



# CO-OPERATIVE EDUCATION RADIO PROGRAMMES

A GENERAL GUIDE  
WITH  
SPECIMEN SCRIPTS  
BY  
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INTERNATIONAL CO-OPERATIVE ALLIANCE

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A General Guide  
with Specimen Scripts  
by Sam Mshiu

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Co-operative Education Materials Advisory Service - CEMAS

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## FOREWORD TO FIRST EDITION

*This manual is offered as a guide for those engaged in Co-operative education programmes and using, or intending to use, the radio medium as a method of teaching. The scripts can also help to guide Information and/or Public Relations Officers in Co-operative institutions using, or intending to use, radio broadcasts in their work.*

*It is not our intention to present a comprehensive study on the use of radio in educational programmes. This would require a much too detailed exercise, unnecessary for our purpose. This publication is intended to be a modest, practical guide to the organisation of radio programmes and the preparation and presentation of radio scripts.*

*It will be appreciated that educational materials are most effective when adapted to local needs and individual circumstances. Radio scripts are no exception to this rule. The scripts presented here are in a very general form, and for this reason they should only be regarded as models or "prototypes" meant to assist and guide Co-operative educationists in preparing and presenting radio scripts related to their own needs and circumstances. The emphasis here is, therefore, on the technique rather than the content.*

*It is often the case that those engaged in Co-operative education broadcasting are not "professionals" in that field. They are usually lay practitioners who have, by the challenge of necessity, embarked on this task and who often succeed in achieving highly satisfying results. Nevertheless, there is always room for improvement, and it is hoped that this manual will be equally useful to those already working in this field as to beginners.*

*Finally, it is our sincere hope that these notes will prove helpful to Co-operative educationists, and that our users will not hesitate to keep in contact with us regarding developments and experience in this field. Our readers' comments and criticism are very much welcome. In particular, we should like to invite users of this manual to send to us at the following address, a copy of scripts they produce and use. A selection of such scripts will then be prepared for distribution to Co-operative organisations using radio in their education programmes. In this way we shall be able to facilitate the exchange of experience and expertise to the advantage of all concerned.*

London, May, 1975

## FOREWORD TO SECOND EDITION

*The first edition, which was produced as part of the ICA/CLUSA Co-operative Education Techniques project, proved very popular. We now present a second edition. It has been only slightly revised, with the addition of a description of quiz shows and a specimen of these, which have been kindly contributed by Mr James M Theroux, Radio Project Director at the Center for International Education, University of Massachusetts, Amherst, Mass. 01002, USA. We are very grateful for this interesting addition to the manual.*

London, October 1976

## P A R T 1

### USE OF RADIO FOR CO-OPERATIVE EDUCATION

#### INTRODUCTION

Those engaged in the education and training of co-operators in the third world will agree that, with the recent rate of growth of Co-operative movements in these countries, the task of providing education and training for the various categories of employees, directors and members, and of enlightening the public on the ideals, values and functions of Co-operatives, has enormously increased.

The problem of coping with this tremendous task is made more difficult by inadequate resources and facilities.

These conditions, coupled with the use of poor and sometimes obsolete educational methods and materials, frequently result in the effectiveness of Co-operative education programmes being far from satisfactory.

Nevertheless, the provision of education and training has to be continued vigorously, for it is the only way that true Co-operative development can be attained. To this end, Co-operative educators have not remained idle. Recent years have witnessed a growth of awareness of the need for new approaches to Co-operative education, aimed not only at catering for the ever-increasing educational needs, but also at bypassing some of the handicaps mentioned above.

