts to sob) What?!! Are you saying I'm a bad wife and I'm not capable of taking care of my husband, is that it?!!
99.	JAIM	Oh, Ndun…it's not that… Ndun…
100.	HINDUN	(starts to cry) Don't hug me!! You don't need me!!! If you've got something even worse to say about me, just say it!!!
101.	JAIM	Come on now, I'll pay you back your money. I know it's a loan from you.
102.	HINDUN	Pay it back, how?
103.	JAIM	If this project, the Menteng Business Centre, goes ahead, I stand to make a packet. If I can take people into accepting compensation, I'll get millions for each plot of land sold.
104.	HINDUN	But you don't want everyone to sell up. I for one don't want to move from Menteng Pangkalan. I inherited this land.
105.	JAIM	Come on, you can buy a bigger piece of land, a better bit. A nicer place for us to live…
106.	SFX	ARGUING CONTINUES, fade out
107.	TRANSITION MUSIC	
108.	SFX	DOOR BEING OPENED, SQUEAKING .
109.	ERNA	You sorting your room out….
110.	AUDI	(sniffing, having been crying) Eh, that's right. I just moved in today. Just now. I just got here.
111.	ERNA	Yeah, I know. I'm Erna, I live in the room next door!
112.	AUDI	Claudia… call me Audi…
113.	ERNA	What was all the fuss about with Babe Jaim?
114.	AUDI	Oh, er…
115.	ERNA	Hey, you look like you've been crying?!
116.	AUDI	Eh…No…(Sniffs). I've got a cold, my eyes were running, I was rubbing them, and they've gone all red, that's all…
117.	ERNA	Come on, you don't need to lie about it, just tell me…I was Babe, wasn't it…

118.	AUDI	No, no, it's nothing…
119.	ERNA	That's Babe for you, he's got a real chip on his shoulder! And the things he says…they're horrible…he's forever tormenting someone…
120.	AUDI	Oh….
121.	ERNA	Before Eko moved in, every day he'd take a nap in that room. Gave us the creeps, you didn't feel free to do the things you wanted to.
122.	AUDI	What was he doing in there then?…
123.	ERNA	Yeah, who knows! Marlina and I were worried that he might be peeping on us. Bu Aji Indun usually goes off to prayer meetings in the day time, so she's not at home that often.
124.	AUDI	Marlina is…
125.	ERNA	Oh…she's in the front room! She's a student, she's been living here for almost a year now.
126.	AUDI	What about you, how long have you been boarding here?
127.	ERNA	Quite a long time! Around a year and a half. Having to witness Babe's behaviour day in day out…
128.	AUDI	How many people board here?
129.	ERNA	There are five rooms in all. Marlina in the front room…, then next to her there's me…, and now there's you, in the room next to mine. And then round the back, on the right is Eko's room, the one who helped you earlier…he sells narcotics…eh, I mean cosmetics (laughs), you can see for yourself, he's effeminate…then beside Eko, there's Kadek! He's Balinese, but he's lived in Jakarta for ages, he even works for the city government.
130.	AUDI	It's pretty lively then….
131.	ERNA	Yeah, if we all get together, it's pretty lively…as long as Babe doesn't hear us…he likes interfering he does….
132.	AUDI	What's Babe really like then?
133.	ERNA	He's a two-faced so and so! Sometimes he's a hypocrite! Likes doling out advice Says that people should respect each other, but he doesn't respect other people, wants people to worship him…can you imagine! You'll be okay though, he's just a snob, he is…
134.	AUDI	Oh…
135.	ERNA	And that's not all! If you have a friend over to stay, watch out …!
136.	AUDI	Why's that?
137.	ERNA	He doesn't want to lose out. He'll charge you for having someone stay over! He's so greedy…
138.	AUDI	What d'you mean?

139.	ERNA	If you have friend stay over, he wants to charge them! If you question him about it, he answers really rudely. Usually he says "well, your friend's using water to bathe in! If she wants to shit outside, there's no charge!"
140.	AUDI	Oh…
141.	ERNA	Oh, he just likes to torment people, Di. So, come on, tell me what was going on earlier?
142.	AUDI	Ehm…
143.	ERNA	What's the problem…you're acting like you don't trust me.
144.	AUDI	It's not that…I just feel bad…
145.	ERNA	So, come on, spill the beans, why d'you feel bad? Who knows, I might be able to help….
146.	AUDI	Well…Babe Jaim doesn't want me to board here. He doesn't want me here.
147.	ERNA	Oh yeah? Why not?
148.	AUDI	I'm from Ambon…Babe doesn't like it because I'm Christian….
149.	ERNA	(SHOCKED Oh…so that's it! He does like to make a thing about that! He wasn't like that before. It's only since the trouble in Maluku, he's changed his tune, Di!
150.	AUDI	Is that right….?
151.	ERNA	Yeah! He only did primary school, but he takes in all the info, Di. Those newspapers, y'know. And those inflammatory leaflets. He even helped burn down a discotheque with those people…! He likes joining in things like that.
152.	AUDI	Oh….
153.	ERNA	Why've you gone all white, Di? Hey, Eko…
154.	EKO	Paying our new friend a visit already, eh Erna? Hey Audi, you haven't finished sorting out your room yet?
155.	ERNA	Watch out Audi, he'll be trying to sell you make-up in a minute, ha, ha. Typical salesman.
156.	EKO	Hey, it's business. Better than plying my trade on the streets, ha, ha.
157.	ERNA	Oh, you.
158.	EKO	There's a bunch of people out front making a racket. They're looking for Elang. Apparently Elang's the kampung agitator. They're trying to find him now.
159.	AUDI	Elang? Is that someone's name?
160.	ERNA	Yes. His real name's Marwan, he's from here. Nice, but a bit of an

