Ground Realities

Community Radio in India

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UNESCO

United Nations
Educational, Scientific and
Cultural Organization

Contents

Foreword

The Government of India has recognized community radio through its guidelines in 2002 and amended guidelines in 2006. Yet, in the domain of community media, a large gap remains between policy and practice. Communities from the media dark regions of India continue to struggle to get their voices heard and to receive critical and locally relevant information. Their voices remain absent in an environment dominated by the mainstream media, disseminating only entertainment and national level or state level information.

This publication brings some of these voices to the foreground. It includes pieces by some of the community radio practitioners who have been engaging with their communities for many years at the grassroots level, and address issues critical to community radio, such as capacity building, sustainability, technology and other aspects of their experience. It also includes write-ups by specialists from various other fields who have contributed to equally critical aspects of community radio, such as copyright issues, policy perspectives, knowledge sharing and capacity building.

Ground Realities: Community Radio in India is the outcome of the 2008 International Programme for Development of Communication (IPDC) project. The IPDC is a UNESCO programme aimed at strengthening the development of media in developing countries. On 10 December 1948, Article 19 of the Universal Declaration of Human Rights was adopted and proclaimed by the United Nations General Assembly, which stated that everyone has the right to freedom of opinion and expression; this right includes the freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Subsequently, in 1977, UNESCO initiated the International Commission of Communication Problems, popularly known as the MacBride commission. As a result of that report, UNESCO launched the IPDC, stating that the programme exists to strengthen means of communication in developing countries by increasing technical and human resources for the media, by developing community media, and by modernizing news agencies and broadcasting organizations.

In 2008, the main partners for the IPDC project in India were Maraa, a media and arts collective, and Nomad India Network, who partnered UNESCO for capacity building and technical/transmission set-up respectively. UNESCO also partnered some of the first civil society organizations who applied for a community radio broadcasting license in the country.

UNESCO warmly thanks the various communities, civil society organizations, and various experts, enthusiasts and advocates of community radio, who have been a part of this publication, directly or indirectly. UNESCO also thanks the Ministry of Information and Broadcasting, as well as other advocacy organizations such as the Community Radio Forum of India, Commonwealth Educational Centre for Media Asia, and so on, without whose efforts and involvement the community radio movement would have been incomplete.

Respecting and encouraging diversity in the media and strengthening the means to communication continue to be key objectives of UNESCO, and I hope that this publication will enrich the ongoing community radio movement, and indeed help provide the much needed impetus to it.

Iskra Panveska
Advisor for Communication and Information for South Asia, UNESCO New Delhi

The Story So Far

Ramnath Bhat

In the late 1920s, "radio listener clubs" sprang up in Bombay and Madras, but within a decade, they had been appropriated to form All India Radio (AIR), modelled on the lines of the British Broadcasting Corporation (BBC).

After Independence, Jawaharlal Nehru, under the auspices of the Indian National Congress, saw it fit to put radio to use as an educational tool. He wanted radio to broadcast messages through which, he reasoned, the development of the people would take place at an exponential rate. However, it was Radio Ceylon broadcasting from Colombo in the early 1950s that captured the imagination of the masses through film songs, chiefly those by Ameen Sayani. AIR too started catering to the demand for music on radio. Beginning with classical music (the recordings of which are a national treasure today), AIR eventually began to broadcast commercially as well. The invincible popularity of radio continued till the advent of television in the 1980s with the Asian Games. After that it was barely a decade until the then ruling government liberalized the Indian economy. Under the then Finance Minister, the Honourable Shri Manmohan Singh, India implemented the Structural Adjustment Policies (SAP) as recommended by institutions like the World Bank.[1]

Shortly afterward, the government realized that in terms of broadcasting, Frequency Modulation (FM) had immense potential for local broadcasting, and of course the potential to earn huge revenues for the national coffers.

In the times of cablecast and narrowcast - Vijaya on the edit table at Namma Dhwani, Budikote, Karnataka

Tara Singh from Kumaon Vani, Uttarakhand recites poetry on radio

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1   http://www.ieo.org/world-c10-p1.html

The Ministry of Information and Broadcasting (MIB) began to auction frequencies to private players who wanted to start their own commercial and private FM stations. Today there are various commercial FM stations all over India playing Bollywood music 24 hours a day. These channels currently account for about 4–5 per cent of the advertising pie, and their number is growing growing steadily.

1995 was a landmark year for media activists. The Supreme Court, presided over by Justice PB Sawant, made a historic ruling which, in essence, stated that airwaves are public property and must be used for the public good. It did add that though airwaves are limited, they should be used with reasonable restrictions. The ruling also asserted that the right to receive and impart information is enshrined in Article 19 of the Universal Declaration of Human Rights which describes the fundamental right to freedom of speech and expression.[2]

The 1995 ruling serves as the foundation stone for community radio as we see and know it today. Immediately after the Supreme Court judgment, civil society groups formulated the Bangalore Declaration, articulating the need for a third tier of broadcasting, i.e. community radio. This was followed up by the Pastapur Declaration in 2000 which re-articulated the need for community radio and also asserted that it ought to be non-profit making, localized and community owned.[3] These two advocacy measures played an important role in the community radio movement. Between 1999 and 2001, several initiatives were launched in Karnataka (Namma Dhwani), Andhra Pradesh (Sangam Radio), Jharkhand (Chala Ho Gaon Mein) and Gujarat (Radio Ujjas), which used cable radio or bought time on AIR to broadcast local content. These efforts were an outcome of the Bangalore and Pastapur Declarations. Quite evidently, men and women from the above mentioned states had begun to realize the benefits of community radio, and had joined the movement.

The National Democratic Alliance (NDA) government seemed optimistic about the prospects of community radio, but unfortunately the government was not re-elected after its tenure. The subsequent UPA government declared a community radio policy in 2004, but it defined "communities" rather narrowly to include only educational institutions. The exclusion of grassroots communities somewhat defeated the purpose of the legislation.

It was only in November 2006 – eleven and a half years after the Supreme Court judgment that the dream for community radio in India was realized. The new policy allowed agricultural universities, educational institutions and civil society institutions to apply for a community radio broadcasting license under the FM band 88–108 MHz. The untiring work of several hundred community members all over the country had paid off. The formulation of India's community radio policy was a historic and exciting moment for those fighting for the freedom of speech and expression.

2   http://www.indiatogether.org/campaigns/freeinfo/sc95.htm
3   http://www.ddsindia.com/www/undp.htm

New Spectrums for Communities:

An Introduction to the IPDC Framework

Ekta Mittal

The International Programme for the Development of Communication (IPDC) is the only multilateral forum in the UN system designed to mobilize the international community to discuss and promote media development in developing countries. Over the last 27 years, the IPDC – through its Intergovernmental Council and Bureau – has focused its projects on the most urgent priorities in communication development.

The IPDC has had an impact on a broad range of fields including media independence and pluralism, the development of community media, training of media professionals. India is a member of the IPDC and remains a consistent beneficiary of the Forum.

In 2006–07, the United Nations Educational, Scientific and Cultural Organization (UNESCO), on behalf of UNCT–India, applied for a community media project titled "Flagship UN Action for Community Radio in the Tribal Regions of India". This project was initiated principally to investigate the media dark areas of some Indian states, namely, Jharkhand, Bihar, Chattisgarh, Orissa, West Bengal, Uttar Pradesh, Haryana and Rajasthan. The project would help establish and operationalize ten pilot community radio stations (CRS) in the most marginalized regions of India. Further the project would provide technical and maintenance training for ten community cooperatives and 100 community forum leaders with a view to the assumption of full community ownership of community radio (CR). The objective was to provide equipment and know-how for CR development in marginalized communities and to empower them with confidence and knowledge by encouraging freedom of speech and expression through voice.

Men at work: Setting up the antenna at Radio Bundelkhand, Madhya Pradesh.

The main project inputs consisted of technical and operational needs assessment, CR equipment, capacity building workshops, training materials, resource persons, participatory research and evaluation. The resulting project outputs consisted of five CRS installed, trainings at different stages of running the radio station, trained technical personnel, programming for CR in local dialects and the active pursuit of community participation.

Nonetheless, the following chapters will read rather differently from some of the objectives listed above since the project's facilitators faced several obstacles and challenges. The Ministry of Information and Broadcasting released the new CR policy only in November 2006. The actual applications for the CRS were released in February 2007. There was and is very little awareness about the existence of such a policy in India. Hence, when the IPDC project was cleared by the Forum in early 2007, it was discovered that only one NGO was present in media-dark regions in tribal areas i.e., Alternatives for India Development,

situated in Jharkhand. The other radio stations were either located in other rural areas, district headquarters or small towns. As per policy, CRS are only granted to non-profits, universities or schools and agricultural centres registered for a minimum of three years. Many marginalized communities and grassroots groups do not fall under these categories. Thus the response from the tribal areas of Orissa, Bihar, Chattisgarh and Rajasthan was relatively low.

It was in this climate that the UNESCO–IPDC programme was launched. Using IPDC funding, the UNESCO decided to support the first 8–10 radio stations that had applied for a license in India. Through support and capacity building, the idea was to produce model CRS throughout the country, which would inspire other stations and create awareness about CR. However, the awareness about the policy was so poor that only seven non-profits featured in the first list of CRS released in February 2007. The project was implemented anyway. Maraa and Nomad India Network conducted feasibility studies across the seven radio stations to evaluate their needs and preparedness for setting up a CRS. The entities that finally agreed to be a partner in this project were (from south to north India):

• People's Action for Rural Development, PARD–Vaanoli in Tamil Nadu
• MYRADA, Namma Dhwani in Karnataka
• Development Alternatives (Radio Bundelkhand) in Madhya Pradesh
• Alternatives for India Development (Vikalp CR) in Jharkhand
• TERI (Kumaon Vani CR) in Uttarakhand
• Young India (Radio Namaskar) in Orissa
• SMART (Radio Mewat) in Haryana

UNESCO selected Nomad India Network (based in Dahanu, Maharashtra) as a partner for procuring and installing the CR transmitter and antenna. Nomad uses indigenously produced equipment, which is relatively low-cost and therefore ideal for CR.

The partner selected by the UNESCO for training personnel in various aspects of CR such as production, presentation, content development etc, was Maraa, based in Bangalore, Karnataka. Maraa is a non-profit with considerable experience in capacity building for CRS in India, and even certain other South Asian countries such as Sri Lanka and Bangladesh.

UNESCO is the main partner for this project, providing overall guidance, issuing individual contracts to selected radio stations, providing the framework for training resources.

The total budget for the project was USD 80,000 of which USD 36,000 was allocated to Maraa for needs assessment, ongoing monitoring, research and evaluation, training and capacity building, content development for each of the radio stations, writing and printing 500 copies of a resource book on CR, and facilitating the translation of this publication into Hindi. From the remaining funds, USD 25,000 was allocated to Nomad India Network, for manufacturing and installing FM transmitters and antennas at each of the radio stations, and training local personnel who would manage technical and maintenance matters subsequently. USD 3000 was allotted to each partnering radio station for equipment and capacity building. The remaining funds were allocated to UNESCO for managing the project and for administrative purposes.

Hands-on Community Radio:
Sharing Capacities with Community Radio Practitioners

Ekta Mittal

The International Programme for the Development of Communication (IPDC) project gave Maraa the opportunity to design modules to meet the needs of community radio (CR) staff in five main areas: conceptual clarity and application of CR, production and technical skills, management, community participation and sustainability. These modules were implemented for five selected stations: Kumaon Vani, Radio Bundelkhand, Vikalp Radio, Namma Dhwani and People's Action for Rural Development (PARD) Vaanoli.

Approach
Maraa designed the modules for staff based on the following guiding principles:

*   The workshops would be participatory and non-hierarchical. This would make the exercises lean towards capacity sharing as opposed to capacity building. The modules were tailored for each radio station, keeping in mind the socio-cultural context and background of the participants. One workshop would determine the need for the next workshop; thus ensuring continuity and follow-up with participants. For example, once the concept of community radio is clear, participants can learn to produce community based radio programmes.
*   All workshops were feedback-oriented: objectives, expectations and outcomes would be chalked out by participants and facilitators. Workshop modules were designed to balance theory with practical work. PowerPoint presentations, technical language and jargon were consciously avoided. Workshops would aim to incorporate theories from different economic, political, socio-cultural and gender perspectives to sharpen critical thinking on CR.
*   Exercises, games and other techniques were drawn from various fields such as theatre, art, video, photography and storytelling, in order to adopt an interdisciplinary approach. The modules accommodated creative thinking and expression, disagreements, doubts, fears, hopes, aspirations, improvisations and experimentation. The workshops focused more on process than performance.
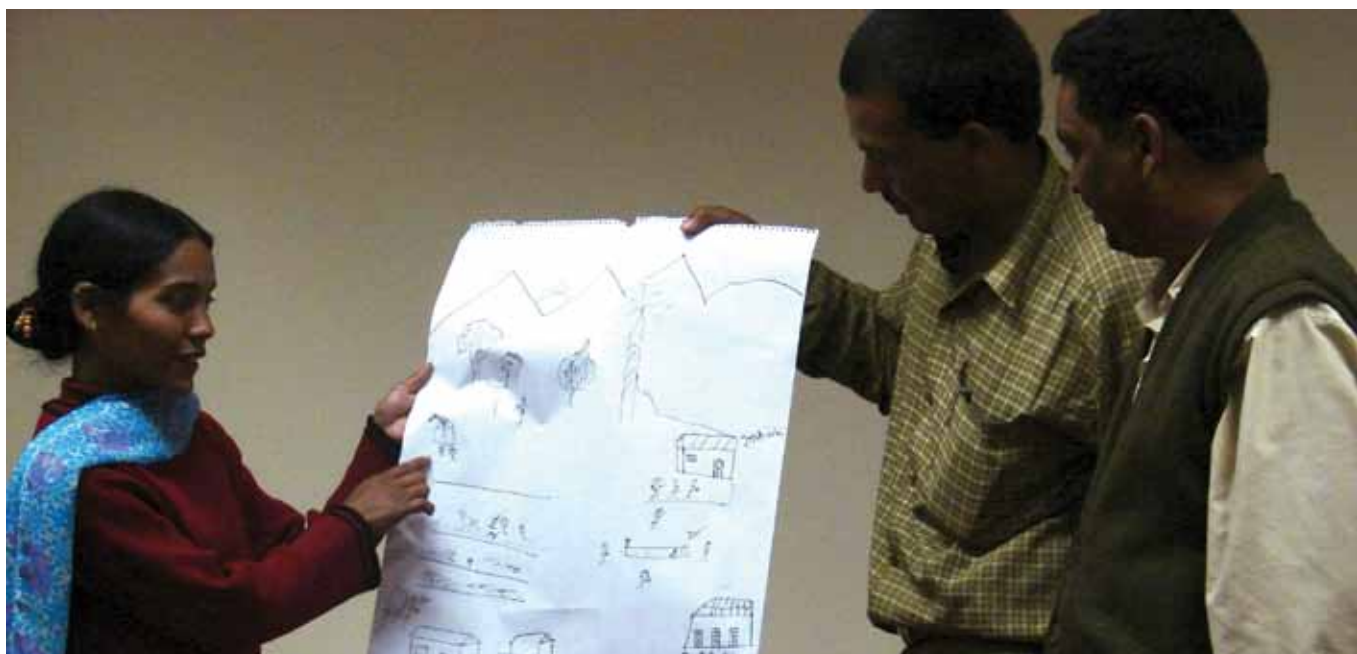
Contexualizing Community Radio in Supi, Uttarakhand

Methodology and process

The modules were prepared within the framework outlined above. They enabled a two-way exchange between the facilitator and participant, urging both parties to rethink media concepts and build on existing knowledge. Participants from the community were chosen for each workshop by the non-government organizations (NGOs) who were the license holders in this case. A minimum of two facilitators from Maraa were present at all the workshops. The process followed different methods for each workshop. These are briefly listed below.

Conceptual clarity and application of CR
Duration: Four days

It was necessary to revisit the concept of CR from the participants' perspective. The participants in this group usually comprised potential community-based reporters, administrative and technical staff and members of the license-holding NGO. By way of introduction, this workshop helped all parties involved to understand the scope of CR and the differences between CR and other kinds of radio. The workshop was conducted predominantly before the launch of the CR, prior to recruitment of the CR team. The workshop included sessions on the following subjects:

- The history of radio and the need for CR
- The different kinds of radio (public, private, farm, campus and community) and their respective purposes
- Introduction to the CR policy with a focus on ethics and rules
- Definitions of CR from global perspectives
- Arriving at a localized definition for the respective CRS
- Organizational structure of a CRS focusing on roles and responsibilities of each staff member
- Role of CR for expression of local issues and knowledge
- Mapping community knowledge using the coordinates of class, gender, religion, landholding, age, caste, etc.
- Mapping the media penetration in the area
- Producing community-based content for radio
- Need for community participation and examples of community-based management structure(s) of CRS
- Holistic sustainability of a CRS – financial, social and technical
- Identity of the CRS - station name, logo, jingle, station ID, awareness campaign, etc.