The use of mass media, for example, not new in the wider field of adult education, but relatively so to Co-operative educators, is becoming more and more popular, because of its capacity for reaching a wide audience. It dispenses with the need for classroom and other facilities required by "traditional" educational methods. Mass media is a means of communicating information or instruction to a wide and, in many cases, scattered audience. In its varied forms, the method involves use of such channels as newspapers, newsletters, books, posters, charts, films, radio, television, the postal services (e.g. in the case of correspondence courses) etc. The educational application of these forms of communication either independently or as a combination of the two or more (e.g. in the case of correspondence courses supported by radio broadcasts) has, in recent years, come to be known and referred to in adult education circles, as "distance teaching".

We are here concerned with the form of distance teaching involving radio. We shall discuss briefly the nature of radio - its advantages and characteristic limitations. Then we shall discuss various techniques of writing, preparing and presenting radio scripts and finally deal with prototype scripts. The specimen scripts included are, of course, intended to be used only as models to guide readers in preparing their own scripts.

## RADIO AS A MEDIUM OF COMMUNICATION

Radio is perhaps to-day's most used medium of communication. From the time sound broadcasting came into being over five decades ago, the use of radio has grown so fast in popularity that to -day it remains virtually unsurpassed by other media. It has become a common household word, knowing no frontier or country, race or tribe, time or space. Even the advent of television (including colour TV) has not diminished its effectiveness and popularity.

In the field of education, the use of radio is of particular importance, especially in the developing countries where the extensive use of other media such as the printed word is limited because of such factors as widespread illiteracy and scattered populations, and where television is either non-existent, or if it exists, access to it is confined to a limited population in the urban areas.

Developing countries have become increasingly aware of the vital role of radio in education, not only in the school class-room but also, and mainly in adult education programmes. Experience gathered from various countries of Africa, Asia and Latin America where radio has been used in adult education programmes over the years with highly satisfying results, has proved beyond doubt its potential in this field.

### Advantages

Consider some of the advantages which radio has over other, more traditional educational methods:

- It can reach illiterates: It does not require the ability to read and write; illiterates can benefit from educational programmes presented by radio.
- It is less costly: In terms of the number of people that can be reached, the use of radio compared to other educational methods is relatively cheap, and does not require many teachers, class-rooms, etc.
- Coverage: It can cover a wide area and reach more people than any other educational methods.
- No limitation on time or geographical conditions: An educational programme can be put on the air at any suitable time, summer or winter, and can feature events of the past or present, and inform of future activities. Where bad weather, bad roads, flooded rivers or a broken bridge might restrict the movement of both teacher and student, the radio medium conveniently brings an educational programme to the listener's village or home.

### Limitations

Despite its advantages, the radio has some characteristic limitations, among which are:

- Absence of the visual element (which is enjoyed in films or television: Learning is rendered more effective when the pupil is shown rather than merely told. The radio medium relies on the spoken word; it does not show, it tells. The physical presence of a teacher which adds to the effectiveness of a lesson in the face-to-face teaching situation is also lacking.
  
- No direct question and answer: In a radio presentation there is no direct two-way communication - the flow of information is one-way: from the source to the receiver (listener). Communications theorists refer to the radio as a "deaf ear" - it gives out information but does not receive any.

To summarise the limitations of the radio medium, we must emphasise that face-to-face teaching is, and always will be, the most effective means of imparting knowledge and skills, as it provides a physical contact between teacher and student, always maintaining a two-directional flow of information. The physical presence of a teacher, his personality and humanity cannot satisfactorily be replaced by any mechanical devices or by the printed word. The use of mass-media therefore, (radio included) should not be taken as a substitute for face-to-face teaching methods, but rather a supplement to the methods.

## ORGANISED RADIO LISTENING GROUPS

One of the handicaps mentioned when discussing the limitations of the radio medium in educational programmes, is the lack of two-way communication between the source of information and the listener. Not only is the listener deprived of the physical presence and personality of the teacher (announcer); he also cannot quickly communicate with him. A well-prepared and presented radio programme can go a long way to diminish some of the limitations of the medium, but the basic problem, the absence of a two-way flow of information remains.