		oddball. An artist, y'know. Likes reciting poetry…
161.	ERNA	But what was that you said, Ko? Elang, a troublemaker? Never…
162.	SFX	FOOTSTEPS APPROACHING
163.	SESEORANG	Have you seen Elang? Has anyone seen Elang?
164.	TRANSITION MUSIC	
165.	IIN	(OFF MIC) Oh no…must be about money! Always arguing…
166.	JAIM	Be quiet you, child!
167.	IIN	(sarcastically) Child….child…huh…arguing everyday! Just like Tom and Jerry!
168.	JAIM	Take a look at that Iin! That's what happens if a child is not educated! Like that…talking back to her parents!
169.	HINDUN	She's your child too! Not just mine!
170.	JAIM	Heavens…going on and on…blaming everyone…
171.	SFX	REPEATED KNOCKING ON DOOR
172.	ANTON	(OFF MIC) *Lam lekom. Lam lekom*…!! Babe Jaim!!! *Lam lekom*
173.	JAIM	*Lekom salam*….!!! Hang on…
174.	SFX	HURRIED FOOTSTEPS, DOOR BEING UNLOCKED, DOOR BEING OPENED IN A HURRY
175.	ANTON	Something important's come up Be!! Really important!!
176.	JAIM	What is it Nton?
177.	ANTON	It's just really important! Come on Be! It's Elang.
178.	TRANSITION MUSIC	
179.	NARRATOR	Hey, hey, hey…what's all this then? Anton's just arrived and he's taking Babe Jaim out right away? He says it's really important. What's going on with Elang? Ohh…let's hope it's not…Ah, rather than trying to guess…better tune into the next episode of the radio drama serial Menteng Pangkalan presented by Common Ground Indonesia, with: …………….. as Elang …………….. as Muti …………….. as Halimah …………….. as Ceu Entin …………….. as Rozak …………….. as Najib …………….. as Kang Dudung …………….. as Nurohman …………….. as crowd Technician and Editor: ……………. Music and Theme Song: ……………. Director: ……………………… 'Till next time.
180.	MUSIK	EXTRO

5. ADDENDA

5.02 TIMELINE FOR PRODUCTION OF A SERIES OF 26 SOAPS

(2 episodes broadcast per week)

DATE	WRITERS	ACTORS / STUDIO	MUSIC / EDITING	CREATIVE TEAM	RESEARCH	Promos / Adverts
20 March – 10 May	Write draft of first 5 episodes		Write theme song/tune	Commission theme song/tune		
11-25 May		Record draft of first 5 episodes and theme song/tune	Edit first 5 episodes and theme song/tune			
26 May				Discuss and decide questions for Focus Groups (first 5 episodes + theme song/tune)		
2 –7 June					FOCUS GROUP: among colleagues	
07 June					FOCUS GROUP: in Kampung Rawa	
8-11 June					FOCUS GROUP: in Madura	
9-14 June					FOCUS GROUP: in Surabaya	
14 June					FOCUS GROUP: in Aceh	
17 June					FOCUS GROUP: in Papua	
24 June	Discuss Focus Group responses, and re-write accordingly	Discuss Focus Group responses		Discuss Focus Group responses		

DATE	WRITERS	ACTORS / STUDIO	MUSIC / EDITING	CREATIVE TEAM	RESEARCH	Promos / Adverts
26 June				Invite radios and relevant NGOs to hear pilots		
10 July	Episodes 1-8 ready Synopsis next 8 episodes	Actors get copies of episodes 1-8		Discuss and decide how to broadcast, and with which radios		
24 July	Episode 9-16 ready Synopsis next 8 episodes	Record episodes 1-8 Actors get copies of episodes 9-16				
07 August	Episode 17–26 ready	Record episodes 9–16 Actors get copies of episodes 17-26	Episodes 1– 8 edited	DISTRIBUTE episodes 1 – 8		Start promotions
21 August		Record episodes 17-26	Episodes 9-16 edited	DISTRIBUTE episodes 9-16		
4 Sept.			Episodes 17-26 edited	DISTRIBUTE episodes 17-26		Promotional events
8 Sept.				**BROADCAST BEGINS**		
1 December				**BROADCAST ENDS**	Post-production research	
December					Evaluation	
December					FINAL REPORT	

5. ADDENDA

5.03 JOB DESCRIPTIONS FOR SERIAL RADIO DRAMA

The Programme Manager and Producer can be the same person, and/or some of the jobs can be swopped from one to the other, or even given to someone else. You want to avoid a situation in which the Producer is so busy that s/he doesn't have the time to really pay attention to the sfx or the actual recording because, for example, there's a problem with the printers of the publicity material at the same time…. It's also important that the sound engineer understands that s/he is working directly for the Producer – it's not his/her job to make changes to the way the script is written but to record exactly what's in the script.

PROGRAMME MANAGER

- Advisory Panel member (depending on degree of input)

- Manages the budget

- Organises and signs contracts and copyright waivers with producer, actors, writers, Advisory Panel members, sound engineer, recording studio and radio

- Logistics (do the writers have pencils, paper, computer discs etc. do the actors have the money to get a taxi to the recording etc.)

- Organises Advisory Panel meetings, Workshops, focus groups and all pre-testing of the drama

- With a small team (not the writers) helps devise an advertising campaign, and organises pre-testing of this material

- Helps produce and disseminate the publicity material

- Provides the link between all the different elements of the team (Advisory Panel, producer, writers, actors, focus groups, publicity, studio, radio etc)

PRODUCER

Before the recording date;

- Advisory Panel member

- works with and informs the Production Manager

- auditions actors and decides who plays which part(s)

- organises and manages rehearsals

- finds and helps record the theme tune (for beginning and end of the drama), with input from the Advisory Board, creative team and focus groups

- arranges time(s) for recording with the radio/studio and sound engineer, and makes sure that everyone is informed well in advance

- listens to all the music and sfx for the serial drama before the recording date, to ensure that it is suitable, and ensures that it's changed if it isn't suitable

- ensures that each of the main actors has a microphone, and understands how the recording will work

- goes through the script with the sound engineer before the recording date to check for any inconsistencies or potential technical problems

- decides with the sound engineer whether the drama can be recorded in 'real time' (preferable), or not

On the day of the recording;

- ensures that each actor, the sound engineer and him/herself has a copy of the entire, correct, updated script

- demonstrates to the actors exactly how the recording studio works and the importance of not tapping a pencil, breathing too close to the microphone, rustling paper etc.