Some of these sessions borrowed from theatre exercises such as role play, mirror and trust exercises, presentations through photographs, quizzes and group presentations in order to make them more participatory and interactive. Till date, some stations have still preserved the illustrative work produced in this workshop as reference material.

Theatrics at Radio Bundelkhand, Orchha   *Hands-on radio: Radio Bundelkhand, Orchha*

Production and technical Skills
Duration: Four days

This workshop focused largely on demystifying CR technology and learning to produce and edit audio recordings. Participants gained hands-on experience of recording in the studio and field, experimenting with different formats, editing (using open source audio editing software) and familiarizing themselves with the studio layout. The workshop included group work to create, improvise and adapt available formats. For example, the participants were introduced to different radio formats but were also asked to devise new formats to ensure that they did not limit their learning only to existing formats of radio programmes. This was helpful as new community-friendly formats were developed and used. These included "A day in the life of", "A walk in the village", grandmother's recipes, storytelling, *aas-paas* (happenings from around the village) neighbourhood histories, etc.

Demystifying transmitters

The workshop compelled participants to question existing notions of programming, and raise issues and awareness pertaining to problem-solving, development and NGO agendas.

The role of the community reporter was discussed in detail. The reporter is not meant to represent the community from his or her perspective. Instead the reporter's role is to create a link between the community members and the radio station. The reporters were free to make programmes from their individual points of view but they were not to assume that their view would represent the collective consciousness of the community. Opinions and views are bound to differ from street to street, within sub-communities, existing cultures and practices, and the role of the reporter was to seek this information from multiple perspectives. The module also discussed the treatment of stories, issues and topics covered.
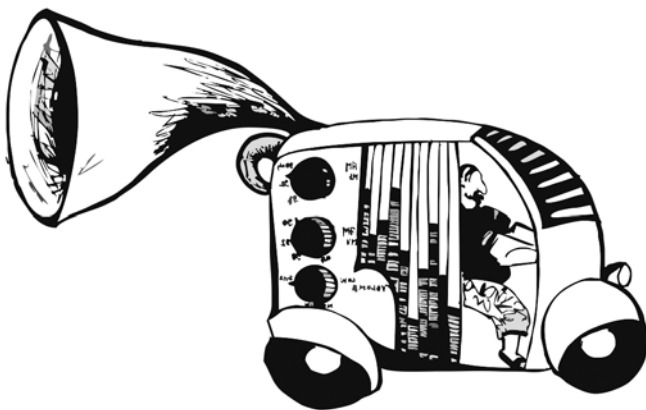
Several theatre exercises were used to help participants understand the role of a CRS, a CR reporter and a member of the community. Voice modulation was introduced in this module; participants could use these exercises after the workshop to work on voice tone and pitch for better on-air delivery.

The workshop covered the "do's and don'ts" of different stages of production, such as research and data collection, scripting, recording, editing, broadcasting and feedback collection.

This workshop also included practical exercises that encouraged reporters to go to the field and make their own programmes. This involved editing and presentation, creating content, critically analysing the technical quality of the programme and nature of content, discussions on the format(s) used, the objectives of the programme, feedback, etc. It also included working out a community- based programme schedule, a publicity plan for the CRS through use of street theatre, wall paintings or loudspeaker announcements, feedback collection mechanisms, and mapping communities for content creation.

The participants in this workshop largely consisted of station managers, community reporters and technical staff who would be engaged in the day-to-day functioning of the radio station.

Planning for a long future, Vikalp Radio, Garwa

Management and ownership
Duration: Three days

This workshop examined case studies from across the world on developing an independent charter and policy for community management. The workshop was for representatives of different sections and categories of the community, namely women panchayat leaders, Self Help Group (SHG) members, government school and Public Health Centre representatives, Auxiliary Nurse Maids (ANMs), Anganwadi workers, farmers, folk artists, doctors, religious and other minority communities - Muslims, adivasis, Dalits etc. The vision and values of the CR station were collaboratively devised and CRS policy was shared and discussed with the participants. These members were oriented to the concept of community radio after which they listed their expectations from the CR. Aspects of management in programming, human resources, finance, social accountability and technology were discussed through presentations and group work. The need to devise programming plans, advertisement strategies, personnel policies and to conduct social and financial audits were also shared. Roles and responsibilities of management committee were reviewed. Some of them were:

- Supervising programming, human resources, technology and administrative systems
- Acting as a sounding board before decisions are taken
- Developing mechanisms for transparency and accountability in operations of the radio station
- Devising strategies to sustain the radio station – financially and socially

The importance of group work in generating content, feedback and resources was discussed. Practical situations and conflicts requiring management decisions were simulated to encourage discussion amongst the participants.

Sustainability
Duration: Four days

This workshop module was devised for people who would take decisions for the radio station and staff who were responsible for networking and marketing. In some workshops, the entire staff was present since many of them were multi-tasking.

The module covered the following:

- Identification of different aspects of sustainability relating to programmes, human resources, financials, management and technology
- Mapping and evaluating the growth of the respective CRS
- Programmatic sustainability (covering participatory formats, workshops and training, the importance of research and feedback mechanisms, and the reach and number of broadcast hours)
- Personnel sustainability (developing personnel policy, conflict resolution mechanisms, discussions about organizational structures, team building exercises and transparent functioning)
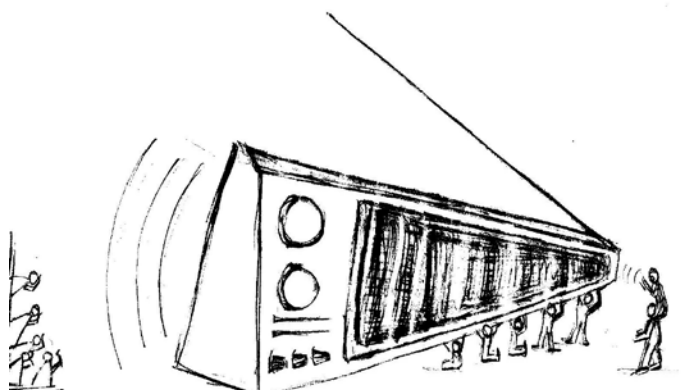
- Financial sustainability (planning and identifying income and expenditure; different approaches to revenue generation such as community funding, government funding, grants, fellowships and resources from funding agencies etc.; the potential of advertising; financial management systems and financial audits for transparency)
- Social sustainability (interaction and engagement with the community, community representation modes through CR, accessibility to the CRS and technology made available to community members for involvement in CR at the programmatic and managerial level, and models for community participation)
- Technology (basic maintenance of studio and equipment, stock keeping, use of reliable software, benefits of free and open source software, use of wiki tools, etc.)
- Options for registering a CRS (viable legal community structures, social audit mechanisms, accountability to the government)
- These sessions were followed by group work to identify viable models for running a CRS, and to study different options or routes to sustain the CRS

Research and mapping for community participation
Duration: Three to four days

The participants for this workshop were representatives from the NGO (license holders), members of the management committee and the production team. This workshop is usually conducted for a minimum of six months after the CR goes on air. Sessions included discussions on the meaning of participatory programming, organizational structure and management. An introduction to unique mapping techniques allowed the participants to identify sub-communities, gather local information, and recognize interests and talents within the community.

In production and programming, the participants mapped how to involve the community in programming, participatory formats, methods of field-based programming, interaction with the community, etc. Is it possible to involve community members in the production team and management committee? What are the mechanisms used to factor minority communities, volunteers and programme talent? If so, what should be the criteria? Such questions were discussed at the workshop.

Mapping exercises included reviewing the participants' daily route to evaluate their engagement with the place or community they visit. Certain parameters were identified for engaging the community. These included consistent and periodic field visits, participation in local community events, the location of informal information networks, and collection of feedback from the community. Using ethnographic techniques, participants learnt the importance of local information flow that can be accessed at water sources, tea shops, weekly markets etc. The modules also included mapping content by listening to existing radio programmes and analysing them from a gender, health, class and caste perspective. For example, the participants used one programme to identify how women were

Mapping neighbourhoods, Bundelkhand, Madhya Pradesh   *The woman of Bundelkhand*

portrayed, who represented them, and what role they played in the programme. This helped participants to revise their misconceptions and assumptions about the community. Mapping led to lively discussions about the role of reporters, how they link the community to the radio station and how they edit programmes to present a point of view. The importance of collecting feedback was understood to be essential to measuring participation. Methods of collecting feedback such as letters, phone-in programmes, focus group discussions, etc. were included in the module.

Other workshops were also conducted within the scope of this project, such as workshops on presentation skills, radio anchoring, writing for radio, publicity for CR, use of free and open source software and planning for sustaining the CRS. These workshops were conducted according to the specific needs of each CRS.

Dealing with practical challenges in the field made for a rich learning experience. As facilitators, we benefited from the opportunity to share information between different radio stations. The reporters' field experiences have contributed very significantly to the design of these modules for CR.

All detailed modules are available on www.wikieducator.org/Community_Media/Maraa

Making Airwaves Affordable:
Low-cost Technology Options

Rakesh Singh

Radio is an integral part of our existence. India's first radio station was set up in 1927, and soon afterward more and more stations began to appear across the country. People began to think of radio not just as a medium of entertainment, information and education, but something they could connect with on a personal level. Over time, radio transmissions and programming evolved and acquired many different layers and forms.

Even though television is rapidly gaining popularity in urban and rural areas, radio is still the most widely consumed media form and the most easily accessible source of infotainment for Indians. Radio reaches almost everyone, everywhere. It may be accessed even in a region like Jharkhand where many villages still do not have electricity. Radio sets are affordable, and even economically vulnerable communities can afford them.

In its purest form, radio is about the listener, but with big radio stations this is not always been the case. Content on privately owned radio stations has always been controlled by the management and is market driven. Government policies have also imposed restrictions on content even though content is designed keeping listeners' interests in mind.

Playback at Pard Vaanoli, Madurai

Famous artists have been invited to these stations. Big achievers, great talents and successful entrepreneurs have been celebrated but the common man's voice has rarely been heard. Every listener wants a voice too, and would like a more dynamic connection with radio. Community radio was born to fulfil this need. Social service institutions and NGOs came forward and began to create meaningful programming for those without a voice.

In 2000, Alternative for India Development (AID) began to create regional language radio programming in partnership with the people of Palamu region in Jharkhand. Consequently, since 5th August 2001, community programming was broadcast from Daltongunj's AIR station. It has continued ever since. Soon after, AID began transmitting regional language shows, e.g. shows in the Mundari language in the Adki Khuti region, shows in Ho in Kolhan, Bengali shows in Jamshedpur, and Nagpuri shows in Ranchi.

The demand for and success of these endeavours clearly indicates that rural areas need CR primarily because it is a medium of expression for otherwise unheard voices. Hence the Government began to issue licenses for CR to NGOs that were doing exemplary work.

Since CR is operated for and by communities, it is essential for it to be run smoothly with minimum expenditure. So the crucial question is how to stabilize community radio and run it at minimum cost. Here are a few ways in which this can be achieved.

Mounting the antenna, Radio Bundelkhand, Madhya Pradesh

Transmitter setup:

The Government of India specifies that the height of the tower from the surface of the earth should not be more than 30 metres and the power of the transmitter cannot exceed 100 watt ERP. Constructing a tower may be an expensive affair. A cheaper alternative is to mount an antenna on an already existing building.

Recording and editing studio:

The recording and editing studio should be close to the tower so that the antenna and transmitter can easily be connected. The recording studio can be divided into three sections:

• Editing room
• Transmission room
• Artist room

If there is a lack of space, the editing and transmission can be handled out of a single room. As far as soundproofing is concerned, the best thing about rural areas, is that compared to cities, there is virtually no sound pollution.

Building a recording studio in a mud structure could be a cost-effective idea. In Jharkhand, most homes are built with mud and roofed with bamboo, date tree leaves and mud. These structures are echo-proof. Add a good quality wooden door and they are virtually sound-proof as well.

Otherwise, a conventional brick and mortar construction can also be used and soundproofed with the help of empty egg trays and thick curtains. A wooden frame

The NOMAD transmitter: As low-cost as transmitters can get

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Hands-on mixing- Amit Shukla, Radio Bundelkhand, MP

Kamlesh at his turn table, Kumaon Vani, Uttarakhand

lined with glass wool, gypsum board or grass board can make a room echo-proof. The recording studio and the artist's room should be adjacent to each other with a transparent glass window in the middle so that the technicians and artists can communicate with ease.

Typically, a recording studio has a mixing console, microphones, studio monitoring speakers, editing software, a cassette or CD player, etc. The capacity of the hard disk should be high enough to accommodate programs, or an external hard disk can also be used. For recording, mixers with six to eight channels ought to be used. If the mixer's output is digital, then multi-track recording and a superior quality of programming is possible. But work can proceed even without a digital mixer. Many inexpensive microphones are available in the market today. And many companies now manufacture different kinds of transmitters.

We now come to a critical element – power supply. To run a station, one needs a maximum of 3–4 KVA of power through UPS and back-up through a generator. Alternate sources of energy, such as solar or wind energy can also be arranged.

People from the local community can be trained to operate a studio. Depending on the capacity of the transmitter, the transmission could reach areas within a radius of 10-12 kms. The contribution and participation of the local community is crucial to the success of CR. However, people often find it difficult to come to the station. Thus it is imperative that the NGO staff make an effort to reach them. Usually, people are intimidated by the studio environment and lack the confidence to speak their mind. It is better for CR volunteers to seek them out and record in their natural environment. If volunteers are from the same milieu as the community, recording sessions will be even more meaningful and easy. Field recording is crucial and many different types of equipment are available. Cost-effectiveness, simplicity and user-friendly features are crucial while choosing recorders. The inexpensive microphones used with computers these days may be considered. While recording, a few measures need to be taken. It is imperative to choose an echo-proof area, like the mud homes mentioned above. The microphone must be placed at a certain distance from the speaker. If placed too close or too far, sound levels will vary. If the recording is in an open place, the microphone must be placed against the direction of the breeze. Sometimes while enunciating certain words, the mouth tends to release some air and this interferes with the recording. To avoid this, the microphone should be placed at an angle. A pop filter also helps reduce interference.

One can use a digital recorder and directly save the audio onto the hard disk. However, this sometimes affects the quality of the recording. It is preferable if the audio can be played first through the mixer and then transferred to the hard disk. This allows the sound levels to be monitored and a better recording quality can be maintained. Editing also becomes simpler because the editor gets to hear the whole recording.

Ajendra records amidst the community, Radio Bundelkhand, Madhya Pradesh

Programming for community radio should address the concerns, interests, desires and needs of the community. Of course, there is a difference between desire and need. A community desires entertainment, but it needs information about health and hygiene, developmental schemes, education and technology etc. It needs to be informed about social evils and how to remove them. Every farmer wants to increase his crop but to achieve that, he needs access to the right technology, training, seeds, fertilizers. Hence, community radio programming needs to seriously address both the desires and needs of its listeners after meetings and discussions with the community. Only then can relevant and high-quality programming be achieved. The format in which a programme is to be broadcast should also be decided by the community. It should be left to them whether they want to hear the content of a programme as a story or a play, as a discussion or a narrative, as a folktale or a folksong or even in a comic vein. Only then will the community feel that it is an intrinsic part of the programming. And only then will the dream of a community investing itself wholeheartedly in community radio be realized.

Storytellers from the Field:
Perspectives on Programming

Anuja Shukla

It's time for elections once again, but this time there's a difference. Our community has found a genie in a bottle that allows them to do more than before. People can now talk, express their opinions and be heard. Our reporters could have never imagined a tool like community radio that enables positive change - a genie that would help them tell their stories, however remote their location and lives may be.

It has taken our reporters a good six months to come to this understanding. As I watch them day after day, I understand how our work together is moulding them.

I came to Taragram to help run the community radio station. Before this, I conducted a storytelling workshop with community members to develop radio plays at the Himalaya Trust in Kausani, Uttarakhand. I found myself invigorated by the energy of the community, its capacity and willingness to learn.

At my first meeting with the team at Radio Bundelkhand it was quite clear that setting up an effective CRS was not going to be easy. We were a team of eight: five reporters, a programme

Anuja Shukla declaring her expectations and challenges as a Station Manager at Radio Bundelkhand

coordinator and one assistant programme coordinator. We were uncertain about what we should do and how we should go about doing things. None of them had any experience in radio. The reporters' looked at this as a mere career opportunity, their idea on role of media and programming were vague at best. One of the reporters, Prachi Ojha said determinedly, "*Kuch toh karna hai*" ("I must do something") but she wasn't exactly sure why she was here and was not sure of what she wanted to do here. Clarity of thought, definite objectives and focus and training became the need of the hour.