The nearest solution to this problem is that of organised radio listening groups where links are maintained between the listening audience and the organisers or sponsors of the programme.

Organised radio listening groups are similar, in many ways, to study groups, and often the two complement each other. In discussing the organisation and functions of radio listening groups therefore, it is worth briefly reviewing the main elements of study group work.

### Learning in Groups

Study Circles, Study Groups, Discussion Groups etc., are all expressions used in connection with the method of learning in groups. Their functions and purpose are more or less the same: learning together by active participation in group discussion. For the sake of uniformity in terminology, we shall use the term "Study Group" to imply a group of people with a common interest, learning together under their own appointed leader, at a pace, time and place determined by the group's individual circumstances, as opposed to a formal class under the direction and instruction of a teacher.

The study group method is informal and flexible. Unlike the classroom situation, there is no teacher as such. Studies involve discussion by the group members, led by a chairman chosen by the members. The group determines when, where and how often to meet for their discussions. They learn in a relaxed, informal atmosphere, with each member feeling free to air his views, thus facilitating an unrestrained exchange of experiences and opinions. Generally, there are no restrictions, requirements or qualifications needed for those who wish to participate, other than an interest in the subject being studied.

Not only does this method of learning encourage the participation of illiterates in educational activities; it also serves to motivate people by creating an interest and self-confidence amongst those who participate in the group's learning activity.

A study group does not only concern itself with educational matters. It also discusses affairs or problems facing the community and other aspects of life of common interest and relevance to its members, a characteristic feature in harmony with the fundamental Co-operative concept of doing things and solving common problems together in a democratic way.

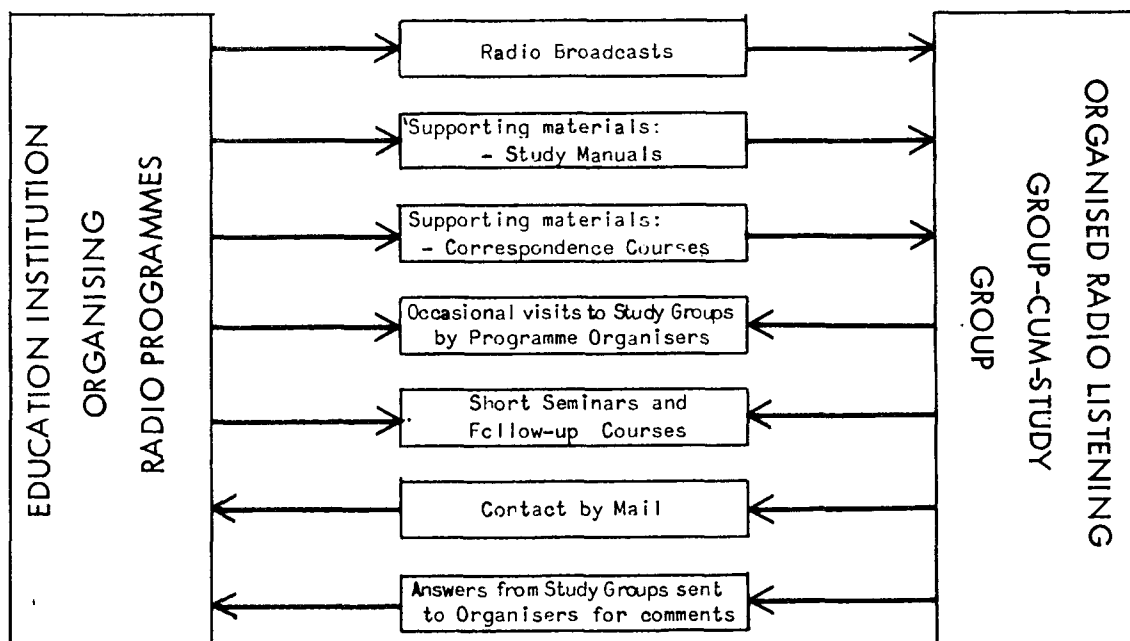


Although as already mentioned, the study group is informal both in structure and functions, it nevertheless requires proper organisation, motivation and regularity. A certain amount of self-discipline within the group is necessary for its objectivity and continuity.