- manages all aspects of the recording (his/her job is not to change the script at the last minute, but to ensure that the script is followed exactly)

- follows the script word for word and sfx for sfx, and marks his/her script wherever there's a mistake

- decides whether to go back and re-record a mistake immediately, or whether to leave it to the end

- ensures that the sound engineer doesn't miss any mistakes when s/he's either recording or editing drama

- ensures that the final recording is the agreed 15 (or 20 or 30) minutes long (+ or – 30 seconds, depending on what's agreed with the radio)

- ensures that all music and sfx are inserted into the script at the right place for the right length of time

- checks the master recording by listening to it all the way through before leaving the studio, and before it's burnt onto the CD copy

- Double checks that the recording is programmed into the radio computer at the correct time for the correct day (or, if the radio works off CD or minidisk, ensures that whoever is responsible for the programme at the radio receives the final version of the drama on CD or minidisk or whatever is required)

- Listens to the broadcast and notes things which worked really well and things which don't sound too good

WRITER(S)

- participates in all discussions of concept document, outlines, drafts, re-writes and final scripts

- writes outlines, drafts and scripts in line with concept document, and makes changes/additions as agreed with Advisory Panel and/or as necessary from results of focus groups/pre-testing

- provides finished product in printed and computer disc versions

ACTORS

- rehearse drama part(s) assigned by the Producer and have an understanding of the whole script

- read assigned drama part(s) in recording studio in the way demanded by the Producer and exactly as written in script

- re-read drama part as many times as demanded by the Producer

SOUND ENGINEER

Before the recording date;

- collects all relevant music and sfx for the serial drama
- goes through the script with the producer to check for potential technical problems
- ensures that the studio has the required number of microphones (one for each of the main actors), and all other equipment which might be necessary
- marks all music and sfx in his/her script

On the day of the recording;

- records the drama, adding music and sfx wherever this is demanded by the script
- follows the script word for word and sfx for sfx, and marks his/her script wherever there's a mistake
- edits the drama programmes the final, edited version of the drama into the radio computer at the correct time for the correct day
- copies the final version of the drama onto CD (given to Producer)

5.04 COMMON GROUND COMMUNITIES

To download the MS Powerpoint file, please go to
http://www.radiopeaceafrica.org/incl/manuals/01a_en/Addendum_4_Project_managers_manual_powerpoint.zip.
This ppt file is currently zipped (compressed) for small file size (179 Kb). You'll need a compression utility such as Winzip for example.

5. ADDENDA

5.05 AUDITIONS

I.

Auditions are voice tests for potential actors.

You have a FIRST ROUND OF AUDITIONS (a general call for all possible actors) and a RECALL for those you are interested in for particular roles.

It is best to have a FIRST ROUND OF AUDITIONS early on. This gives you an idea of what talent there is out there.

You have decided what scripts you are auditioning for, and you are looking for actors to fill particular roles.

But you are also looking for talent generally. It is good to have a clear idea of what actors are out there.

You can always have another GENERAL CALL FOR RADIO ACTORS TO AUDITION later in the course.

Auditions are one of the director's most important skills.

There are special skills you must acquire in auditioning.

The FIRST ROUND OF AUDITIONS is really to find the talent and to weed out those who do not have the potential for radio acting – which is very different to theatre acting. Just because someone is a well-known theatre or TV actor doesn't mean they can do radio acting.

It should be quite a swift process with each auditionee at this stage. You must develop the skill to spot problems instantly. And to look for potential.

It is best to audition people in their 'natural' accent. Best if you 'cast naturally' - that is if you are looking for a particular regional accent, then cast someone from that region. Sometimes we don't have that luxury. So note if they are able to do other accents but deal with that at a second round of auditions, if you recall them.

II.

The FIRST ROUND OF AUDITIONS is really to find the talent and to weed out those who do not have the potential for radio acting.

WHAT TO DO
FIRST ROUND OF AUDITIONS
Before the Studio auditions

STEP 1: Advice and warning

1. You have to attract a wide range of possible actors for auditions. If you get one or two possibles for every ten people auditioned and you are doing well.

2. Advertise widely

3. Do NOT restrict yourself to your friends!

4. Put time and energy into auditioning. Casting is 70% of radio drama.

5. Give a range of audition times.

6. Don't attempt to cast the impossible.

7. Contact other drama groups out there in the community. They will have older actors too.

8. Some professional actors are willing to act in your productions to get this credit onto their C.V.s. Find those contacts. Be enterprising!

9. Be patient! You will audition people who are not good enough for radio acting. Be polite! But definite about rejecting them.

10. Do not be attracted by looks. Close the curtains of the window between the cubicle and the Studio if necessary.

11. Somebody who has starred on stage and is much admired for this may be just right for radio acting or could be a disaster. They could be a terrific presence on stage in a role that suits their looks, but vocally, could be inexpressive, and have little presence on radio.

STEP 2: Prepare your audition pieces.

STEP 3: CONDUCTING THE FIRST ROUND OF AUDITIONS

DANGERS

VOCAL PROBLEMS
You must spot vocal problems, especially in vocalising words. Unless you want to use someone who has problems with pronouncing 'r', for example, - pronouncing 'r' like a 'w' - then you do not have to use them. There just is not time to solve some vocal problems in radio.

LIFTING IT OFF THE PAGE
Radio acting demands an ability to sight read. There is really no way of getting around this unless the part is not large.