I worked with the reporters on voice modulation, radio reporting, script writing, interacting with people and collecting stories. It was important for them to realize that they did not need to look for extraordinary stories and events. There is a meaningful story to even the simplest of lives and occurrences. The tools to involve people and collect stories cannot be learnt through manuals or short training sessions, it is an art that one develops over time. We engaged in long discussions and the team went through confidence building exercises. I realised that one also needs to have faith in relatively inexperienced reporters, and it is important to believe that it is only a matter of time before they will be able to develop the required skills.

In a quest for stories and experiences, Ajendra from Radio Bundlekhand

Influenced by my understanding of body and breath from theatre training, I taught them a couple of breathing exercises including pranayam (breathing techniques from Yoga). I stressed on paying close attention to the body and mind. The team was eager to learn and participated enthusiastically.

It was soon time for us to step into the field, but there were several questions to be answered first. How would we start? Which stories would we choose? How could we translate the information we had into a radio programme? Once we had returned from an information-gathering tour around the village, we began making links between all the stories that we collected.

Identifying the presentation style for stories is harder than it sounds. Our first field trip proved to be a disaster. Prachi returned discouraged. "No one is willing to talk", she said. Others encountered the same problem.

Effective communication is certainly an important issue, but contextualization, presentation and an eye for storytelling are just as important. Active measures were taken to develop interpersonal skills. What questions should be asked? How do you get someone to open up and talk? How do you present a story? Such questions came up time and again. The process of building a team was both creative and critical. Information gathering and programming was slow, organic, and hard. Nonetheless, our efforts bore fruit.

Radio programmes require a certain amount of sensitivity. Community radio (CR) is a platform where the everyday experiences of ordinary people can be shared. My young reporter friends demonstrated a maturity far beyond their years in grasping this concept. For example, for "*Ek kahani meri bhi*" ("I too have a story"), a programme that reveals the stories and histories of women in the community, I helped Prachi with a few interviews. She analysed her own style, tweaked it here and there, and pushed boundaries, showing immense potential.

Jagroop finds his way with radio

She went around interviewing women and compiled her interviews into incredible pieces. Her efforts demonstrated that a platform for expression could indeed lead to development, both at an individual and the community level. Another programme, "*Aas Paas*" (Close by), which looks at community events, happenings and issues on a day-to-day basis, also requires creativity. Reporting needs creativity. Turning an uninteresting piece of information into something fascinating enough to keep listeners tuned in, is a challenge. It can be especially difficult with a medium like the radio. CR is not always about articulating people's misery and hardship. Programmes need to reflect lives in a way that connects people. That was precisely what we wanted "*Aas Paas*" to achieve.

When asked to come up with something on weather, the reporters found it new and perplexing and thought it an unusual topic for CR programming. So, we spoke about their daily activities. When did they wake up? What did they do next? How was this day different from others before it? What did they see on their way to the CRS?

I was simply trying to get their emotions to flow spontaneously, and secretly hoped that someone would understand what we were driving at. Ajendra Singh Rajput, our youngest reporter, picked it up intuitively. He understood what I was trying to do and came up with a marvelous piece about monsoons in Bundelkhand. Trees drenched in the morning dew, people shivering in the cold, small bonfires on the road at regular intervals, steaming chai, the aroma of freshly prepared pakodas, and in the midst of all that lay the story of the homeless, and what the government was doing to help them beat the cold. Ajendra had done an incredible job and I was proud.

Preparing a radio programme can be a long process. Each topic needs to be discussed in detail. Jagroop Singh Rana initially couldn't imagine he could make a radio program, but went on to prepare a series of programming called "Saving and Budgeting". I could sense that he was getting more and more confident with each stage, from collecting surveys to planning and finally making a programme. Dalchandra Kushwaha is yet another young reporter who has shown remarkable progress. Initially requiring constant support, Kushwaha is now a programme developer par excellence. His programme "*Khet Kalyan*" ("The welfare of the farm") is one of the most popular and regularly listened to among farmers.

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A day in the life of a community radio

The first six months at Radio Bundelkhand, have been very eventful. CR does not merely benefit its listeners, it also empowers the people who contribute to the making of each programme. CR has opened new doors for broadcasting information. I marvel at the ground we have covered, and see encouraging signs of further progress with every passing day. I know the day is near when our team will be fully equipped to run the CRS independently, and my guidance will no longer be required.

Play Your Part:
Approaches to Community Participation

Nagaraj G

Community radio (CR) is meant to be a radio that is of the people, for them and run by them. A CR should be initiated by the needs of local people and should broadcast relevant local information. This should be done with the help of local community members. The listeners and managers of the station are the community members themselves. If there is no community participation in the daily management of the station, then can it be called a CR? This question merits some serious thought.

I have worked for Namma Dhwani, a community radio station (CRS) in the Budikote village of Karnataka, for six years and would like to share some of my experiences.

In the early days of Namma Dhwani, many members of the community participated in programming. Over time, community participation began to decrease. We wondered why and realized that it was probably because the programmes were not relevant and interesting enough. TV serials had taken over. People from the community complained that the radio programmes no longer held their attention.

We took this feedback seriously and realized that we would have to change the way we worked. So we thought about how we could take our radio to the people, how could they stay home and participate, and how we could encourage them to spare more time for the radio?

After much deliberation, we came up with a few ideas:

- Programming inspired by popular culture on mainstream radio and television to increase listenership
- Incentives for listening to radio – games, quizzes and prizes would attract the audience's attention
- Shorter audio formats for example - we reduced the duration of interviews from 20 minutes to 5-10 minutes. Radio dramas that were 30 minutes were reduced to 10-15 minutes.
- Distribution of pamphlets about new programmes with timings among self help groups (SHG), schools and their display at tea shops, departmental stores, the Gram Panchayat, etc. so that everyone in the village was aware that a new series of radio programmes was being designed for them.

Niraj from Radio Bundelkhand puts up feedback boxes

Interviewing toddy tappers in Dahanu

Some of us focused on people's feedback about the radio station and started a feedback show on Namma Dhwani. People shared what they liked or disliked, and talked about their favourite programmes. The radio station played the songs they would like to listen to and their dedications. We would ask people to listen to the show when the programmes were played. The community members were visibly excited to hear their voices on radio, and thus we achieved some participation. This became a routine: volunteers would cover each village, each area and each street, talk to most people and get their voices on radio. In those days, there was still no policy for CR. We used the local cable network and the loudspeaker to reach out to people.

We ran another programme targeted at specific groups such as women, children and farmers. We also ran a programme called "*Naavu Mathu, Namma Olaginavaru*" (We and the people who live among us) every Thursday. We would profile a famous personality or place from our district. At the end of the programme we would ask one question based on the show. Whoever gave the right answer would get a prize from a member of community. Many people would listen to the programme for the question and others would be happy to be invited on the show to give the prize. This created a buzz about the programme and the community radio itself.

We developed another unique programme called "*Nimma Kare, Namma Geeta*" (Your call, our song), where people would telephone in to request folk and popular songs and Namma Dhwani would play them in response. Sometimes people would request songs and the members of the community would sing them. This increased the level of participation since they could hear their own voices on radio and cable. Further, it gave people the confidence to sing on the radio.

Because there are several SHGs' in the village, we made a programme called "*Sangada Varthe*" (SHG News), specifically for SHG members. We would disseminate information that would be useful for these women, e.g. information about loan schemes, how to save more, managing an SHG, etc. Further, we would collect

Narrowcasting to Self Help Groups in Bundelkhand

information from SHGs to find out if any of them had been able to save and repay loans quickly, or had devised any productive income-generating activities. This too, was highlighted on the radio. The programme was well received as it motivated the groups to work efficiently, and credited them for their efforts on radio. All SHGs listened to the programme on tape recorders or through cable, and discussed the efficiency of SHGs at their meetings. This programme helped create a link between the SHGs, and also helped to address and resolve the difficulties they encountered.

We also encouraged women to participate in radio programmes and share stories about the changes in their lives. There were several women who had worked under the National Rural Employment Guarantee Act (NREGA) scheme and had gone on to become entrepreneurs running their own businesses. Such stories were featured on the show and helped motivate women of other SHGs.

We also aired educational programmes (based on the school syllabus) with teachers. This helped children revise what was taught in school. It was useful during examination periods, particularly for students who were giving their board exams. Students began to request teachers to design programmes around difficult subjects and chapters. This programme involved the participation of teachers and students.

Learning with Radio, Pard Vaanoli, Madurai

Children also participated in a radio quiz, which would continue for two to three months in order to sustain interest in the show. The final round would be covered on video and played live on local cable TV. The prospect of participating excited children greatly as they would win prizes and be seen and heard on TV and radio.

Since Budikote has members of all castes and religions, during festive seasons we would dedicate airtime to coverage of the preparation, histories, delicacies and rituals of festivals. We would ask people from different communities to share their way of celebrating particular festival. Such programmes included all socio-religious groups within the community.

Members from the Management Committee would also inform and collect feedback from SHGs. Listeners from the community wrote letters about programmes which were then featured on the "*Letter Show*" where both positive and negative feedback was read out.

The production team used this feedback to base their programmes on what the community wanted to listen to. We categorized shows and formats for different age groups. For children there were storytelling, poems, jokes and riddles, quizzes, radio plays, etc and for women there were programmes on health, home remedies and income- generating programmes. Teachers were involved in the programmes on cleanliness and tutorials. Farmers would discuss success stories of crops, farming and best practices. Thus each group in the community was featured on radio. They were not represented by community reporters, but spoke about their likes, dislikes, needs and solutions themselves.

Many locals produced radio programmes. The production team consisted of community members and was thus, able to engage and involve people in programming. Since the team was well versed with local issues and the manner in which the village functioned, it was easier to connect the radio to the community and vice versa.

Because India's CR policy allows only registered organizations such as NGOs to apply, the NGO selects the production team. The team may be from the NGO or from outside, and often makes programmes without consulting or involving the community. This creates a gap between the community and the CRS. NGOs sometimes broadcast issues that they think are useful for the community. But then this becomes an NGO radio station, not a CRS. For CR, local participation is essential.

Localization must begin with the very location of the radio station. The CRS should be accessible to the local community and it should be staffed with local community members. Only then will people feel a sense of belonging and proprietorship. The community should be familiar with the radio's identity. If the people working at the CRS are not from local or nearby villages, then the community might find it difficult to relate to the content produced. Outsiders too, will find it challenging to provide relevant information to cater to the needs of the local community. This will result in low community participation. Using the local language and dialects always increases listenership.

Training plays an important role in ensuring community participation. If local community members are selected and trained as CR reporters in the areas of production and management, then they will be able to run the CRS efficiently and create a meaningful reciprocal link between the radio station and the community. Reporters should be selected from different villages within the community. The NGO and production team should identify people's interests and use the radio as a platform for expression. The radio station should include people from diverse backgrounds and with diverse opinions. As people's sense of belonging and ownership grows, the objectives of CR will truly be achieved.

Discussing ground realities: a workshop for community radio practitioners

Community Radio:
Guidelines on Management and Ownership

Kanchan K Malik

Community radio (CR) is a unique concept in communications that blurs the boundaries between sender and signal receiver. The CR movement breaks new ground as it challenges media ownership, and insists that ownership lies with the larger community. Community participation thus becomes as central to the concept of CR as content.

Besides the matter of content and participation, some key questions that help distinguish a medium from others are:

- Who owns the medium?
- Who manages the medium?

As is the case with other media such as print or television, questions of management and ownership play a significant role not just in influencing content, but also in determining ideology, participation, personnel, and the function and nature of the medium.

Louie Tabing defines a community radio station (CRS) as "*one that is operated in the community, for the community, about the community and by the community.*" According to Tabing, "*the community can be territorial or geographical – a township, village, district or island and can also be a group of people with common interests, who are not necessarily living in one defined territory.*" (2002: 9)

Federación Argentina de Radios Comunitarias (FARCO, Argentina) describes CRS as "*entities which see communication as a universal right and which are run by community-service-oriented radio practitioners. Such radio stations develop pluralistic and participatory communication, and exercise the right to communication and to information by challenging the traditional division between broadcasters on the one hand and listeners or consumers on the other.*"

In 1995 members of the World Association of Community Broadcasters (AMARC)[1] described CR as follows:

> *CR can be rural radio, cooperative radio, participatory radio, free radio, alternative, popular, educational radio. If the radio stations, networks and production groups that make up the World Association of CR Broadcasters refer to themselves by a variety of names, then their practices and profiles are even more varied. Some are musical, some militant and some mix music and militancy. They are located in isolated rural villages and in the heart of the largest cities in the world. Their signals may reach only a kilometer, cover a whole country or be carried via short waves to other parts of the world.*
>
> *Some stations are owned by not-for-profit groups, NGOs or by cooperatives whose members are the listeners themselves. Others are owned by students, universities, municipalities, churches or trade unions. There are stations financed by donations from listeners, by international development agencies, by advertising and by governments.*

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1   AMARC, the World Association of Community Radio Broadcasters, is an international non-governmental organization for the promotion, support and development of community radio worldwide. The international headquarters is located in Montreal, Canada ever since the founding Assembly held in 1983.

Radio Bundelkhand uses community theatre to trigger dialogue

One needs to examine how these definitions and concepts were enabled historically. Advocacy has played a role in ensuring the growth of community media, including radio. For example, the 7th World Congress of AMARC held in Milan from 23rd–29th August, 1998 emphasized just and equitable access to and participation in communications media for strengthening the rights of indigenous peoples, minorities, migrants and refugees. There was also a focus on education and training to enable people to develop their own media and communication skills.

The first documented case of CR being completely conceived, owned, run and sustained by a section of society (and used to fight poverty and social injustice) goes back to the Miners' Radios of Bolivia, Latin America (Dagron, 2001; Fraser and Restrepo-Estrad, 2002; Girard, 1992). The miners' radios originated in 1949 with the birth of Radio Sucre in the mining locality of Cancaniri, while, at the same time, Radio Nuevos Horizontes started in the little city of Tupiza in the south of Bolivia. By the 1970s, the miners' radio network comprised 26 radio stations enabling workers, families and communities to communicate, discuss and debate their situation (Buckley, 2000).

The Indian CR policy lists three main eligibility criteria in order to apply for an FM license. The CR must be run by non-profit organizations or civil society institutions, Krishi Vigyan Kendras (agricultural centres or institutions) and educational institutions. The policy mentions that CR programmes should be of immediate relevance to the community and should emphasize development, agriculture, health, education, environment, social welfare, community development and culture. The programmes should reflect the special needs and interests of the community. Critically, the policy also mentions that CR should "have an ownership and management structure that is reflective of the community it seeks to serve". While both these statements indeed help to emphasize that CR should be truly community-based, the exact mechanisms for making it so are still unclear.

Participatory Evaluation and Assessment through Social Audits at the community level

To understand the subtleties of these concepts and to reveal the challenges in implementing them, it is important to define them first. In simple terms,

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community ownership is a sense or a feeling that the radio station belongs to the people. This means that the community feels that its members are entitled to inclusion in all aspects of the radio station. These aspects include making programmes, deciding on their duration and broadcast time, generating the required income, controlling expenses, reporting for the station, station management, etc. Deeper and more long-term issues such as finding land for the station or making periodic donations from within the community could also constitute areas for the community to engage in actively.

Community management stems from community ownership. Community management thus means that the community controls all aspects of decision-making and running the station on a daily basis.

A committee or council is formed to manage the station. This body then takes key decisions which make or break a CRS. What could these decisions be?

- Evaluating the performance of the staff of the radio station
- Managing income and expenses
- Planning capacity building and growth of radio personnel
- Creating linkages for the radio station
- Giving feedback on programming
- Intensifying participation in all aspects of radio

According to the local context, the roles and responsibilities of this body may differ, although in essence it is still similar. The larger community that is not directly involved with the radio station helps manage the station in other ways. For example, the community can always influence programmes through feedback and by expressing their opinion during public audits. Further, a CRS is an open space and community members should be able to walk into the station at any point and express their opinions and ideas etc.

There are several challenges to CRS in the Indian context. Firstly, the license for the radio station is held by a registered body, whereas the policy encourages a community-based management structure. If one is to resolve this conflict, a possibility is to register the management council. In the next three years this council will be eligible to apply for its own license. So at the time of license renewal, the license can be transferred to the council. The feasibility of these options and the possible misuse by parties with vested interests must be thought through very carefully by the Government of India.

A few other issues need to be considered. The organization of the council poses a significant management challenge. How often are the members to change? How can new members be admitted into the council? How can the process be made democratic?

Team PARD Vaanoli's Management Committee   *Community Management Committee of Radio Bundelkhand*

A possible solution is to register the council under the Indian Societies Act and then democratically rotate key positions within the Council. As for changing the council members periodically, it is possible to increase the membership drive, and then have elections within the community. Members who donate to the CR could be entitled to vote in these elections.