Learning in a study group should always be systematic and, preferably, be guided by specially prepared study materials. It requires good leadership and the training of study group leaders is, therefore, a pre-requisite in the formation of a successful study group.

### Radio Listening Groups

These are organised in the same way as study groups. Before a radio programme is launched, the target audience is identified and organised into radio listening-cum-study groups. The radio programme is designed to meet specific objectives pursued by the target audience, and a regular contact is maintained between the programme organisers and the target audience, either by correspondence, study materials or personal contact through occasional visits to the radio listening groups by the programme organisers. In this way, a link and two-directional flow of information is maintained between the listener and the radio programme organisers.



**FIG. 1:** Two-directional Flow of Information in Organised Radio Listening Groups

There are other advantages in the organised radio listening group quite apart from the two-way flow of information afforded by the method. Comprehension of the message is improved when the group listens and later discusses what they have heard. With the individual listener, the level of comprehension is less satisfactory. An individual listening to a speech can easily have his attention diverted by such psychological and physical distractions as personal planning, day-dreaming, diversion of the mind, noise interruption during the speech, mentally arguing with the speaker, etc. With radio broadcasts, there is the added disadvantage of the listener not being able to communicate with the speaker. Thus, more often than not, he is able to grasp the message only in fragments.

These flaws are, however, minimized when, after a group has listened to the broadcast, the group members discuss what they have just heard, "pooling together" the various fragments of information each group member has retained, and are able to dovetail them and reconstruct the message in its entirety.

This can perhaps be better illustrated by the following example. Let us assume that we have a group of six members listening to the following radio broadcast:

"Good evening Co-operators, the time is seven thirty, the day Saturday, May thirteenth, the year two-thousand and seventy-four. This is the Co-operative Broadcasting Service bringing you the first programme in our new series: 'Co-operation Through the Ages'. This evening our lively microphones scan the Co-operative trends of the nineteen seventies. Now, the nineteen seventies witness the most romantic phenomenon in the history of togetherness. For, it was at this time that the long established monopoly - The Multinational Corporations - crumbled, and eventually succumbed in the face of a new and more powerful challenger: Mankind's Co-operative Supremacy. Like flies in the embers of fire, the nineteen seventies saw the withering of such Multinationals as Consolidated Capital Hawks in Dreamland Islands; the United Suckers Corporation in Jupiter State and the....."

Within the broadcast, there are a number of points of information - beginning with the time and date of the broadcast, the name of the broadcasting agency, and so on, and continuing with details of the historical topic dealt with, including names and dates.

Each listener will absorb so many of these points of information, but not all of them. Thus, one man may remember the complete date and time of the broadcast, but may have missed both the title of the broadcast and the general topic to be treated. He may remember the first half of the name of the first Multinational mentioned, and the second half of the other one. However, each listener will not retain the same information as his fellow-listeners. Each will have remembered so many of the information points, but their information will still be in a fragmented form.

If they are all listening to the same programme together, they will be able to discuss what they have heard, after the broadcast, and, by piecing together what each listener has remembered, they should be able to produce a summary of all the points of information. In addition, this discussion will involve a repetition of the information, making it more likely that the listeners will remember what they have heard in the long term.

From the above example, you will no doubt appreciate the importance of organised listening groups when using radio for educational programmes. Learning is made more efficient and effective and the limitations which are normally imposed by the medium are reduced.

### Organisation

The central body initiating the programme (it could be a national Co-operative training institution, a Co-operative apex body or a Government Co-operative department) organises members of a Co-operative into radio listening groups.