EXPRESSIVENESS
A radio actor has to be expressive - enough and not too much (usually). If someone gives a dull audition, they are not worth using.

DETAIL
A useful actor puts detail into their radio acting in the audition. Changes of page, finding the objective in various phrases, finding the mood of the audition piece.

ASKING QUESTIONS
An actor with some experience or with intuition, asks you questions about the piece. And about pronunciation.

III.

**FIRST ROUND OF AUDITIONS
IN THE STUDIO**

Note: Audition each person in the Studio singly. Nobody else with them. This enables them to concentrate. You do not allow other auditionees to listen in AT ALL.

Record each audition piece. This will be essential for later consideration - as you go through the notes in the Audition Book, and at any time for you as a Director.

Be polite and supportive to all. Make a creative atmosphere. Your auditionees will be nervous.

Arrange your Studio team: Director, Studio Technician; the Director should make notes in the Auditions Book.

Greeters:

As soon as someone arrives for an audition, greet them and arrange their voice audition as soon as possible within the production time.

Select an audition piece for them.

Give the auditionee the sheet with their audition piece.

Ask them to read the piece over - and aloud - and practice - and ask you if there are any problems, about meaning, about interpretation, about pronunciation.

Assure them and calm their nerves.

Make sure there is fresh water and a plastic cup in the Studio, along with pencils.

The procedure is as follows:

1. Explain about the microphone, about holding the script up and talking directly to the microphone.

2. Explain about not letting the head fall forward as they read.

3. Explain that the microphone is like the human ear, and very sensitive. 'You wouldn't shout into your friend's ear when you are that close'. (Stage actors will be tempted to project.).

4. Explain the procedure. You will leave them alone in the Studio. You will get levels first (just a bit of script from them) and then the audition follows.

5. Show them the cue light.

6. Ask them to check for pronunciation and to ask about anything that worries them. (All of the pieces should have pronunciation problems)

7. Leave them alone in the Studio.

In the Cubicle.

PREPARING THE AUDITIONEE IN THE STUDIO FROM THE CUBICLE

1. Check the auditionee is all right. That they can hear you through the talk-back and that they can see the cue light.

2. Go for levels.

3. Get your Studio Manager to record their audition piece for later consideration. 3.

THE AUDITION

1. Listen intently for all voice aspects.

2. Do not stop them at all, unless they are going too fast or there is another aspect of their performance which makes it difficult to audition them. You can always ask them to go through it again. (Hence the importance of a short audition piece.)

3. If someone is interesting, see how they respond to making an adjustment. Ask them to do the piece again, and the adjustment is a note from you - to do it in another mood or emotion etc.

AFTER THE AUDITION

1. Ask the auditionee to remain in the Studio.

2. Immediately discuss (fast) their audition piece with others in the Cubicle.

3. Make notes in their form. These notes are best done fast.

4. Invite them into the cubicle and quickly introduce them around. Thank them warmly. If you regard them as a possible actor, make them confident in you all.

IV.

This material is confidential; be careful what you write here.
It is useful to have a scoring system out of ten. This is just a quick reference.

Voice Test - CONFIDENTIAL

Circle if applies

1. Name

2. Description of voice, vocal qualities

3. Pitch and range, pitch patterning (especially phrase and sentence endings)

4. Articulation and problems in vocal mechanism

   • pronunciation

   • rhotacising (trouble with 'r')

   • sibilancy ('sss')

5. Pace and pauses, breathing, ability to sustain breath

6. Ability to make adjustments

7. Reading ability - able to lift it off the page and sight-reading

8. Place(s) of origin

9. Accents available 9.

This addendum is adapted from the Auditions pages on a web site organised by: Alan Beck, Drama Dept.,

University of Kent, Canterbury, Kent CT2 7NS. e-mail: A.E.B.Beck@ukc.ac.uk

5. ADDENDA

5.06 CONCEPT DOCUMENT

Palestinian Radio Soap.

Radio Serial Drama Project, Jerusalem.

Middle East Non-Violence and Democracy (MEND) is a Palestinian NGO established in 1998, located in East Jerusalem that addresses issues related to non-violence and democracy through activities focused primarily on training and media techniques. MEND's priority is to work to create a climate among Palestinians that contributes to peaceful resolution of the conflict.

MEND plans a 26-part, 15-minute dramatic radio soap opera to be broadcast on Palestinian radio stations. This series will communicate to a mass audience values associated with non-violence and democracy. In particular, the goal of the soap is to inform and educate the Palestinian community (West Bank and Gaza in particular) about non-violence; the role of non-violence in social change and community development; and the effectiveness of non-violence.

The programs will also model new ways of working together and developing democratic systems. The programs will be highly entertaining and feature high drama. The 26 episodes will be aired twice a week for 13 weeks on commercial stations, with rebroadcasts into the future.

Design Team Members

- Director, MEND
- Project Manager
- Project Coordinator
- Scriptwriter
- Scriptwriter
- Scriptwriter
- Administrator
- Content Educational Specialist

Rationale

To develop the understanding among Palestinians (West Bank and Gaza) that active non-violence is effective in resisting the occupation and in resolving social problems; to educate the Palestinian target audience that non-violence is the way to build civil, democratic society; to give people the possibility of control over their lives, and to encourage them to be pro-active.