Experiments like the above or variations of these models have been tried out in countries like Nepal, the Caribbean, South America, South Africa, and Australia. There is always a fear of these councils being manipulated by vested interests as has been observed whenever opportunities present themselves for accessing power through electoral mechanisms. But if the CRS truly is representative of the community's interests and needs, then the community will intervene and make sure that the council is effective.

There is no doubt that establishing community ownership is crucial and of primary importance. In case community management is at risk, it is only ownership that can offset the potential damage.

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The Nuts and Bolts of Community Radio:
Towards Drafting Internal Policy Documents

Ramnath Bhat

Community radio (CR), as you might have gathered from previous chapters, is a self-complete entity or a system in itself. The radio is community-based, works informally, often producing and distributing the voice of the common people and their opinions. However, behind the apparently simplistic operation of CR, there are a number of points that need to be carefully addressed. Some of the common challenges are:

- How many advertisements and what kind of advertisements should the community radio stations (CRS) broadcast?
- Should communities be paid to participate, or should participation be voluntary? If community members are paid to participate, what kind of contracts should be issued in return for payment?
- What kinds of programmes are allowed on the radio and what is prohibited?
- Who should be a part of the radio station's management committee and what could be some of the indicators for developing such a committee?
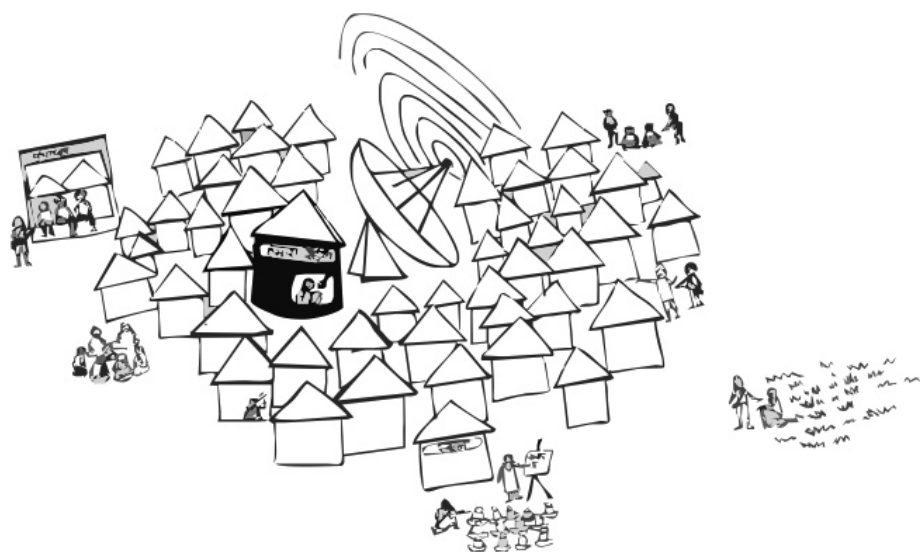
There are hundreds of such practical questions which CRS need to answer every day; and this is perhaps unique to both campus radio stations and CRS. Both public and private media have very clearly charted rules and regulations which are followed by employees. The dynamics are different for community stations, because these stations are owned by the communities themselves, and the central issues here are those of self-regulation, ethical operation and efficient systems, rather than dependence on one or two dynamic individuals.

This chapter investigates the guidelines for preparing policy documents (systems) for advertising, hiring and firing personnel, programming, and forming a Management Committee for the CRS. Rules and policy frameworks differ in regions and countries.

Advertising and sponsorship policy document

Advertising is a crucial form of income for any CRS, and as per Indian rules and regulations, we would make the following recommendations:

- Advertisement includes any item of publicity for goods or services inserted in the programmes broadcast by the competent authority, in consideration of payment to the CRS.
- The Station Manager, acting under the authority of the Management Committee, shall be the sole judge of the suitability or otherwise of an advertisement or a sponsored programme for broadcast. Her decision in this regard shall be final.
- The advertisement will be clearly distinguishable from the programme.
- Only five minutes of advertising are permitted for every hour of broadcast time.
- Advertisements which are discriminatory to any gender or promote gender constructs and/or stereotypes will not be broadcast.
- Advertisements which are derogatory to women, children of any race, creed, caste or nationality will not be broadcast.
- Advertisements which are derogatory to any religion, community, country, colour, caste, creed, nationality or caste will not be broadcast.
- Advertisements against any Directive Principles, or any other provision of the Constitution of India, will not be broadcast.
- No advertisement will be in any way presented as news.
- Local products will be given preference over regional, national and international products. Political advertisements will not be broadcast.
- Advertisements about products containing tobacco and alcohol, and/or any banned substances will not be broadcast.
- Programmes sponsored only by State or Central Government agencies will be broadcast.
- If a private commercial FM station falls within the coverage area of the CRS, then rates for advertisements and sponsored programmes will follow the directives of the Ministry of Information and Broadcasting.

Further, advertisements for services concerned with the following shall not be accepted:

- Chit funds
- Money lenders
- Private saving schemes and lotteries
- Matrimonial agencies
- Unlicensed employment services
- Fortune-tellers, soothsayers and hypnotists
- Foreign goods and foreign banks
- Betting tips and guidebooks relating to games of chance
- Jewellery or precious stones (except artificial jewellery)

Further, the advertisements will be broadcast keeping in mind, and in accordance with the following laws, Acts, and regulations of the Indian State:

- Drugs and Cosmetics Act, 1940
- Drugs Control Act, 1950
- Drugs and Magic Remedies Act, 1954
- Copyright Act, 1957
- Trade and Merchandise Marks Act, 1958
- Prevention of Food Adulteration Act, 1954
- Pharmacy Act, 1948
- Prize Competition Act, 1955
- Emblems and Names (Prevention of Improper Use) Act, 1950
- Consumer Protection Act, 1986
- Indecent Representation of Women (Prohibition) Act, 1986
- All India Radio (AIR) / Doordarshan Code
- Code of Ethics for advertisement in India issued by the Advertising Council of India
- Code of standards in relation to the advertising of medicines and treatment

A CRS concerned about globalization or food diversity could include the following points in their advertising policy:

- *Any products that are manufactured and/or marketed by large private corporations will not be broadcast on the CRS. These products include soft drinks, fairness creams and lotions, tobacco and alcohol etc (a special list of such "harmful" products can be generated and published by the community radio).*

- *Advertisements for any products which are harmful to the biodiversity of our soil, our seeds, and our crops, will not be broadcast. This includes products like chemical fertilizers and genetically modified products.*

Note: The above two examples of products manufactured/marketed by MNCs, products reducing or harmful to biodiversity, are in fact allowed by the All India Radio Advertising Code. These examples are merely to show how each community radio station can develop an indigenous set of rules and regulations which feed into and enhance their own ideology and organizational strategy. This not only gives the CRS more credibility within the community but also enhances the programming which follows a certain strategy and ideology.

The above recommendations are merely illustrative and not exhaustive. Apart from these recommendations, which for the most part follow the All India Radio Advertising Code, it is strongly recommended that one also includes an additional set of indigenously produced and locally relevant set of points in the policy.

Personnel policy document

The very basis of CR rests on the people who own, run, participate and listen to the radio. So, people interface with the radio at various layers. For people who manage the CRS, there exists the system of a Management Committee, which shall be addressed slightly later. For people who work daily at the radio, making programmes, editing, recording, acting in plays, conducting surveys, marketing, getting advertisements, repairing equipment, training new people and other kinds of work, we need a system which ensures an ethical interface with all these people, and all these kinds of work. This can be done through a well-thought-out personnel policy.

Some useful tips for drafting a personnel policy are:

- "Personnel" is defined as people who are engaged with the CRS as reporters, talent, producers, editors, singers, trainers, handymen, script-writers, security, cleaners, studio managers, marketing and advertising staff.
- All personnel engaging with the radio station need to be formalized and legitimized as personnel as per all major labour laws of India.
- Each person will be given a contract / agreement/letter clearly stating the honorarium / salary / compensation / terms of reference which explicitly mention what work is expected of her, and what the radio station will give her in return for her services, and under what timeframe.
- The list of benefits will be clearly set down in writing, and will include holidays, incentives, bonus etc, if any.
- The personnel policy will be developed in accordance with the local and national labour laws of the state and country. In case a person is paid on a daily wage basis, the minimum wage mentioned under National Rural Employment Guarantee Act (NREGA), 2005 will be paid at the very minimum.
- The radio station will give due notice of one to three months in case of termination of service. Staff members will be expected to give a similar advance notice to the station if they wish to leave.
- The reporting and documenting of systems and expectations from each person need to be made clear at the time of employment.
- Clear directives to employees on who to approach and the proper procedure to follow in case of sexual harassment at the workplace. The Supreme Court ruling of 1997 pertaining to sexual harassment needs to be complied with and made available to all employees.[1]
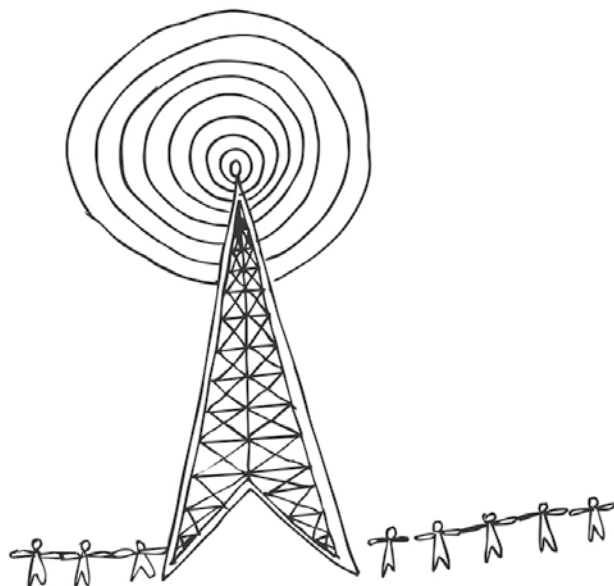
The circumstances in which a CRS deals with its community members will always be unique to the CRS. Thus apart from the general directives mentioned above, it is highly recommended that a consultative process is undertaken with your Management Committee and other personnel, and a personalized and locally relevant personnel policy is developed.

The CRS, Radio Bundelkhand, is located in the Uttar Pradesh and Madhya Pradesh border area of Orchha.. This region is characterized by drought and unemployment. This means that a lot of young people want to work at the radio station. It would be impossible to hire all of them at the same salary structure. So Radio Bundelkhand has worked out an arrangement for having a core team of reporters and a supporting team of researchers-cum-publicists who also support the core team by producing a few programmes. Some others, who are students at a local university, have worked as interns.

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1   http://www.iiap.res.in/files/VisakaVsRajasthan_1997.pdf

While the CR policy doesn't require you to have a personnel policy for your CRS, it is nevertheless critical in order to avoid problems in the future. Also keep in mind that the personnel policy needs to be in harmony with the personnel policy of your NGO, and therefore feeds in to the larger organizational strategy.

Programming policy document

Programming, along with ownership and management form the holy triad of CR. Programmes will be the "face" of your CR. So it is extremely important that this aspect of the radio is operationalized without bias and with consistency, local relevance, sensitivity to the needs of local people and most importantly, with their full participation.

While preparing a policy document, it is essential to first accommodate the points of concern laid out in the government policy. The government policy presents the following guidelines:

- Programmes should be of immediate relevance to the community, emphasis should be on developmental, agricultural, health, educational, environmental, social welfare, community development and cultural programmes. The programming should reflect the special interests and needs of the local community.
- At least 50% of the content shall be generated with the participation of the local community for which the station is set up.
- Programmes should preferably be in the local language and dialect(s).
- The Permission Holder shall have to adhere to the provisions of the Programming and Advertising Code as prescribed by All India Radio.
- The Permission Holder shall preserve all programmes broadcast by the CRS for three months from the date of the broadcast.
- The Permission Holder shall not broadcast any programmes which relate to news and current affairs, and are otherwise political in nature.
- The Permission Holder shall ensure that nothing is included in the programme's broadcast which:
  – Offends against good taste or decency;
  – Contains criticism of friendly countries;
  – Contains an attack on religions or communities contemptuous of religious groups or which either promote or result in promoting communal discontent or disharmony;
  – Contains anything obscene, defamatory, deliberately false and suggestive innuendos and half truths;
  – Is likely to encourage or incite violence or contains anything against maintenance of law and order or which promote anti-national attitudes;
  – Contains anything amounting to contempt of court or anything affecting the integrity of the nation;
  – Contains aspersions against the dignity of the President / Vice President and the judiciary;
  – Criticizes, maligns or slanders any individual in person or certain groups, segments of social, public and moral life of the country;
  – Encourages superstition or blind belief;
  – Denigrates women;
  – Denigrates children;
  – May present / depict / suggest as desirable the use of drugs including alcohol, narcotics and tobacco, or may stereotype, incite, vilify or perpetuate hatred against or attempt to demean any person or group on the basis of ethnicity, nationality, race, gender, sexual preference, religion, age, or physical or mental disability.
- The Permission Holder shall ensure that due care is taken with respect to religious programmes with a view to avoid:
  – Exploitation of religious susceptibilities; and
  – Committing offence to the religious views and beliefs of those belonging to a particular religion or religious denomination

Apart from these guidelines, the region where your CR is located will have its own unique set of conditions and realities, which should be taken into account while devising the programme policy document.

> *Vancouver Co-op Radio has a programme policy which says that for every mainstream song which is broadcast, they will broadcast ten songs made by independent artistes, in order to promote independent and indigenous music.*

Management Committee document

Management and ownership by the community is central to the legitimacy of any CRS. Community management and ownership may be concretized by having a community-based Management Committee. This Committee will then be oriented towards CR by the Permission Holder and will subsequently be trained in management skills, if needed. This committee will "manage" all aspects of the CR, i.e. programmes, finance, personnel, technology, social impact, and overall sustenance.

The first practical problem one encounters when starting out is who exactly one should approach to be part of the Management Committee. There are no definite rules for this, and the selection of members for the Management
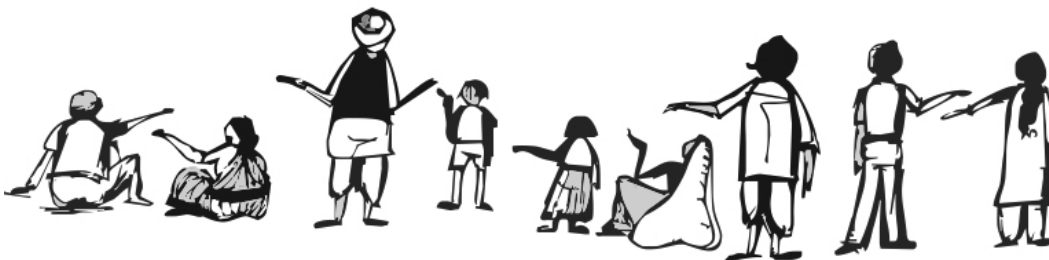
Committee largely depends on the community in which the radio station is located.

Some sample inputs which could be used for starting a Management Committee are:

- Reserve about 30% seats for women.
- Reserve about 30% seats for marginalized communities, e.g. Dalits, adivasis (tribals), people with disabilities, sexual minorities, senior citizens and so on.
- Constituents should represent a wide range of areas, particularly those which the radio station wants to focus on. For example, if your CRS wants to work on health, then it would help to have doctors, health workers, alternative medical practitioners, etc. If you want to make programmes about agriculture, make sure you have a farmer (traditional and organic), academics from a nearby agricultural centre or university, etc.
- All the members of the Committee should be willing to give their time and energy to the CR as and when needed (monthly / quarterly / half yearly) on a pro bono basis.
- The people in the Committee should represent all areas that are geographically covered by the CR's broadcast.
- Ensure fair representation in terms of religion, caste and gender.
- Ensure that the NGO / Permission Holder is represented on the Committee.
- Personnel engaged with the radio on a day-to-day basis need to be represented on the Committee, i.e. reporters, station managers, editors, etc.
- The Committee will draw up a charter defining the broad values, vision and principles of the CRS (this could be complemented by public consultations).
- Each meeting of the Committee will be documented, authorized, published and subsequently made available to the public.
- Resolutions by the Management Committee will be final and binding.
- The members of the Committee should be rotated once every two / three years.
- An assessment system for programmes, personnel, finance, technology and social impact needs to be worked out in consultation with the License Holder.

The management challenges for each radio station will be different, as conditions differ from region to region. So while the above recommendations are simply illustrative, they will work better if complemented with home-grown solutions to local challenges.

Ideally the process of constituting and subsequently engaging in a dialogue with the Management Committee should begin even before the infrastructure of the radio station is set up. The Management Committee can take a decision on the best location for the CRS in terms of accessibility, security of equipment, and other factors. So ownership is inculcated in the community from the very beginning.