Target Audience

Young Palestinian men and women aged 16-25 who are frustrated and angry, and uncertain about their future

Justification of the medium

Radio is widespread, widely listened to and is cheap

Overall Measurable Intended Outcomes of Series

- Educate the target audience about non-violent action

- Publicise non-violent action from the past

- Spread understanding of the terms/words used in non-violence

Other Intended Outcomes

- Help target audience believe in their own and others' humanity

- Help target audience understand the ultimate aim of resistance

- Empower women to take part in decision-making and in non-violent action

- Educate target audience about rationale for non-violent action

- To promote understanding of and appreciation of the effectiveness of non-violent actions

Overall Series Purpose

To provide hope and faith in the power of active non-violence

Overall Series Message

That it is through active non-violence that people will gain control over their lives, and to promote understanding and appreciation of the effectiveness of active non-violence

Emotional Focus

Love, hope, and respect

 # Of episodes

26

Length of episodes

15 minutes x 2 per week

Message scope

Active non-violence

Message Topic Sequence

1. Introduction to characters and story
2. Introduction, contd.
3. Power is with the people (to give and to take)
4. Power is with the people, contd
5. Non-violent action has been successful in the past in many regions
6. Power in the traditional family structure (feelings/emotions)
7. Power in the traditional family structure (gender)
8. Respect within and beyond the family (society)
9. Importance of self-confidence and of being an actor rather than a 'reactor'
10. Self-respect through action

11. Positive role of the individual in society

12. Identity through action

13. Some words for active non-violence already exist, but need to be more clearly understood (and perhaps invented)

14. Active non-violence have been successful in the past in this conflict

15. Emphasizing existing non-violent actions

16. Everybody has the possibility to take part in non-violent actions

17. Active non-violence put the focus on the goal

18. Conflict (discussion/argument etc) can be an opportunity for positive development of a process

19. Active non-violence works, and as a result wins outside support

20. Active non-violence has been successful in the past and has won outside support (with examples)

21. Active non-violence is a means to build and to live democracy

22. Active non-violence is a means to build post-conflict civil society

23. Active non-violence sustains a moral society

24. The relationship between the personal and active non-violence as a philosophy of life

25. Active non-violence works

26. Conclusion

Message Content of All Episodes

Episodes 1 & 2: Introduction

- **Purpose**: The purpose of these episodes is to introduce the Serial story and characters to the audience

Intended Outcomes:

After these episodes the audience will:

- **Know**: Some of the principal characters in the serial drama
- **Do**: Be attracted to and make a conscious effort to tune into The serial
- **Attitude**: Feel interested in the drama enough to follow the series
- **Content**: Entertainment. Introduction of the characters and Setting of the mood of the serial

Episodes 3 & 4 & 5: Power is with the people (to give and to take)

- **Purpose**: The purpose of these episodes is to help the audience Understand that power is given by them

Intended Outcomes:

After these episodes the audience will:

- **Know**: Who owns power
- **Do**: Share this knowledge with their peers
- **Attitude**: More self-confident through knowing that they own Power
- **Content**: Power comes through the support of the majority. Domination is made possible by acquiescence or coercion. If people are passive they give up their ownership of power; but they can take it back through action. It's important to know how to use your power positively in order either to hold it or to take it back.

Episodes 6 & 7: power in the traditional family structure

- **Purpose**: To show the different types of power (both negative & positive). The family is a microcosm of society & to show how does different people manifest power in different ways.

Intended Outcomes:

After these episodes the audience will:

- **Know**: That each individual has power within the traditional family structure.
- **Do**: Share this knowledge with their family
- **Attitude**: Be more empowered

Episode 8: Respect within and beyond the family

- **Purpose**: Gain the respect of others by learning to respect and appreciate oneself and ones' peers

Intended outcomes:

After this episode the audience will:

- **Know**: That respect is not restricted to oneself but it also extends to others
- **Do**: Appreciate respect and practice it with others
- **Attitude**: Adopt respect as an everyday practice
- **Content**: To teach audience means, ways and rationale for adopting respect as an everyday practice

Episode 9: Importance of self-confidence and being an actor rather than a reactor

- **Purpose**: Build self-confidence through affirmation to empower them for taking proper actions and thus make a change in their lives

Intended Outcomes:

After this episode the audience will:

- **Know**: Being a self confident will give you power to escape of foreign determined situations and become an actor yourself
- **Do**: Feel empowered
- **Attitude**: Be empowered and start being themselves and not followers

- **Content**: People who are not self-confident are likely to be foreign determined. They will find it difficult to take actions themselves but rather follow others and despaired by the situation they live in. Affirmation of their personality helps them to break out and start to take self-determined actions rather than following others or wait for change from out side.

Episode 10: Self-respect through action

- **Purpose**: To increase the positive view of one self and respect to one's entity through the active participation bringing in mind that the feeling of not being able to act, reflect negatively one's respect

Intended Outcomes:

After this episode the audience will:

- **Know**: They can make a change towards themselves through action and inaction may actually result negatively on their self-respect

- **Do**: Actively participate in action and start developing more positive views and feelings towards themselves and their self respect

- **Attitude**: More positive attitude toward themselves

- **Content**: Views practices and methods on encouraging participants and raising their awareness to the fact that action can positively affect their views towards their self and self respect.

Episode 11: Positive role of the individual in society

- **Purpose**: Having felt an adopted impact and behavior towards one's self, participants well learn how to actively transfer what they learnt towards their society effectively.

Intended Outcomes:

After this episode the audience will:

- **Do**: Actively participates in changing society view positively

- **Attitude**: Acting as a catalyst towards getting society to adopt more positive attitudes that reflect positively on its view towards its self-respect

- **Content**: Everyone's actions affect others as well as themselves. You should always treat others, as you want to be treated. Your actions may inspire others to behave positively towards others as well.

Episode 12: Identity through action

- **Purpose**: To assist participants through taking action in developing a clear understanding of their Identity, on a personal level, as well as on a community level

Intended Outcomes:

After this episode the audience will:

- **Know**: Each entity Identity can be strengthened and further clarified through action.

- **Do**: Actively participate as a means of further grasping a clearer view and understanding of their own Identity.

- **Attitude**: Adopting action as a means of Self-Identification
- **Content**: Your actions reflect on who you are and what you stand for. The more confident you are, the stronger your decisions will be.