Joining the Dots:
Building a Peer Group of Community Radio Practitioners

Ekta Mittal

Background

When the Supreme Court of India passed an order in 1995, stating that airwaves are public property, several community radio (CR) initiatives were begun. Some of them, such as the VOICES-MYRADA-led Namma Dhwani, DDS-led Sangham Radio, KMVS–Drishti- led Kutch Mahila Vikas Sanghatan, worked for almost five years to demonstrate the need for and potential of local, participatory media. They could not go on air, but they reached out to communities creatively, through broadcasts on All India Radio (AIR), narrowcasting, cable casting, loudspeaker narrowcasts, etc.

Ground-level advocacy efforts and support from the UNESCO, AMARC and UNDP helped launch the CR movement in India. During the inception of the CR policy in November 2006, the Government of India enthusiastically announced that 5,000 community radio stations (CRS) would be in operation in India by the end of 2008.

There are various reasons for this slow start. There are several procedural and license-related problems. Groups like KMVS, TERI and AID applied for licenses in 2007 but have not received them yet. There have been several unexpected changes in license procedures, with a dire need for transparency and collaboration with actual stakeholders in the CR field. Also there are only three categories for frequency allocation to CR– educational campuses, NGOs and Krishi Vigyan Kendras (KVKs). Compared to campus radio stations though, very few NGOs have received a license.

Participants at the Ground Reality Workshop   *Expectations of all the participants*

However, there has been a positive start to the CR movement – Radio Bundelkhand, a CR initiative by Development Alternatives and Sangham Radio by DDS started broadcasting in 2008. Mann Vikas Samajik Sanstha in Maharashtra has also gone on air. MYRADA eventually managed to obtain the license for Namma Dhwani in 2009. There are already 40 plus educational institutions who have obtained licenses for community broadcasting. Other dedicated radio stations are still waiting for a license to go "on air".

While there have been several advocacy efforts through the Community Radio Forum (CRF), UNESCO, World Association of Community Radio Broadcasters (AMARC) and local organizations, lobbying with the government for broadening the vision and making the policy more inclusive must continue. Procedures to obtain a CR license should be made simpler and its implementation should be efficient. There is a need for people working at CR stations at different levels to interact. Some have started broadcasting recently, and some have been at it for a long time now, thus there are stories, experiences, and challenges to learn from.

Most workshops and seminars usually focus on advocacy, awareness and policy, but there exists a need to investigate ground realities and communicate practical challenges faced in the field. Stations need a platform to share and reflect upon their patterns of work, a space to engage in dialogue about content generation, community participation and sustainability. Such a platform would also present an opportunity to meet one's peers often and to share similarities and differences, highs and lows. With these broad ideas in mind, Maraa with support from IPDC-UNESCO, and in collaboration with Development Alternatives, hosted a two day workshop / network meeting called "Community Radio – Ground Realities" on the 12th and 13th February 2009.

The objectives of the workshop were as follows:

- To establish a network of existing CR initiatives in India.
- To create an enabling environment for the free exchange of ideas, learning and experiences, and to plan the road ahead for CR in India.
- To debate, discuss and resolve practical issues related to CR. These issues were based on the broad themes of participation, content, technology and sustainability.
- To arrive at a statement from a network of community radios which could be presented as a set of recommendations, concerns, questions and ideas for the CRF meeting (held on the subsequent day at the same venue).

Participants at the workshop comprised community reporters, trainers, station managers, editors and programme managers from the following CR stations:

- Radio Bundelkhand, Orchha, Madhya Pradesh
- Heval Vani, Uttarakhand
- Mandakini Ki Aawaaz, Uttarakhand
- Kumaon Vani, Uttarakhand
- Lalit Lok Vaani, Madhya Pradesh
- Dhadkan Radio, Madhya Pradesh
- Vikalp Radio, Jharkhand
- Gurgaon ki Awaz, Gurgaon
- Trainers from Ideosync

Community Radio reporters in a discussion

Group work towards discussing learnings and challenges

Highlights of the workshop

All the participating radio stations narrated their experiences in different ways: some spoke, some sang, some cracked jokes, some made presentations and others talked of their daily routines. The presentations and discussions were diverse and lively with presenters from different regions representing different community groups and a wide range of lessons and challenges.

Vikalp Radio has been broadcasting on AIR since 2001. Their weekly series "*Chala Ho Gaon Mein*", is highly popular among listeners and receives a high volume of feedback in the form of letters. The discussion that followed addressed several questions regarding programming and governance related issues, working with panchayats and minority issues. The discussion also included deliberations about software and several low-cost technologies that had benefited the participants.

Radio Bundelkhand made a particularly dynamic presentation. Since the workshop was taking place on Radio Bundelkhand's campus, participants had a chance to visit the radio station and see how Radio Bundelkhand works on a day-to-day basis.

The participants also produced short radio programmes where they had the opportunity to work with a mixed group. This helped participants to get to know each other better on an informal level as well. The participants were divided into three main groups, ensuring that people from different radio stations worked with each other. Each group was given four major thematic areas to work on. These were: programming, participation, technology and sustainability. Each group had to discuss and note down highs and lows, learnings and challenges. They were given an hour to work on their presentations. A panel consisting of one member from each group was set up to discuss four key areas:
• Programming
• Participation
• Technology
• Sustainability

Debates on programming

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The following sections present the key points of debate and discussion for each of these subject areas.

Programming

In the plenary on programming, several points were raised and discussed. These included content sharing among CRS which broadcast in the same language, and the legalities of content sharing. A variety of other subjects were vigorously debated and discussed. How does one make a radio programme about governance without being confrontational, but by being forthright and honest? How does one maintain that fine balance? There have been occasions where women have been Gram Panchayat (local government) presidents, but only on paper. In practice, it is their husbands who are in power and control all decisions. How can a CRS intervene in such a scenario? What are some of the practical ideas that can be explored to address the issue?

How does one run focused campaigns on radio? Could a knowledge pool be created about previous campaigns conducted or supported by CR?

Ashok Shukla, Producer at Radio Bundelkhand discussing software used for programming at the Radio Bundelkhand studio

How could a CRS go about playing film music (mainly Hindi film songs) since most people admit that film music will increase listenership? Rates need to be negotiated with Phonographic Performance Limited (PPL), for which representatives from CR stations could approach PPL collectively and demand a rate reduction for broadcasting copyrighted music for CR.[1] The current PPL rates (at the time of publishing) are the same as for private radio stations.

There were also related discussions about whether CR stations should support the broadcast of film songs at all, as there is danger of diluting indigenous culture. On the other hand, some argued that youth and middle-aged people like to listen to film songs, and playing them would definitely help in increasing listenership and participation.

Participation

What is the community reporter's job? Community reporters initially do a good job of building community participation for programming and operations, but with time the burden on the reporter increases as he or she is expected to do other things, such as training volunteers, maintaining records of programmes and stock, monthly reporting, and research among other activities. How then can he or she focus on or manage any one task properly?

In many instances, NGOs make radio reporters work on other projects pertaining to the NGO in addition to programming. This significantly reduces the time the reporter could otherwise have allocated to programming. Either the reporter is not able to deliver on time or the quality of his or her output is adversely affected. When this happens, community participation also decreases. But if the reporter alone is made responsible for producing programmes, then problems of representation may emerge. The community is represented from the reporter's point of view. How then do we ensure that the reporter's job remains that of being the critical link between the community and the radio, and he or she does not fall into the trap of representing the community as a whole?

There have been problems getting women to participate. How can a CRS ensure women's participation? Radio Bundelkhand observed for instance that women have no access to radio even at home, as access to radio and television is controlled by their husbands and children. Listenership directly affects participation.

1   Phonographic Performance Ltd is the copyright society for sound recordings and is registered with the Government of India. PPL is principally engaged in administering the broadcasting, telecasting and public performance rights on behalf of over 160 music companies which are its members. Refer to http://www.pplindia.org/pplweb/aboutus.aspx for more details.

These questions have not been resolved yet. They will have to be discussed repeatedly at different forums, and clarity may be achieved after some trial and error. Besides, these issues will differ in different contexts. Therefore people must be flexible, adaptable and willing to learn.

Technology

Studio Tour by Amit Tiwari, Production Assistant at Radio Bundelkhand

Which editing platform is most preferred by CR stations? The panel was divided between free and open source software (FOSS) like Audacity, and proprietary software like Cool Edit or Adobe Audition. Thus far, none of the CR stations have tried out sophisticated FOSS such as Ardor, or other FOSS-based programs like Campcaster. Most panelists preferred Adobe Audition because the latter is user-friendly and has many useful features.

Participants voiced the need for a centralized pool of knowledge and resources about technology, so that new stations would not repeat others' mistakes and choose wisely when buying equipment. This is particularly important when it comes to making purchase decisions about costly transmission, phone-in and soundproofing equipment, mixing consoles, etc.

The logistics of keeping in touch with each other, sharing and creating a database of knowledge, and building a centralized pool of resources was discussed. Most people preferred a website that could support English and Hindi, and which could be subsequently upgraded to other regional languages, depending on demand from the field. Other options such as using cell phones for individual networking and initiating a collective newsletter were also discussed.

The need for archiving and systematic storage of programming was discussed, both as a policy requirement, and as a need for internal research and evaluation for the CRS.

Operating systems were briefly discussed. It was found that all radio stations were using Windows XP or earlier versions of Windows. There was brief interest expressed in Linux, but there needed to be greater effort in capacity building, sensitization and awareness to learn about Linux-based distributions like Ubuntu, Kubuntu, Ubuntu Studio, etc.

Sustainability

This session lasted the longest as all radio stations were concerned about how they could keep their initiatives running after the initial seed funding and internal support were exhausted.

The key points of this discussion were as follows:

- The Directorate of Advertising and Visual Publicity (DAVP) suggests a rate of one rupee for ten seconds. If there are no major sources for local advertisement, then the dependency on government-sponsored advertisement increases. Thus the DAVP's rate needs to be closer to market rates to allow sustainability
- Is it possible for all radio stations to come together and form a consortium to collectively approach advertising agencies? Would it be possible for this consortium to be a branch of the CRF?
- Radio stations need to build their capacity in order to write proposals and, if possible, establish links with donor agencies like the United Nations and other sponsors and supporters of CR. Otherwise, the radio station's financial dependency upon the NGO puts it at risk of being controlled by the NGO.
- Would it be possible to have programmes sponsored by State and Central Government agencies? Could the consortium take responsibility for this?
- What if a local NGO wants to sponsor programmes on CR? Should this be encouraged? Should local NGO content be broadcast for free?

Can the government consider asking experienced practitioners from within the CR network to conduct the CR awareness workshops that it organizes in different regions of India? Radio stations would thus be able to earn some money from these activities, and the awareness about CR itself would increase.

Summary

Over a period of two days, more than 25 CR practitioners met and networked, discussing and debating a variety of issues they felt were crucial to the sustenance and operation of their community radio stations. The following were among the important points that emerged from the discussion:

- It is critical to keep a network of field-level CR practitioners in operation to encourage the exchange of best practices and challenges.
- Advocacy needs to push policies for being able to broadcast news, increasing spectrum allocation (in contested locations), and providing better advertising rates and royalty for copyrighted content.
- It is essential to have a website to document experiences, share tools and collate community-based learning and knowledge.

All these recommendations, concerns and questions were presented to the CRF the following day. Most points were taken up for discussion and were addressed by incorporating them into the CRF's agenda.

The Left and Right of It:
Copyright Legislations for Community Radio in India

Daniel McIntosh

Copyright Overview

What is copyright?

In basic terms, copyright is a set of limited-term monopoly rights in media forms such as literature, music, sound recordings, films, performances and books. Those rights usually include, among others, the exclusive rights of reproduction, communication to the public and adaptation. An important component of copyright regimes is "fair dealing" exceptions which allow the public to access and make use of copyright materials in certain defined ways without having to obtain permission from the owners of the rights. In India, copyright law is codified in the Copyright Act (1956) and decisions of courts which interpret the Act.

Why do we have copyright?

The prevailing myth about copyright protection is that the creation and distribution of creative material needs to be actively encouraged through the awarding of individual monopoly rights, failing which people would simply stop doing creative things. Thus, hypothetically, a songwriter can make a career and earn an income from his or her songs by allowing, for example, commercial radio stations to broadcast it. However, historically, copyright law has ended up favouring only a few major authors / musicians, etc and has enabled the "stockpiling" of large masses of cultural artefacts in the hands of very few large companies who virtually act as landlords and rent-seekers for our access to culture. On the face of it, this model prevents small community radio stations (CRS) from playing copyrighted music that is owned by media distribution companies unless hefty royalty fees are paid.

What does copyright protect?

Copyright protects a range of material, including songs, plays, lyrics, poems, speeches, sound recordings and broadcasts. It offers protection by providing the owner of copyright with certain exclusive rights.

The nature of the exclusive rights depends on the type of material, but typically includes the exclusive rights of reproduction, adaptation and communication to the public. Generally, if a person wants to use copyright material in these ways, he or she will need permission from the copyright owner.

It should be noted that copyright protects the way an idea is expressed, but not the idea itself. So an idea presented in a song, for example "a wedding song", is not copyright, however, the particular lyrics of the song are copyright. If another songwriter uses the idea of a wedding song, but not the particular lyrics, then that is not a breach of copyright.

How long does copyright last?

The duration of copyright depends on the type of work. For songs, literary works (books, poems, etc) and artistic works the copyright lasts for the lifetime of the author plus 60 years following the author's death. In the case of sound recordings, films, photographs, anonymous publications, works of government and works of international organizations, the copyright is for 60 years counted from the date of publication. For broadcasts the term is 25 years post first broadcast.

Who is the copyright owner?

Generally it is the author of a work who is the first owner of copyright in that work. However, there are a number of important exceptions which are discussed below. The author is the person/s who created the work; for a literary work this is the writer and for a sound recording or film it is the producer (defined as the person who takes the initiative or responsibility for making the work).

Important exceptions to the general rule that the author will be the first owner in copyright include the following:

- where a contractual agreement to the contrary is in place
- works by employees (but not volunteers and freelancers)
- commissioned works
- government works

See the table on page 42 for further explanation.

How is copyright protection obtained?

Copyright protection is automatic and arises the instant the work is created. The author does not need to register the work or complete any formalities. However, the Indian copyright regime does allow for copyright registrations, which serve as prima facie evidence as to ownership of copyright in a court of law.

One item may have several copyrights

Several different copyrights may exist in the case of composite works, e.g. sound recordings. A music CD could have separate copyrights pertaining to the music, the lyrics of that music, the CD cover artwork and the sound recording itself. This could lead to a situation where more than one person may have copyright of a single work.

Collection societies

It is impossible for copyright owners and copyright users to contact each other every time a copyrighted work is required in a way that would, without permission, be considered an infringement of copyright. In reality, most songs and other works have copyright collection societies who administer blanket licenses to copyright users on behalf of the copyright owners. Usually, only one society is registered to deal with one class of work, for example songs. Foreign works are also covered by societies.

The following are the registered copyright societies in India:

1. For cinematograph and television films: Society for Copyright Regulation of Indian Producers for Film and Television (SCRIPT); 135 Continental Building, Dr AB Road, Worli, Mumbai 400 018
2. For musical works: The Indian Performing Right Society Limited (IPRS); 208, Golden Chambers, 2nd Floor, New Andheri Link Road, Andheri (West), Mumbai 400 058
3. For sound recordings: Phonographic Performance Limited (PPL); Flame Proof Equipment Building, B39, Off New Link Road, Andheri (West), Mumbai 400 053.

Typically, the bulk of copyright material that a CRS wishes to use is recorded songs. The relevant society providing such a license is PPL. PPL is able to issue, for a fee, a blanket license to play any music in their collection (which contains almost all commercially released songs).

Performers' rights

The Copyright Act also protects the rights of performers. Under the Act, a performer includes an actor, singer, musician, dancer, a person delivering a lecture or any other person who makes a performance. A "performance" means any visual or acoustic presentation made live. The main right a performer has in the performance is the right to make a recording of the performance and communicate / broadcast it to the public.

Moral rights

The author of a work has additional rights, independent of the rights provided by copyright. These are known as Author's Special Rights under the Indian Copyright Act and are:
- the right to be attributed as the author of the work; and
- the right during the term of the copyright not to have the work distorted, mutilated or modified if it would be prejudicial to his honour or reputation.

Special rights cannot be transferred and are available to the authors even after the economic rights (eg. the right to reproduce the work) are assigned.

Foreign works

Copyrights of works of other countries are protected in India, the same as if they were of Indian origin. PPL, the copyright collection society for recorded music, has reciprocal agreements with its sister organizations throughout the world and can provide a license to play foreign works.

Infringement

Copyright is infringed when someone deals with the work in a way that infringes one of the exclusive rights given to the owner of the work (unless such use is protected by "fair dealing"). A copyright owner can take legal action against any person who infringes the copyright in the work. The copyright owner is entitled to remedies by way of injunctions, damages and accounts. Knowing infringement of copyright may also amount to a criminal offence. The minimum punishment for infringement of copyright is imprisonment for six months with a minimum fine of Rs. 50,000.