Episode 13: Some words for active non-violence already exist, but need to be more clearly understood (and perhaps invented)

- **Purpose**: Raise awareness of the audience that non-violence is a dynamic process that can be strengthened and upgraded continues sly through new ideas and approaches.

Intended Outcomes:

After this episode the audience will:

- **Know**: They can participate and contribute towards developing active non-violence through ideas, concepts and practice.
- **Do**: Take an active role in developing and spreading active non-violence concepts and approaches at large.
- **Attitude**: To have active participation in developing active non-violence
- **Content**: Non-violence includes the use of certain terminology. The meaning of some words is generally known as they are in daily use. Others need to be specifically defined.

Episodes 14 & 15: Active non-violence has been successful in the past in this conflict and emphasizing non-violent actions

- **Purpose**: To remind people of non-violent actions that took part in the past and existing examples

Intended Outcomes:

After these episodes the audience will:

- **Know**: What are the non-violent actions that were successful in this conflict.
- **Do**: Share this knowledge with others
- **Attitude**:
- **Content**: To give examples about non-violent actions that were successful. People may convinced that non-violence works.

Episode 16: Every body has the possibility to take part in non-violent actions

- **Purpose**: Active non-violence is for individuals to form a common understanding of the use of non-violence, it is for everybody, all ages, gender, and different society levels

Intended Outcomes:

After this episode the audience will:

- **Know**: Non-violence is actually an active form of resistance
- **Do**: They can actually take an active role in non-violent actions
- **Attitude**: Become more able to support each other in maintaining our non-violent actions

- **Content**: Seeing the possibilities for taking part in non-violence actions, practice is a key word in understanding non-violence

Episode 17: Active non-violence put the focus on the goal

- **Purpose**: Is to show how active non-violence methods can help focus on the goal while on the other hand violence focuses on the methods alone and not the goal

Intended Outcomes:

After this episode the audience will:

- **Know**: A non-violent actions or approach helps people take active roles, making choices and commitments, and building on their experience
- **Do**: Practice active non-violence
- **Attitude**: Confident, supportive and focused
- **Content**: The strength of non-violence comes from our willingness to take personal risks without threatening other people

Episode 18: Conflict (discussions and arguments) can be an opportunity for positive development of a process

- **Purpose**: Conflict is positive just as it negative and that is a reason to develop and change situations

Intended Outcomes:

After this episode the audience will:

- **Know**: That conflict can lead us to democracy and justice
- **Do**: Discuss and argue positively
- **Attitude**: Understanding of ones situation and conflicts
- **Content**: Struggle and conflict are often necessary to correct injustice

Episodes 19 & 20: Active non-violence works, and as a result wins outside support (with examples from different regions)

- **Purpose**: To rally support to the concept of active non-violence by addressing its positive impact and the results of its practicality

Intended Outcomes:

After these episodes the audience will:

- **Know**: The role that active non-violence plays as a tool of humanistic values espoused by the world
- **Do**: Follow active non-violence as a part of dealing with their daily life situation
- **Attitude**: More positive thinking and humane action
- **Content**: Live examples. Learning how active non-violence has proved to be successful in certain regions of the world and how it had managed to win outside support

Episodes 21 & 22 & 23 & 24: Active non-violence is a means to build and to live democracy/ build post-conflict civil society and the relationship between the personal and active non-violence as a philosophy of life

- **Purpose**: To raise awareness through a democratic civil society that can sustain a moral community that adopts active non-violence as a philosophy of life shared among its philosophy

Intended Outcomes:

After these episodes the audience will:

- **Know**: Active non-violence is not only a tool but a means of life philosophy that can carry people beyond conflict and help them establish a moral civil society

- **Do**: Adopt active non-violence in the daily life, both on personal and institutional level

- **Attitude**: Adopting active non-violence as a philosophy of life

- **Content**: Awareness and adaptation to active non-violence and making the link through life examples in relation to democracy, civil and moral society

Episode 25 & 26: Active non-violence works and the conclusion

5. ADDENDA

5.07 SCRIPT LAYOUT

Essai 2, daté 10/10/02

Indicatif 1.

Scène #1

1. Effets sonores : couverts, plats etc (les personnes qui mangent)

2. Effets sonores : une porte qui est ouvert et fermé

3. TRESOR : Bonsoir Papa, bonsoir Papa

4. BOTAMBA : Bonsoir, Trésor…Comment vont tes grands-parents ?

5. TRESOR : Ils vont bien seulement le grand- père qui est un peu souffrant.

6. BOTAMBA : Tu es venu tout seul, personne ne t'a accompagné ?

7. TRESOR : Non Papa !

8. MUSUKUSUKU : Hum ! Il y a que les petits shégués qui circulent seuls à cette heure ci…Toi aussi tu commences à circuler seul ?

9. BOTAMBA : Ce n'est pas grave, Musu. A son âge il peut…

10. MUSUKUSUKU : Non, il ne faut pas encourager le mal. C'est de la mauvaise éducation. Tu vois qu'en un seul week-end, il est devenu semblable aux shégués et tu dis que « ce n'est pas grave ? »

11. BOTAMBA : Comment ?

12. MUSUKUSUKU : Trésor ! As-tu salué tes soeurs quand tu es entré ?

13. TRESOR : Pas encore Maman !

14. BOTAMBA : Ah ! Trésor, tu as mangé chez tes grands-parents ?

15. TRESOR : Non, Papa

16. BOTAMBA : Profites-en pour manger avec tes sœurs

17. MUSUKUSUKU : En voilà une preuve ! Il n'a pas salué ses soeurs et tu lui dis d'aller manger… pas question. Grand Libulu est un milieu très sale. Les maladies des mains sales se transmettent facilement.