Using Copyright Content

The types of things, that a CRS may want to play, that could be the subject of copyright include songs, documentary pieces, shows, sound recordings, speeches, poems, and performances. Usually, the CRS will need permission of the owner of such material before it broadcasts it. However, there are several exceptions to this general rule.

Broadcasting copyright material

Generally permission of the copyright owner will be required before broadcasting unless such a broadcast is a "fair dealing" of the copyright work.

As stated above, copyright owners are afforded exclusive rights to use their works in certain ways. Those rights usually include, among others, the rights of reproduction and of communication to the public. Thus, a CRS will need to get permission to "communicate the work to the public".

Similarly, if a CRS wants to stream the material on a website (or "webcast" it) it will also need permission (this permission will need to relate both to the reproduction of the material, and to communication). Also, if broadcasting live music from a community concert, or broadcasting recordings of such an event, the CRS may also need to ensure that it has the consent from the performers (see above, under "Performers' rights"). Consent will often be implied. See below.

Is broadcasting via a CRS considered "communication to the public"?

Probably. Under the Copyright Act (1957), "communication to the public" means making any work available for being seen or heard or otherwise enjoyed by the public directly or by any means of display or diffusion. There is some argument that broadcasting by a small CRS would not amount to communication of the work to the public because the people who are able to hear the broadcast are from a small, discrete, enclosed area, and therefore do not constitute the wider public in general.

However, if tested by the courts it would seem likely that broadcasting by a CRS would amount to communication to the public. The Act specifically states that for the purposes of "communication to the public" it is not necessary that any member of the public actually sees, hears or otherwise enjoys the work so made available. That is, the number of people hearing the broadcast is irrelevant to the issue of what amounts to communication to the public. The mere fact that the work in question is accessible to the public is enough to say that the work is communicated to the public. Furthermore, it is settled law that the public need not be the wider public in general; playing music in a hotel can amount to communication to the public of that music.

Indeed, under the Indian Copyright Act, the term "broadcast" is defined as "communication to the public" via wireless means. Similarly, under Australian copyright law, broadcasting music constitutes communication to the public. Australian courts have also held that the transmission of music over the telephone while people are waiting on hold is a communication to the public.

Work/ Copyright term	Copyright Owner (Note exceptions below)	Important Exclusive Rights of Owner	Other Considerations
Song 60 years post death of author	For the music, the composer. For the lyrics, the writer.	To reproduce, perform in public, communicate the work to the public, issue copies to the public, translate the work, adapt or translate the work..	If the song is actually recorded, there will be an additional copyright in the sound recording. See below.
Sound recording (including of a song, or a live speech) 60 years from date of publication	The producer. However, there may be other underlying copyrights, such as a copyright on the music and lyrics in the case of a sound recording of a song.	To communicate the work to the public, to make any other sound recording embodying it, to sell/hire a copy of the recording..	Underlying performers' rights, if the sound recording contains any "performance". Ensure either that consent is taken from the performer before recording or that there is a contract for performance by the recorder and the performer.
Documentary piece, shows, programmes 60 years from date of publication	The producer. However, there may be other underlying copyrights, such as a copyright in the script or dramatic arrangement.	To communicate the work to the public, to make any other sound recording embodying it, to sell/hire a copy of the recording.	Underlying performers' rights, if the documentary contains any "performance". Ensure either that consent is taken from the performer before recording or that there is a contract for performance by the recorder and the performer.
Literary work (such as a book, poem, speech) 60 years post death of author	The writer.	To reproduce, perform in public, communicate the work to the public, issue copies to the public, translate the work, adapt or translate the work.	
Broadcasts 25 years from first broadcast	The broadcast organization which first broadcasts.	Right to re-broadcast, to make a sound recording of the broadcast, to reproduce the sound recording, to hire/sell the broadcast.	This is only copyright in the broadcast, and merely broadcasting copyright material does not give the station ownership of that material. For instance, broadcasting a musical performance does not give the organization the right to prevent the performers from performing the same music elsewhere (from where it may be broadcast by a different organization).
Performance 25 years from performance	The performer	Right to make a recording of the performance, to reproduce the recording, to communicate or broadcast the recording	

Exceptions to first owner rule:

Alternative Agreement	Parties are usually able to create contractual agreements as to who will be considered the copyright owner, to negate the assumptions as to ownership in the Copyright Act or law.
Employees	Employer will own work created by employee if the work was created in course of the employee's usual duties, unless the parties reach an alternative agreement.
Volunteers and Freelancers	Volunteers and freelancers will generally own copyright in works they create, unless the parties reach an alternative agreement. This is of particular significance for a CRS.
Commission works	This relates to works made at the request of another party (such as a CRS) in return for payment. The party who commissioned the work will usually own the copyright
Government works	The government is first owner, in the absence of any agreement to the contrary.
Copyright has been assigned	As with other forms of "property", copyright can be sold or assigned by an agreement in writing.

Unfortunately, the fact that the CRS has bought a CD does not mean that they have the right to broadcast the CD, or to use the CD in one of the other ways exclusively reserved to the copyright owner. The rights of the copyright owner are distinct from any rights which a person has as a result of ownership of a physical item, such as a book, a CD or a piece of sheet music. Similarly, the fact that material is available on a website does not give you permission to broadcast it.

However, even if a broadcast by a CRS is a "communication to the public", such a broadcast may not amount to an infringement. This is because Section 52(1)(k) of the Indian Copyright Act expressly permits the "causing of a recording to be heard in public" as part of the activities of a club, society or other organization which is not established or conducted for profit. If a CRS fits the description of a "club, society or other organization which is not established or conducted for profit" then it would be allowed to play sound recordings (including commercial recordings) freely as a part of its activities. This argument has, however, been untested so far.

Reproducing, adapting or translating copyright material

Permission of the copyright owner may be required for reproducing, adapting or translating the work, but not for reproductions for the purposes of broadcasting or archiving.

Most types of works provide the owner with the exclusive right of reproduction. Sometimes a CRS will want to make copies of the works for archival purposes or even for the purpose of broadcasting itself, (for example converting an mp3 file to a wave file or copying files to the CRS computer). While these actions technically amount to a "reproduction", Section 52(z) of the Copyright Act states that reproductions by CRS for broadcasting or archival purposes do not amount to copyright infringement. However, reproductions for other purposes will usually be considered infringement.

Most works also provide the owner the exclusive right of translation and adaptation and permission will need to be sought for any adaptation or translation of most copyright works.

When the owner's permission is not required

Unfortunately, there is no general exception to copyright for not-for-profit organizations. However, there are several other specific exceptions and circumstances where copyright will not apply to the material used by a CRS. This includes situations where:
*   there is implied permission
*   the material is not copyrighted
*   the copyright has expired
*   an exception under the Copyright Act applies, including:

    –   a fair dealing exception
    –   a performance by an amateur club or society
    –   a non-profit organization causing the recording to be heard in public as part of its activities
*   the owner has allowed use by the public

Implied permission

In many instances, permission to reproduce or broadcast copyright material may be implied. One common example is where an organization sends you a CD that they made. You would generally have an implied permission to broadcast its contents, even if the organization did not specifically state that you may do so. The scope of implied permission is narrow; an implied license to use a CD would not usually extend to reproducing it in a book, for example. Another example: when interviewing or recording someone giving a performance, if the performers are aware that they are being recorded, they will usually be considered to have given their implied permission for the CRS to broadcast the material (and reproduce it for that purpose).

Material that is not copyright

Copyright does not usually protect:
*   material in the public domain, such as folk songs (though a performer of a folk song will have performer's rights to the performance and there may also be a copyright in the sound recording)
*   material that is "creative commons"; see below for more detail
*   material that the owner has allowed to be used freely, for example under "Creative Commons"

- titles, names, short word combinations, slogans, short phrases
- methods, plots or factual information

The copyright has expired

If copyright has expired, you do not need permission to use the material. One can safely assume that the copyright of sound recordings and cinematographs that are over 60 years are out of copyright and they may be broadcast freely.

Fair use exceptions

In order to protect the interests of users, some exemptions have been prescribed in respect of specific uses of works enjoying copyright. Subject to certain limitations, copyright material can be used without specific permission of the copyright owners so long as the use is "fair" and for the following purposes:
1. private use, including research
2. criticism or review
3. reporting current events

What is "fair" is not defined by the Act and will depend on the circumstances. It would certainly be fair to broadcast an extract of reasonable length from a published literary work for a broadcast, provided the author and title of the work are acknowledged, and that the extract was genuinely broadcast for one of the above reasons. However, it would not generally be considered "fair" to play a work in its entirety and then briefly discuss the work under the guise of criticism.

Performance by an amateur club or society

An amateur club or society may perform copyright works, so long as they do not charge a fee to the audience. Whether or not a CRS is an amateur club or society has not been determined, though there are certainly good arguments that it could be. If so, a CRS may perform a copyrighted work (such as a song or play) so long as the audience is non-paying.

Non-profit organization causing recording to be "heard in public"

A significant exception of relevance to a CRS is defined in Section 52(k) of the Act, which states that the causing of a recording to be heard in public by utilizing it as part of the activities of a club, society or similar organization which is not established or conducted for profit will not constitute infringement.

What is meant by this section is not entirely clear and is yet to be tested by the courts. A CRS would fall under the definition of a non-profit organization. The uncertainty would lie in the meaning of "heard in public" and "as part of the activities". A broad reading of the section would allow the CRS to broadcast ("heard in public") copyrighted material as the main activity ("as part of the activities") of the organization. A narrow reading would cover the playing of copyrighted music at, say, a public function held at a CRS.

Creative Commons, BBC and other free material

There are various "copyleft" movements or individuals who release their copyrightable material to the public commons. In practical terms, this means that there are music and programmes available, usually on the Internet, whereby copyright owners allow the free use of their work (often under the condition that it must be for non-commercial reasons). One of the largest proponents of such a scheme is the Creative Commons project. See http://www.creativecommons.org

What about the moral rights of the author?

In relation to the moral rights of the author, the practical requirements for community broadcasters are to:
• acknowledge the authors of copyrighted works that are being broadcast (for example, announce the name of the composer and lyricist before or after playing a piece of music); and
• be careful about making cuts to works being broadcast and the context in which they are presented (for example, when editing a speech for broadcast, taking care not to distort its meaning).

Original Content

The original content of the CRS is copyright. Protection is automatic.

In many cases, the content or programme being broadcast by the CRS will have been produced by the station itself. There are many types of works that a CRS or its officers may create. These include documentary pieces, programmes, songs, broadcasts, etc. Even compilations are copyright protected. Any such original content created by the CRS will be automatically protected under copyright law. The rules for what is copyrightable and who owns the copyright for works created by the station are the same as the rules for works created by others (as shown in the above table).

Additional to any copyright within a broadcast, the station will have copyright in the actual broadcast. This copyright provides the station exclusive rights to re-broadcast, to make a sound recording of the broadcast, and to hire/sell the broadcast. A copyright in a broadcast is for the broadcast itself and separate from any copyright for the material used in the broadcast. It does not provide any rights to material (such as songs) used in the broadcast that is copyright to a third party, or exonerate the use of that material if in breach of that copyright.

There may be several copyrights persisting in the one programme. For example, the copyright in the compilation of material which constitutes a programme will generally be owned by the person who put the programme together, and copyright in scripts used in broadcasts will generally be owned by the relevant author or authors. Copyright in the broadcasts will be owned by the station.

Who is the owner?

The issue for works created by the CRS or its officers will usually not be whether or not it is copyright, but rather who is the owner of that copyright. The station owns the broadcast copyright. However, there is copyright in the works that are part of the broadcast. For these, the general rule (as stated above) is that volunteers and freelancers are the owners of works they create. Conversely, works created by employees as part of their employment or works created at the request of the CRS in return for payment will be owned by the CRS.
To cover the situation for volunteers and freelancers, the CRS may want to arrange for the volunteer or freelancer to sign a blanket copyright assignment to the CRS for any of their work that they broadcast. An example of the blanket copyright assignment is provided at the end of this document. This will ensure the station knows that it owns the copyright and does not need to ask further permission to use, reproduce or sell the material. Of course, this may not be appropriate in every situation and agreements to the contrary can be made if necessary.

A CRS has several options in relation to their work that is copyright-protected

 A CRS has the choice to deal with their copyright in the following ways:

1. Do nothing; protected in normal "all rights reserved" manner.
2. Tailored licenses; can give free use to some parties, not others.
3. Creative Commons licenses; blanket licenses to the world at large.

Do nothing

This will protect all of the rights – to reproduce, communicate to the public, etc. - of the CRS in its broadcasts or works. Another way of saying it is that "all rights are reserved". Other parties will generally not be allowed to reproduce or communicate to the public any broadcasts or works by the CRS without seeking its permission – which the CRS may provide upon payment of a fee.

Tailored licenses

Sometimes, a CRS may wish to grant licenses to some parties and not others, or reserve some rights and not others. This is very easy to do. For example, if the CRS wants to provide free use of their material to other non-profit organizations, but not to commercial organizations or the world at large, it can state "Copyright. Free Use Permitted for Non-Profit Organisations. All other rights reserved". This method is very flexible, as the CRS can add any terms it likes to the license. It is different from providing licenses on a case-by-case basis because it offers a blanket license to all non-profit organizations and they do not need to contact the CRS before they use the material.

Creative Commons (CC)

Creative Commons (CC) is a non-profit organization devoted to expanding the range of creative works available for others to build upon legally and to share. The organization has released several copyright licenses which allow creators to communicate which rights they reserve, and which rights they waive for the benefit of recipients or other creators. The main difference between CC licenses and "tailored licenses" is that the former are inflexible to some extent in that they are (a) irrevocable and (b) do not allow the owner to distinguish which type of party may or may not benefit from the license. Big commercial corporations and individuals or small non-profit NGOs are all allowed to use the material equally. This may result in a situation where a commercial radio station can use a CRS's work without paying. Furthermore, because the licenses are irrevocable, the possibility of being able to receive payment for the work later down the line will be severely diminished or altogether eliminated. The primary benefit is that it is very easy to introduce material into the CC pool, and this itself may provide good publicity for the work by opening it up to a large audience.

The Long and Winding Road:
Challenges Ahead for the Community Radio Forum

Ramnath Bhat

After a protracted struggle for airwaves, the Government of India released a set of policy guidelines for community radio (CR) in India in November 2006. The guidelines were released as an amendment to the Indian Telegraph Act (1885). These guidelines, however, ought not to be seen as a victory achieved for Indian communities, but rather as a starting point for the hard work that lies ahead in order to truly democratize airwaves for communities, and to realize the values enshrined in the Indian Constitution, particularly Article 19, 1(a), which describes the right to freedom of speech and expression for every Indian citizen.

The formation of the Community Radio Forum (CRF) of India in early 2007 signalled a historic moment.CR practitioners, enthusiasts and advocates met in Delhi, and 14 people gathered in a room to form a society that would protect the interests of community radio stations (CRS) in the country, advocate policy reforms, and at a broader level, commit to work towards an enduring mandate for community media in India on behalf of communities that have had little or no media access.

The CRF registered itself formally shortly thereafter, and held its first elections in February 2009, after its general body meeting and third annual meeting in Bangalore. Many existing CRS are already members of the CRF, but there is an urgent need for more people to enter the space and push for greater reform at the national and regional levels.

At the time of writing this article, there are 103 operational CRS in the country, and there is potential for thousands more. While South India has a considerable number of CRS (Tamil Nadu has 20 and Karnataka has about ten), CRS hardly have any presence at all in other parts of the country, and their near absence is particularly conspicuous in Central India and most of the North East. Fears about security and the lack of infrastructure for media monitoring have meant that these regions have not been able to procure licenses. However, in the long run, it is by giving a voice to communities that developmental concerns may be addressed in a democratic manner. There is a strong need for further advocacy on these issues and it is expected that the CRF will take them up in the future.

In the meantime, the CRF is continuing with its mandate to spread awareness among civil society groups and grassroots community groups about community radio, both conceptually and in practice. Happily enough, the Ministry of Information and Broadcasting has recognized the legitimacy and value of the CRF, and has

embarked on a series of four training workshops on CRS in partnership with the CRF. At the time of writing this article, the first workshop had already been conducted in Velankanni, Nagapattinam. It was organized by the CRF in partnership with the Ministry of Information and Broadcasting, and was hosted by Dhan Foundation, who began broadcasting almost two years ago, with Kalanjiam Community Radio.

In addition to this, the Ministry, in partnership with UNESCO, Ford Foundation, Commonwealth Educational Centre for Media Asia and the CRF, organized a national consultation on CRS in Delhi in mid-December 2010. For the first time, the CRF was invited to present strategic white papers on the basis of which the consultation was designed. Thus, the CRF presented its views on sustainability, capacity building and knowledge sharing, technology options, and policy.

A lot of issues still hamper the growth of community radio, and the CRF will need a lot more hands to take on and address these issues effectively. Very importantly, there is an urgent need to address fears about unregulated content, training on technology, programming, sustainability and convergence with new media like mobile phones.