18. BOTAMBA : Ecoute Musu…

19. MUSUKUSUKU : Ecouter quoi ? C'est sûr qu'il a des ascaris tel qu'il est là. Aller manger avec les autres, quand il va tousser, elles aussi seront contaminées, en tout cas, je ne veux plus…

20. BOTAMBA : Tu ne veux plus quoi ? Et je ne te comprends plus…

21. MUSUKUSUKU : Tu le comprendras plus tard…de toutes les façons, il a été rendre visite aux vielles personnes habitant « Grand Libulu »…tu ne t'ais jamais demandé pourquoi ils habitent là- bas ?

22. BOTAMBA : Dis-le-moi…

23. MUSUKUSUKU : Ce sont les sorciers…voilà… Grand Libulu est plein de sorciers.

24. BOTAMBA : Ecoutes Musu, tous ces gens qui habitent « Grand Libulu » ne sont pas mauvais. Habiter un squatter ne veut pas dire qu'on est sorcier…Il y a plusieurs paramètres qui…

25. MUSUKUSUKU : Paramètres ou non, désormais, Trésor mangera seul jusqu'à…

26. BOTAMBA : il n'est pas tuberculeux, après tout…

27. MUSUKUSUKU : …j'ai dis « il mangera seul » de toutes les façons, il n'y a pas assez d'argent pour nourrir tout le monde dans cette maison.

28. BOTAMBA : N'oublies pas que c'est moi le chef de cette maison

29. MUSUKUSUKU: Yiiiiii…

Scène #2

1. Effets sonores : sons d'une machine à écrire

2. BOTAMBA : bonjour, madame la secrétaire !

3. LA SECRETAIRE : Bonjour Papa Botamba. Quelle bonne nouvelle ?

4. BOTAMBA : C'est plutôt moi qui te la demande ! Kisangani n'a pas fait signe de vie ? On meurt de faim maman !

5. ADDENDA

5.08 COVER PAGE LAYOUT

SOAP TITLE

Draft n°   , Date   Episode n°   Series n°
Writer(s) of this episode:

Message(s):
1.
2.

Purpose:

Intended Outcomes:

- Know:

- Do:

- Attitude:

Characters;	Sound effects;
1. Momo	1. Pp1 line 2, traffic
2. Fatima	2. Pp 2, line 19, checkpoint
3. etc.	3. etc.
	4.

5. ADDENDA

5.09 CONTRACT

This contract is between Search for Common Ground (SFCG)............................. (address) and .... (the writer), writer of a serial radio drama called .... The contract defines the terms of cooperation between the two contractants for the writing of 5 (or whatever) episodes (nos. 1, 3,6,8,12). In the above context 'writing' includes the following ; writing treatments, participating in workshops with the Advisory Panel and the other writers of the serial drama (as often as these workshops are demanded by SFCG), re-drafting and re-writing the treatments and episodes (as often as is demanded by SFCG), pre-testing and revision.

1. Two copies (one hard copy and one copy on discette) of the final draft of the .... (number of episodes) serial radio drama must be received by SFCG within 30 days of the last workshop with the Advisory Panel.

2. The ...... episodes must be given directly to one of the staff members of SFCG, or sent by registered post and the receipt given to SFCG.

3. The .... episodes will be written with the advice and cooperation of an Advisory Panel, to be set up by SFCG, and in cooperation with the other writers contracted by SFCG for the series.

4. Redrafting and/or rewriting of the different episodes (or the whole series) with the advice and cooperation of the Advisory Panel (in either workshop or form) is part of the agreement between SFCG and .... (writer), and constitutes an essential part of this contract.

5. Each episode must be accompanied by a) a summary of the plot and b) the specific objectives and results expected of this particular episode.

6. Each episode should not contain more than .... (total number of actors necessary).

7. SFCG agrees to pay .... (the writer) a fee of ...... (amount) for each episode finished within the time stipulated.

8. Any delay in delivery of any of the episodes beyond the date stipulated will result in a 10% reduction of the fee per episode per day that it is late. If the delay is caused by matters beyond the control of ..... (the writer) then s/he must inform Search for Common Ground as soon as s/he suspects that a delay is likely, with a clear explanation of the reasons for the delay

9. .... (writer) accepts and agrees that all right, title and interest (including without limitations all right of copyright and copyright renewal and extension and all tradenames and trademarks) in and to the product its entirety, together with all titles, themes, characters, and contents shall automatically be and remain the sole property of SFCG for all purposes and exploitation in perpetuity. .... (the writer) agrees and understands that by signing this document s/he releases all rights to the serial radio drama

10. .... (writer) accepts and agrees that SFCG shall act as the distributor worldwide for all musical/radio/television distribution, all home video/audio distribution (including DVD/CD/CDROM/Internet and other related means of distribution) and all related format rights to the serial drama, and .... (writer) grants SFCG the rights to publish and distribute the product without the writer's involvement or any further payment of any kind to the writer.

5. ADDENDA

5.10 RIGHTS WAIVER

As the Writer of materials as described in the attached Work Plan, I hereby agree that:

1. SERVICES/FORM OF WORK: The completed results and product of your services (including all material created, added, interpolated and submitted by you) shall be as described in the attached Work Plan and employment contract.

2. Use of Material: In ECCG/SFCG's sole, absolute and unfettered discretion, ECCG/SFCG may use or not use the material and may make any changes in, deletions from or additions to the material.

3. Underlying Property: If the material is based on an original idea or material ("Property") created by you, you hereby grant ECCG/SFCG the same rights in the Property as ECCG/SFCG is acquiring hereunder in other material. The salary payable to you pursuant to your contract includes payment for said rights in the Property and for the your writing services.

4. WARRANTIES AND REPRESENTATIONS: Each Form of material shall be wholly original, except as to material inserted by you pursuant to specific instructions of ECCG/SFCG, and shall not constitute a libel or slander against, or violate any common law or any other rights of, any person, firm or corporation.