The CRF is a member-driven organization and will, at least for some time to come, depend on its members to decide its priorities and to implement its duties and responsibilities. Thus it becomes critical for operational and potential CRS to enlist as members of the CRF. At the time of writing, individual membership and organizational membership are the two options available. At Rs 300 and Rs 1000 for individual and organizational membership respectively, the cost of membership has deliberately been kept low – almost negligible – to allow community members to participate.

At the national level, there is now greater recognition for the CRF by government and donor agencies. But there should also be reform from within. If there is greater community- based participation from within CRF in the coming years, it will directly influence the policy advocacy work done by CRF, thereby making it a truly grassroots led movement.

Apart from addressing community and practitioner concerns, there are also other issues which professionals, advocates and enthusiasts could take up as part of the movement for CR. These include a proposal for a central CRS Support Fund to be run and managed autonomously, self-regulation for content, addressing media censorship, licensing procedures, copyright issues, expanding the mandate to cover other community media and new media and so on.

We hope that we can all participate in this community radio movement together in order to realize the potential of what a Supreme Court judge said in 1995 – airwaves are public property and must be used for the public good. The time is now ripe for us to act and put this idea to practice.

Annexures

APPLICATION FORM FOR GRANT OF PERMISSION
FOR SETTING UP COMMUNITY RADIO STATION
(Seven Copies to be submitted)

The Secretary,
Ministry of Information & Broadcasting
'A' Wing, Shastri Bhawan,
New Delhi – 110 001

Sir,

I hereby submit the following details in support of the eligibility as prescribed in the guidelines for Grant of permission for setting up Community Radio Station in India.

1. Name of the Institution/Organisation:

2. Location:

3. Mailing Address for Communication:
    Pin Code ……….. Tel. No
    E-Mail………………FAX …….

4. Local Address, if any (of Delhi).

5. Name of the Head of the Institution/Organisation:

6. Name, designation and address of the authorized signatory
    responsible for complying with the terms and conditions of
    the Grant of Permission Agreement (GOPA):
    (Details to be furnished as per Annex. II)

7. Details of the organization and members of the Governing Body:

8. (Please furnish details of members along with bio-data of each member as per Annexure-II)

9. Furnish the following details in case of:

(A) EDUCATIONAL INSTITUTIONS:
i.   Whether the educational institution is government/private or govt. aided:

ii. Whether recognized by:

      (a) Central Government (b) State Government
      (Please furnish details along with documentary proof)

iii. Give a profile of the Institution:

iv. Details of the Community/Area proposed to be served?
    (Enclose an area map indicating the entire area of service to be covered by the Community Radio)

v. Please furnish documents (like certificate under section 12-A of Income tax Actor any other document) in support of the institution being "Non Profit" as certified in para 6 of the Certificate/Affidavit (Annexure-I(a))

(B) AGRICULTURAL UNIVERSITY/ICAR INSTITUTION/KRISHI VIGYAN KENDRA

i. Whether the Institution/Organisation is private /govt. aided:

ii. Whether recognized by:

    (a) Central Government (b) State Government
    (Please furnish details along with documentary proof)

iii. Give a profile of the Institution:

iv. Details of the Community/Area proposed to be served?
    (enclose an area map indicating the area of service to be covered by the Community Radio)

(C) NON-PROFIT ORGANISATIONS, VOLUNTARY ORGANISATIONS, NGOs ETC.

i. Whether registered under Societies Act or any other such act relevant to the purpose:
    (Please furnish details and enclose attested photocopy of the registration certificate)

ii. Whether completed 3 years of registration at the time of application:

iii. Enclose a copy of the Memorandum of Article of Association:

iv. Enclose certified copies of the balance sheet for the last three years of the Organisation/NGO/Civil Society Organisation:

v. Whether received grant from the Central Govt./State Govt./Multilateral agencies? (if yes, please give details with supporting documents)

vi. Give a profile of the Organisation including past achievements, community based projects undertaken.

vii. Details of the Community residing in the coverage area proposed to be served?
    (Also enclose an area map indicating the entire area of service to be covered by the Community Radio)

viii. Objective sought to be achieved by setting up the CRS:

OTHER GENERAL INFORMATION TO BE PROVIDED BY ALL APPLICANTS:

9. State the (i) Power of the FM radio transmitter:
    (Upto 100 watt ERP is generally permitted. In exceptional case, upto 250 Watt ERP could be considered subject to the conditions laid down in the guidelines.)

    (ii) Height of the tower (Max. 30 meter and Min. 15 meter above the ground level permitted):

10. Location of the FM transmitter & Antenna:

(i) Geo-coordinates of the location (in degrees, minutes and seconds):

(ii) Height above mean sea level (AMSL in meters):

(In the case of educational institutions, the FM Transmitter and Antenna should be located within the premises of educational institution. In all other cases, the FM Transmitter and Antenna should be located within the geographical area of the community to be served. Please indicate the name of the village/town/ area etc. where Transmitter & Antenna is to be located and the entire area of service to be covered by the Community radio along with a map). Mobile FM transmitter and Antenna is not permitted.

11. Nature/Types of programmes to be broadcast:

12. Language(s) in which programme is to be produced/broadcast:

13. Number of Hours proposed to be broadcast:

14. Source of content (own/acquired):

15. Profile of the community located in 10 km radius of the institution & their problems:

16. How your programmes are going to help the targeted community:

17. How you propose to involve the local community in the production of programmes and management of CRS:

18. Have you made any survey amongst the community about the need for setting up CRS and the requirements of the targeted population? Give brief details:

19. Details of sources of funding and amount proposed to be invested for –

    a. Setting up of infrastructure

    b. Maintenance

    c. Programme production

20. Foreign Aid, if any:
    (Foreign AID permitted only from multilateral agencies. Please attach a copy of the FCRA clearance.)

21. Details of the processing fee:

    Attached Demand Draft No…………… dated…………for Rs. 2500/- towards processing fee drawn on (name of the bank, branch) in favour of Pay & Accounts Officer, Ministry of Information & Broadcasting, New Delhi

(Please note that the DD must be payable at Delhi/New Delhi only)

DECLARATION

i. I/We are duly authorized to sign this application for and on behalf of --.

ii. I/We hereby certify that the above statements are true and correct to the best of my/our knowledge and belief.

iii. I/We hereby undertake to inform Ministry of Information and Broadcasting if any of the facts furnished above undergo a change in future.

iv. I/We undertake to abide by the programme code of AIR including conditions laid down in para 5 of Guidelines.

v. I/We undertake to preserve tapes/CDs or recordings of the broadcasts in any form for 3 months and provide the same to Government, as and when required.

vi. I/We undertake to comply with all the terms and conditions laid down in the Guidelines and such other instructions as may be issued by the Government from time to time.

vii. Affidavit as in Annexure-I and bio-data of members as in Annexure-II are enclosed.

Signature of applicant (s)]

(Name in Block letters)

Place:

Date:

Designation of Signatory

CERTIFICATE/AFFIDAVIT

1. I understand that this application, if found incomplete in any respect and/or if found with conditional compliance or not accompanied with the requisite processing fee, shall be summarily rejected.

2. I undertake to follow in letter and spirit the programme code being followed by AIR or any other code(s), which may come into force any time.

3. I understand that if at any time any averments made or information furnished for obtaining the permission is found incorrect, my application shall be liable to be rejected and any permission granted on the basis of this application shall be liable for termination.

4. I certify that the institution/organization shall not undertake transmission of sponsored programmes except the programmes sponsored by Central & State Governments and other organisations to broadcast public interest information.

5. I certify that the institution/organization shall undertake limited advertising and announcements relating to local events, local businesses and services and employment opportunities and the maximum duration of such limited advertising shall not exceed 5 (Five) minutes per hour of broadcast.

6. I certify that the institution/organization is a 'Non-Profit' entity.

7. I certify that the revenue generated from such advertisement and announcements shall be utilized only for the operational expenses and capital expenditure of the CRS. I certify that after meeting the full financial needs of the CRS, surplus amount shall, with prior written permission of the Ministry of Information & Broadcasting, be ploughed into the primary activity of the organization i.e. for education in case of educational institutions / for furthering the primary objectives for which the NGO has been established.

8. I hereby certify that after issue of Letter of Intent (LOI) by the granter and having obtained the SACFA clearance from WPC wing of Ministry of Communication & IT, I shall sign the Grant of permission agreement (GPOA) for Community Radio Broadcasting with Ministry of Information & Broadcasting. I undertake to comply fully with all the terms and conditions therein; failing which the granter may terminate/revoke/cancel the agreement.

9. I certify that to the best of my knowledge and belief, the statements made in this application are correct. I understand that the Government of India reserves the right to revoke the permission if at any time any statement made is found to be false and to have been made by me or any member or any officer knowing it to be false.

Signature and name of the authorised signatory

(Office Seal)

Details of members/authorized signatory

1. Name

2. Date of birth

3. Parentage

4. Nationality

5. Permanent Address

6. Residential Address

7. Official Address

8. Passport Number (if any)

9. Qualification

10. Experience

Signature and name of the authorised signatory

(Office Seal)

Government of India
MINISTRY OF INFORMATION & BROADCASTING

Community Radio Survey Questionnaire

PART A: SOCIO-ECONOMIC AND DEMOGRAPHIC PROFILE
Name of the Respondent:
Address:
1. Sex: (i) Male   (ii) Female   2. Age (in completed years):
3. Religion: 4. Caste:
5. Do you have a Phone: 6. Do you have a Mobile:
(i) Yes (ii) No   (i) Yes (ii) No
If yes, number: If yes, Number:
7. Does your Mobile Phone have a Radio?   (i) Yes (ii) No
8. Do you have transport?
        (i) Car   (ii) Jeep   (iii) Tractor   (iv) Bullock Cart   (v) None

9. Education of the respondent :
Instruction: TICK ONLY ONE
1. Illiterate
2. Literate but no formal education
3. School up to 5 years (Class1-5)
4. School up to 6-9 years (Class 6-9)
5. SSC/HSC
6. Under Graduate
7. Graduate /Post Graduate (General)
8. Professional (Doctor, Engg, LLB,MBA)
9.Technical (Diploma/IT)
10 Others (Specify) _____

Instruction: TICK ONLY ONE
1. Farmer
2. Wage labourer
3. Skilled worker
4. Petty Trader(shop keeper)
5. Self employed
6. Service – Government
7. Service Private
8. Homemaker
9. Student
10. Retired
11. Unemployed
12. Others

11. Does the respondent's house have electricity?
Instruction: OBSERVE AND WRITE
1. Yes 2. No
12. Type of House
Instruction: OBSERVE AND TICK ONE
1. Hut
2. Semi Pucca
3. Pucca
4. Apartment
5. Independent house/Bungalow

13. Where do you get your Drinking Water?
Instruction: TICK ONLY ONE
1. Tap in the House
2. Common Tap
3. Hand pump / Bore well
4. Well
5. Tank/ Pond
6. Others: (specify):_____

14. What type of cooking fuel do you use

Instruction: TICK AS MANY AS APPLICABLE

1. LPG/Gas
2. Kerosene
3. Firewood
4. Gobar gas/bio fuels
5. Others: Specify:_____

15. What toilet arrangements do you have?

Instruction: TICK ONLY ONE

1. Private (in your own house)
2. Common (shared by others)
3. Open fields
4. Others: Specify:_____

16. Are there any persons with disabilities in the house?

Instruction: TICK ONLY ONE

(i) Yes   (ii) No

17. If yes, state nature of disability:

(i) Visual

(ii) Speech

18. Currently are you member of a
Self Help Group?

Instruction: TICK ONLY ONE

(i) Yes   (ii) No

If yes indicate name:

Activity:

Is the group holding regular meeting:

(i) Yes   (ii) No

Does the group have a Bank Account:

(i) Yes   (ii) No

19. Currently are you a member of any social group, association etc?

Instruction: TICK ONLY ONE

(i) Yes   (ii) No

If yes indicate name:

21. Assets owned by the Household

Instruction: TICK AS APPLICABLE

1. Tape Recorder
2. CD Player
3. Two wheeler
4. Electric Mixer/Grinder/Food Processor
5. Air cooler
6. Washing Machine
7. Car/jeep
8. Computer
9. Air conditioner
10. Refrigerator
11. Geyser

20. Indicate your economic status

Instruction: TICK ONLY ONE

1. BPL
2. APL
3. Red Card

22. Name five most pressing problems faced by your community?

(Indicate area and issue: e.g. Health, Epidemic, Environment, Pollution, Education, Drainage, Roads, Electricity, drinking water, sanitation, service delivery of Government Programmes etc)

Area	Issue
1.	
2.	
3.	
4.	
5.	

PART – I

Village Profile:

Area Population:

District:

State:

23. Which of the following are there in the survey area: Provide a brief description, indicating number, type etc.

A) Anganwadi / Play School:

B) Primary Schools:

C) Secondary Schools:

D) Colleges:

E) Health Centre (PHC/CHC) :

F) Hospitals:

G) Youth clubs:

H) Sports clubs:

I) Environment clubs:

J) Village Knowledge Centre/Common Multi Media Centre/Common Service Centre:

K) Krishi Vigyan Kendra:

PART B: MEDIA PROFILE

Instruction: TICK THE APPROPRIATE BOX

Media Ownership	yes	no
1.Do you receive a newspaper at home		
2. Do you receive magazines at home		
3. Do you own a TV?		
4. If yes, is it colour or black & white?	colour	b/w
5. If yes, do you have a cable or DTH connection?		

6. Do you own a Radio		
7. If yes, does it have FM/MW/SW Band?		
8. Do you have Internet Connection?		

24. What TV channels do you watch most? Name 3 most watched channels.

a. News: 1.   2.   3.

b. Entertainment: 1.   2.   3.

c. Area specific information from which channel: 1.   2.   3.

25. How often do you listen to the radio?

Instruction: TICK ONLY ONE BOX

 1. Daily   4. Once or twice a week

 2. Five to six times a week   5. Less than once a week

 3. Three to four times a week   6. Do not listen

26. When do you usually listen to Radio?

Instruction:(TICK AS MANY AS APPLICABLE)

1. 6-8 AM   5. 3-5 PM

2. 8-10 AM   6. 5-8 PM

3. 10-1 PM   7. 8-10 PM

4. 1-3 PM   8. after 10 PM

27. What channels do you listen to most? Name up to 3 most heard channels.

1. FM Commercial Channel: 1.   2.   3.

2. Community Radio Station: 1.   2.   3.

3. AIR FM/MW/SW News: 1.   2.   3.

28. Where do you usually listen to the Radio?

Instruction :(TICK AS MANY AS APPLICABLE)

1. Home   3. Traveling /Commuting

2. Work Place   4. Others (specify)

29. What do you like most about the Radio Channels you listen to?

Instruction:(TICK AS MANY AS APPLICABLE). Give ranking of 5 most liked channels/attributes

1. Presenters/RJs/Anchors   6. Information about new things

2. Good Music   7. News

3 Interactive programmes/phone-ins   8. Sports coverage

4 Information updates (traffic, market prices etc)   9 Others: Specify:

5 Information about local community problems

30. Do Radio Channels seek feedback from you about their programmes?

(i) Yes.   (ii) No

31. Have radio programmes impacted your life in terms of education, income, job, health etc?

(i) Yes.   (ii) No

32. If yes, please specify:

33. Have you ever participated in any of the following?

1. Radio Programme   4. Singing

2. TV Programme   5. Kavi Sammelan

3 Theatre/local Ramlila   6. Debate

34. Would you like to participate in Community radio programmes?

(i) Yes.   (ii) No

35. Which type of programmes would you like to participate in?

1. Music   5. Health

2. Theatre   6. Environment

3 Education   7. Radio Jockey (RJ)

4 Agriculture/Rural Development   8. Other (specify)

Name of the investigator:
Date:

Name of the supervisor:
Date:

Annexure 3

Project Planning Guide for Community Radio
(Used by Radio Vikalp)

Activity	Stakeholders	Timeline
Production training		
Visioning exercise		
Appoint Station Manager, technical staff, support staff, etc.		
Broadcast and check for the number of areas covered in terms of reception		
Obtain AMC and insurance for all equipment, power backup		
Research various community groups, demographics within location		
Awareness of CRS through puppetry, short films, local cable, local newspaper, wall paintings, pamphlets, etc.		
Launch / broadcast		
Prepare a rough Programme Schedule, decide duration of broadcast		
Archive of broadcast		
Training for the Management Committee		
Work towards a community- based Programme Schedule and prepare other administrative material (log sheets, stock book, etc.)		
Production and preparation of the programme database		
Prepare programme and advertising policy		
Prepare personnel policy and structure and roles of staff		
Budgeting – running and capital costs		
Purchase additional equipment		
Ongoing research		

Ongoing awareness of CRS		
Review and consolidation of feedback process		
A simple web page		
Listenership and market survey to track potential advertisers (every six months from this point onwards)		
Based on listenership, develop participation model for involvement in production, feedback, etc		
Archival system to be consolidated and finalized		
Linkages with other CRS for content, trainings and sharing		
Set rate card after publishing coverage and listenership; conduct sustainability workshop		
Production of local advertisements		
Look for advertisers and implement outputs of sustainability workshop		
Translate policy, training modules, experiences, learnings and challenges in the local colloquial language		
Public social and radio program audit function		
Capacity building for Management Committee, production team, volunteers, DA team		
Programming, participation, broadcasting, research, and publishing		
Evaluation / review of activities – Annual Report		
Planning for the next year – finance, management and programmatic		
Capacity building for Management Committee, production team, volunteers, DA team		

Challenges

- Long-term plans: Objective, means to achieve objective

- Plan for transfer of ownership and management

- Sustainability in terms of human resources, programme, finance

- Options for advertising

- Sustained programme production and ideas for content sharing

- Selection of a community-based Management Committee

Annexure 4

Programme Schedule Sample
(Used by Kumaon Vani)

Time	Monday	Tuesday	Wednesday	Thursday	friday	Saturday	Sunday
6-6:10	Kumaon Jagran	Kumaon Jagran	Kumaon Jagran	Kumaon Jagran	Kumaon Jagran	Kumaon Jagran	Kumaon Jagran
6:10-6:20	Krishi Bagvani	Krishi Bagvani	Krishi Bagvani	Krishi Bagvani	Krishi Bagvani	Krishi Bagvani	Krishi Bagvani
6:20-6:30	Chulak Rashiyar	Jugaad Baazi	Meri Kahani Meri Zubani	Meri Kahani Meri Zubani	Zamaana Teri Bala	Amma Buboo	Zamaana Teri Bala
6:30-6:40	Bachhon Ki Duniya	Bachhon Ki Duniya	Hamari Patshaala	Rozgark aash	Rozgark aash	Khel Sansaar	Kaam Dhandha
6:40-6:50	Namaskar Doctor	Namaskar Doctor	Vaid Kuni	Gharelu Nuske	Goru Bachh	Goru Bachh	
6:50-7:00	Thando Paani, Meeti Vaani	Mero Pahaad	Hello Hello	Kuch Naya Sa		Chitti Aayi Re	Hello Hello
7-7:10	Puran Rivaaz	Puran Rivaaz	Meri Kumaoni Meri Parani	Meri Kumaoni Meri Parani	Hudka	Hudka	Hudka
7:10-7:20	Mero Gaon Meri Baat	Mero Gaon Meri Baat	Mero Gaon Meri Baat	Kanoon Ki Awaz	Mero Gaon Meri Baat	Dai Boton Ki Pid	Dai Boton Ki Pid
7:20-7:30	Kumaon Aas Paas	Kumaon Aas Paas	Kumaon Aas Paas	Kumaon Aas Paas	Kumaon Aas Paas	Kumaon Aas Paas	Kumaon Aas Paas
7:30-7:35	Jingle	Jingle	Jingle	Jingle	Jingle	Jingle	Jingle

Listenership Survey Sample (Used by Kumaon Vani)
"Our Radio Our Conversations"

Name: Date:

Address:

Contact Details:

1. At what time would you like to listen to radio?

	Winter	Summer	Monsoon
Time			

2. What would you like to listen to on the radio?

3. Would you like to talk on the radio?

4. What would you like to talk about?

5. What are the main topics of interest in your village?

6. What are the main developmental works being undertaken in your village?

7. Mention one speciality about your village?

8. What is your favourite radio programme?

9. What is your expectation from our radio?

10. Do you have a radio?

11. If yes, what kind of radio? (Mobile phone, etc)

12. Where do you listen to the radio and where do you watch TV?

13. At what time do you listen to the radio?

14. At what time do you watch TV?

15. If you would like to be involved in Kumaon Vani, in what way would it be?
a) Programmes
b) Technical
c) Voice
d) Scripting

Operational Plan of a Community Radio Station
(Used by Radio Vikalp)

(Based on the feedback received from the community in Garhwa District)
Purpose for setting up radio station at Meral:
- Dissemination of government information
- Information on rights, health, education, etc.
- Skill development
- Mainstreaming of local talent
- Highlighting village issues
- Conducting training programmes
- Imparting education
- Marketing of local products
- Local entertainments
- Having the community's own radio station
- Highlighting local governance issues
- Providing IGP information leading to self-sustenance
- Having a tool for rapid communication and information
- Information about agriculture-related matters and animal husbandry
- Legal and medical counseling

Tentative radio programme schedule prepared by the community:

Morning Programme Schedule

Days / Time	6.00-6.02 am	6:02-6:15 am	6:15-6:45 am	6:45-7:15 am	7:15-7:30 am	7:30-7:55 am	7:55-8:00 am
Sunday	Radio Vikalp tune/song	Bhakti Songs	Kisano ke liye (for farmers)	Bachho ke liye (for children)	Village diary	Lok geet (folk songs)	Clippings from newspapers
Monday	Do	Do	For SHG	Doctor ki salah	Do	Do	Do
Tuesday	Do	Do	Kisano ke liye (for farmers)	School education (by teachers)	Do	Do	Do
Wednesday	Do	Do	Animal husbandry	Doctor ki salah	Do	Do	Do
Thursday	Do	Do	Govt. schemes	School education (by teachers)	Do	Do	Do
Friday	Do	Do	CR episodes	Doctor ki salah	Do	Do	Do
Saturday	Do	Do		School education (by teachers)	Do	Do	Do

Evening Progamme Schedule

Days / Time	6.00-6.02 am	6:02-6:15 am	6:15-6:45 am	6:45-7:15 am	7:15-7:30 am	7:30-7:55 am	7:55-8:00 am
Sunday		Patrawali (letter's response)					Lok Katha (folk story)
Monday		CSC					Do
Tuesday		Grihini (women's programme)					Do
Wednesday		Phone-in programme					Do
Thursday		IGP programme for youth					Do
Friday		Kanuni Salah (legal issues)		Khel Jagat (sports news)			Do
Saturday		Lok Katha (folk story)		Indigenous methods to keep healthy			Do

Note

- All the programmes in the evening schedule will be a repetition of the morning's programmes except the ones mentioned above.
- The programmes will be of four hours for three months (with two hours in the morning and two in the evening). Later their duration would increase to six–eight hours depending on the number of pro-grammes produced by the community.
- The radio's morning transmission will be from 6 am till 8 am and the evening transmission from 6 pm to 8 pm every day.
- The programmes and the timings mentioned above are the outcome of a group discussion with and field visits to members of the community. The community in this case consisted of fifteen VLEs, six Sahiyas, eight village women, five students, three artists and the AID staff that we interacted with.
- The programme "Village Diary" presents immediate information about village issues that have been reported by the villagers themselves.
- "*Lok Geet*" (folk songs) are village songs in the local dialect composed by the community. Typically, they are based on the seasons, festivals, marriage, birth, emotions, agriculture, Jhumar, sohar, kirtan, rights and issues etc.
- "*Doctor ki salah*" would cover subjects such as women and children's health, seasonal health prob-lems, sanitation, immunization, safe delivery, family planning, nutrition, etc.
- "*Grihini*" discusses topics that revolve around women and women's interests. These could include subjects like the social evils oppressing women, superstitions, self employment, women's rights and entitlements, child marriage, healthy food, childcare, etc

Revised Outreach Area

Blocks covered: Garhwa (8)
- Up to 90% = Meral, Dandai
- Up to 80% = Ramna
- Up to 70% = Garhwa
- Up to 40% = Majhiaon
- Up to 30% = Chiniya
- Up to 10% = Dhurki
- Up to 5% = Ranka

Palamau (1): Bisrampur (5–10%)

Total Panchayat = 100 (approx.)
Villages = 500 (approx.)

Note
Activities of overall CRS team and AID staff:
- Preparation of radio programme schedule on daily and weekly basis.
- Everyday meeting of CRS team (15–30 minutes) to review and prepare the daily plan.
- Most of the programme schedules prepared need considerable coordination effort between the AID projects staff, CSC, Sahiya and CR team.

Identification of field volunteers:
- Among VLEs = 9
- Among Sahiya = 3
- Among student = 2
- Among community = 2
- Among artists = 1

Support groups:
- Listener's clubs, youth clubs
- Cultural team/ artists
- SHG/VLEs/Sahiyas/Students-teachers/
- Farmers
- Advertisers
- Govt. departments of Central, State, District and the Block office

Resource Generation:
Resources can be generated from commercial advertisements (decided by the community through group discussions). The following could be advertised:
- Birthdays, marriages, Decoration businesses (lighting shops)
- Coaching centres, educational and computer centres, private schools
- Small-scale industries (agarbatti, pickles, etc)
- Storage of foodgrains (cold storage)
- Sale of foodgrains
- Musical bands (who perform on special occasions) and videography
- Tailoring centres, Grocery shops
- Local sports competitions
- Local festivals and cultural programmes
- Dairy produce
- Pragya kendras
- Beautician courses and beautician centres
- Vehicles on rent for personal use / marriages
- Govt. sponsored programmes
- Service providers of CSC centres

Work to be done:
1. Survey of the beneficiaries: Age groups – youth, elderly people, women, children
2. Survey of the outreach area covered once the radio transmission is on air
3. Identification of volunteers in eight blocks of Garhwa District and one Block of Palamau District
4. Development of signature tunes (on various radio programmes), the radio station tune (during the opening and closing of the station), the Vikalp radio tune (between programmes).
5. Identification / selection of required staff: Narrator (male), content developer, editor, assistant technical coordinator.

Cost Analysis for Revenue
(Used by Radio Vikalp)

The cost of the studio setup and equipment = Rs 10,00,000

Recurring costs per month:
* EMI (12.5% rate of interest for the period of 10 years) = Rs 15, 000
* HR cost = Rs 50, 000
* Energy consumption (Rs 50/hr) = Rs 6000
* Stationery + cassettes, batteries etc = Rs 5000
* Fuel cost = Rs 5000
* Misc. = Rs 5000
* Total = Rs 86,000 per month
* **Total cost per day = Rs 2866**
* Or, total cost for 4 hours = Rs 2866 or Rs 3000 (approx.)
* Or, total cost for 1 hour = Rs 750
* (Commercial time per hour = 5 minutes. We assume again that we use only 20% of this time slot for advertisements.)
* Then the total cost for 1 minute (20% of 5 minutes) = Rs 750
* **Or, the total cost for 1 second = Rs 12.50**

It means our running cost for 1 second of advertisement is Rs 12.50 (we charge approximately Rs 15)

Based on the different categories we now segregate the rate as follows:

S.No.	Category	Rate(Rs/sec)	Profit margin	Commission to agent / volunteers/ etc.	Net profit to AID	Inaugural offer (for limited period)
	Birthdays, family functions, personal advertisements, etc.	Rs 20	Rs 5	Rs 2	Rs 3	
	Shops, businesses, private schools, CSC centres, coaching centres (small-scale)	Rs 25	Rs 10	Rs 3	Rs 7	2 ads free with booking of one
	Brand company,(telecom services, seeds, fertilizers, factory etc)	Rs 30	Rs 15	Rs 5	Rs 10	

- We may keep one marketing person who could also be the PRO and event manager. He or she could also liaise with the government departments, collect advertisements and finally sell the concept to different target groups.
- The rate mentioned above excludes the sponsored programmes and those of the government advertisement.

Strategy to increase sale and generate resources

- Self-advertisements about Radio Vikalp and about its frequency
- Hoarding and wall writing to attract people's attention and retain memory
- Inform people about the outreach area, number of people covered, response letters and feedback
- Perform the baseline survey, find out what the target population is, and develop the concept for advertisements
- Liaising and networking with local industries, factories and also the state capital to scout for potential advertisers
- Event management through road shows, school quizzes, sponsored cultural programmes, wall writing, hoardings, pamphlets and slide shows at cinema halls

Charter of Radio Bundelkhand

"It's important to have a voice but more important to use it."

Radio Bundelkhand is one of India's first community radios licensed by the government's Ministry of Information and Broadcasting. It is located at the Appropriate Technology Centre of Development Alternatives at Taragram Orchha in Madhya Pradesh. The station is dedicated to the interests of the local rural communities. Since 23 October 2008, the station has been managed and its programmes produced by the communities living in the region of Tikamgarh district.

Radio Bundelkhand, the community radio at Taragram Orchha, will be a platform for the community, of the community and by the community. It will present an opportunity for rural voices to be heard, and for the community to come together to find solutions for their own problems. Radio Bundelkhand will provide a platform to the people of the region to gain wider access to information, understand their own needs, express their concerns, be heard and exchange ideas among themselves – all in their own language and using their own cultural forms and traditions.

1. Radio Bundelkhand will be a communication tool managed by the community, receiving its programmes through and from the community, and will be based on the demands and feedback of the community where it has its reach.

2. Radio Bundelkhand will be identified not only as a community radio but as a "friend of the community". It will help rural people of the region, create awareness on issues they want to learn about by identifying their local problems and will provide a platform to ask experts about the solutions to such problems.

3. Radio Bundelkhand will broadcast programmes (based on demand from the community) on development, health, agriculture, water and women's issues, education, environment, social welfare, community development and employment opportunities. The programmes will reflect the special interests and needs of the local community.

4. Radio Bundelkhand will also make informative programmes related to livelihood opportunities, girls' education, legal rights, savings and credit facilities, training, and how to ensure the availability of basic infrastructure such as water, energy, roads and environment protection.

5. Radio Bundelkhand will base its programmes on the feedback from the community. People will be able to make suggestions about the radio programmes and share their ideas with Radio Bundelkhand.

6. Radio Bundelkhand will have a gender perspective to strategically promote agendas that advance the status of women in Bundelkhand society. Women's participation in the community radio will help usher in social change. The radio will support women's empowerment by generating spaces for the expression of women's issues and dissemination and exchange of authentic information enhancing women's equal participation in civic and public life.

7. Radio Bundelkhand will make programmes for the youth of the community which will provide information about employment and information related to income- generating activities in order to help young people achieve their aspirations.

8. Radio Bundelkhand will make education and entertainment programmes for children. It will create awareness about the importance of education and will make programmes on sports, child health and hygiene, creative education, etc.

9. Radio Bundelkhand will provide a platform that will acknowledge and protect the powerful oral traditions and cultural heritage of the region and will entertain communities with local folk songs and cultural programmes.

About the Authors

Ramnath Bhat: Ramnath Bhat, co-founded maraa, and is a media practitioner and researcher at Maraa. Previously he worked as Media Head for the Bangalore-based media advocacy group, VOICES. He has been involved in capacity building and technical support for community radio stations in India and South East Asia.

Nagaraj G: Nagaraj G is on the communications staff at Sangama, Bangalore. He earlier worked as a media practitioner at Maraa. He has had six years of experience working in Namma Dhwani, Budikote as a member of the programme staff, where he edited and produced programmes on a day-to-day basis.

Kanchan K Malik: Prof. Kanchan K Malik is currently a faculty member of the University of Hyderabad, and is the co-author of Other Voices: The Struggle for Community Radio in India (Sage, 2007) along with Vinod Pavarala. The present article draws from the book, but the content has been suitably modified and updated. She has been conducting research on community radio (CR) since 2003 and continues to be a key player in advocacy and research efforts in the sphere of CR even today.

Daniel McIntosh: Daniel McIntosh, LLB, BSc, is the Principal of Melbourne-based McIntoshIP. He currently practices law in Australia, and was a legal volunteer for Maraa during the IPDC project. He was stationed at Maraa during 2009, and conducted the necessary research for the present article with inputs from Siddharth Narrain and Lawrence Liang of Alternative Law Forum, Bangalore.

Ekta Mittal: Ekta Mittal, co-founded maraa, and works as a media practitioner and researcher at maraa. She has been involved in capacity building and research for community radio in India. She has also developed the arts programme at maraa. She is currently working on a film under the title Behind the Tin Sheets, a film project about fantastical stories of migrant workers in Bangalore.

Anuja Shukla: Anuja Shukla began working as a station manager at Radio Bundelkhand a few months after the station was launched. She had not been involved with a community radio station before, and found herself working with a group of newly appointed community reporters with no prior experience in radio reporting or operations. Anuja did however have many years of experience working in print journalism and some experience of working with NGOs on the uses of storytelling and gender sensitization. In the above article she shares her personal experiences of working with the reporters on a day-to-day basis and observes how they have grown since she first met them.

Rakesh Singh: Rakesh Singh, is an independent community radio practitioner. He previously worked as a programme editor at Vikalp Radio, and has been involved with 'Chala Ho Gaon Mein', a programme series by AID for about eight years. He was instrumental in the post production of community-based programmes which were subsequently broadcast over the Daltonganj All India Radio station. He has rich experience in the field of community radio, particularly engaging with low-cost technology that enables community usage.

Acknowledgements