5. OWNERSHIP: As your employer, ECCG / SFCG shall solely and exclusively own throughout the world in perpetuity all rights of every kind and nature in the material, together with the rights generally known as the "moral rights of authors." Writer acknowledges that the material is being written by Writer for use as a Radio Program and that it is being written by you as a "work made for hire" and, therefore, ECCG/SFCG shall be the author and copyright owner of the Work.

6. ASSIGNMENT: This Agreement is non-assignable by the Writer.

7. NAME AND LIKENESS: ECCG/SFCG shall have the right to use and permit others to use your name and likeness for the purpose of advertising and publicizing the material, or any Program based on the material

8. Production Company shall not be obligated to use Writer's services, nor produce, release, distribute or otherwise make use of the Program

Signed

....

Date

....

5. ADDENDA

5.11 FOCUS GROUP DISCUSSION GUIDE

Focus Group Discussion Guide

Simferopol, Crimea

Discussion Pointers

- The moderators should listen to the same episodes that the participants listen to for the purpose of this study.

- The moderators should emphasize to the participants that it is important that they speak freely and openly. The participants should understand that their comments, both positive and negative, will help the UCCG understand the impact of the drama on a Crimean audience. Their sincere comments will also make a direct contribution to the improvement of future episodes.

- This discussion guide is not a script. Rather, the main purpose of this guide is to familiarize the moderator with the questions and issues that we would like to see addressed during the focus groups. The focus groups themselves should be as free and spontaneous as possible. So long as the moderator investigates the issues in this guide, they are free to combine questions, change questions, omit questions that do not seem to be working and add questions in response to interesting trends as they become apparent.

- The notes include the kinds of topics we would like to be discussed, but the moderators should not feel compelled to investigate every topic mentioned. If those topics are given as answers to a certain question, the moderators should try to probe in order to develop the responses. The moderators may also prompt the participants if they need help getting started. However, the moderators should let the participants respond spontaneously and should not force the participants to discuss a topic.

- The moderators should aim to get specific and detailed answers through probing and follow-up questions, and by encouraging a true exchange of views among the participants. It is important that the moderators lead a group discussion, not a group interview.

- The moderators should remember that the main purpose in this study is to explore the potential impact of the pilot episodes and this should be emphasized throughout. In addition, the objectives of the research are:

    o   to assess the appeal of the series

    o   to assess the effectiveness of the message of the series

    o   to assess the appeal of the style, characters and themes

Introduction

- Welcoming remarks

- General overview of topic & purpose of study

- Ground rules:

    o   please speak up

- o only one person speak at a time
- o assurance of confidentiality
- o we need your honest opinions, so just as interested in negative comments as positive ones there are no right or wrong answers, just different points of view; feel free to share your views even if it may differ from what others have said
- Participants introduce themselves

Gut Reactions to "Pushkin Street"

1. What comes first to mind when you think of the "Pushkin Street" radio dramas you have listened to?
2. What do you think of the title? Is it easy to remember? Before you heard the drama did the title make you want to listen to it?
3. How did you feel as you listened to the episodes? Pleasure. Excitement, boredom, interest, satisfaction? Why did you feel like this?
4. Was it easy to follow the story? If not why not? Which bits were hard?
5. Do these dramas have a message?
6. What were your overall impressions of the dramas?
7. In general what did you think of the episodes? Which episodes did you enjoy most? Why?
8. Which episodes did you dislike most? Why? What specifically did you dislike? Theme/topic, style or attitude of the author?
9. Did you find the storyline of the dramas convincing? If not why not?
10. Did these dramas make you want to tell your friends about 'Pushkin Street '? What will you tell them?

Characters

1. In general did you find the characters convincing? If not why not?
2. What did you pick up about the characters' family backgrounds?
3. Are all the characters realistic? If not which ones didn't convince you?
4. Which are the most attractive characters? Why?
5. Do you care about what happens to any of the characters? Which ones?
6. Which characters didn't you like? Why not?
7. Who's the best talker? Do you agree with what s/he says?
8. What do you think will happen next? What would you like to happen next?

Content

Note to Moderator: Ask participants to refer to specific episodes or events whenever possible.

1. In what way(s) are the dramas relevant or not relevant to people like you in Crimea?
2. What themes interested you the most? Were there other themes? What were they?
3. Did you recognise elements of your own reality in the dramas? If so which elements?

4. Were there parts of the story which were outside your experience or understanding? If so which parts?

5. Did these dramas make you reflect on or think about anything in particular? What was it?

6. Do you think people like you will enjoy the "Pushkin Street" dramas and be eager to listen, or will they be bored?

At this point, moderator distributes index cards and asks participants to write down 1) up to three things that they found new and interesting in the dramas they heard. Moderator then collects all the anonymous responses and uses them as a basis for discussion to determine to what degree others agree or disagree with a given answer.

Format and Presentation

1. Did you find the dramas too long or too short? too fast or too slow? too simple or too complex? too stiff or too familiar?

2. Could you easily distinguish between the different characters when they started talking? If not which ones were most difficult?

3. What do you think of the characters' voices and the way they speak? Were they clear? Did they speak realistically? Did they use expressions and words which you use?

4. What did you think of the theme tune? Is it cool?

5. What sound-effects did you notice? Were they realistic?

6. Assess the a) music, b) voices, c) way of speaking, and d) overall appeal of the dramas you heard? (Use a 1-10 scale – ascribe a number to each item listed above).

Radio Listening

1. How often do you listen to the radio? What kind of programmes do you prefer? What radio stations do you usually listen to? At what time do you usually listen to the radio?

2. Try to imagine that the radio stations you know are people invited to a party. Please describe the party: atmosphere, people's character, professions, hobbies, interests, who's the star of the party, what music do they listen to, who is organizing the party….

3. How does the "Pushkin Street" drama compare to other dramas you have heard on radio or seen on television? (Is it better, worse, similar? Does it have a similar tone and approach? Compare professionalism, style of presentation, goals, etc.)