The group elects from its members a chairman who leads the discussions and a secretary who writes down any conclusions reached or questions raised by the group. Essentially, the group chairman and the secretary have to be literate though they are not expected to be more knowledgeable on the subject being discussed than the ordinary group members. The group leaders are briefed by the programme organisers on how to conduct the discussions - e.g. encouraging each member to contribute his views without some of them dominating the discussion. The group members are informed of the broadcasting time, where to meet (normally at their Co-operative store), the station to which to tune and the subject to be dealt with. The chairman may volunteer to bring his own radio set or ask one of the group members to do so. It will be up to the society forming the listening group to consider whether to pay a small amount of money to the member who volunteers his radio so as to meet the cost of batteries. Since such broadcasts normally last between fifteen and thirty minutes once or twice a week, it may not be economical for a society to invest money in a radio set which will only be used so infrequently.

## SUPPORTING MATERIALS FOR EDUCATIONAL RADIO PROGRAMMES

The effectiveness of a radio broadcast for the listening group can be increased by the use of supporting or "back-up" materials. Some of these are:-

### Script-based study guides

The script upon which a radio programme is based is edited, cyclostyled and sent out to the radio listening group as supporting study material. Editing of the script is important since the programme may appear in a "dramatised", "discussion", or "interview" form, whereas the printed guide has to be presented in an essay or note form. Even those scripts for "report" or "Magazine" programme need editing and proper layout if they are to be presented as discussion material. In content the script-based study-guide should not be a carbon copy of what is

broadcast, but should highlight and elaborate upon the essential parts of the subject which are to be properly understood by the group. Such study guides will help the group understand the subject better in addition to having the actual programme presented in a printed form, making it possible for future reference and revision.

For radio listening groups where some of the members are illiterate, study guides are sent to the group leaders who then read them out to the group members. To provide copies for all literate members of the group may sometimes create the danger of dropping the illiterates out of the group through sheer embarrassment at their literacy deficiencies. On the other hand, some illiterate people are always eager to carry home some printed materials to be read to them by their relatives; it thus serves as a good incentive for acquiring the skill to read and write. Each case has to be treated according to the prevailing circumstances; people's attitudes differ from place to place.

A number of questions may be put at the end of the study guide to be discussed and answered by the group, then posted to the organisers of the programme for their comments. Such answers represent the views of people as a group and not those of individuals within a group. This helps complete the two-way communication process.

#### Duplicate Tapes.

Another form of "back-up" material can be the radio programme itself. Most educational radio programmes are "pre-recorded", i.e. they are recorded on tapes first, and later broadcast (See also under "Presentation", pages 10/11. The original recording can be "duplicated" (transferring the recording onto another tape cassette). The duplicate recordings can then be played on tape or cassette player during meetings of the radio listening group. This makes it possible for the group to listen to previous programmes long after they have been broadcast. This can be very useful as a repetition and as a help to participants who have missed an earlier programme. Today there are cheap cassette players on the market which many Co-operative societies in developing countries could afford for their study groups.

#### Correspondence Lessons

Correspondence course lessons can also be used as supporting materials for educational radio programmes in the same way as the study guides mentioned above. The most common, and perhaps most effective way of using correspondence courses with radio programmes is where the latter complements the former, i.e. the radio programmes support the correspondence course, and not the other way round. Here the radio programme is based on already existing correspondence courses. The radio script takes the form of a condensed transcript of a correspondence course unit. It highlights, elaborates, and makes cross-reference to the vital aspects of the correspondence course where the student would otherwise need a teacher's help. Thus the radio programme plays the role of the student's guide and "counsellor" as far as his correspondence studies are concerned. Where correspondence courses are studied in groups or study circles, the radio programme also encourages the participation of illiterate members.

The use of radio as a supporting medium to correspondence education is dealt with extensively in the manual, "The Correspondence Method in Co-operative Education", to be produced by CEMAS/ICA during 1976.

### AUDIENCE RESEARCH

The launching of any radio programme - whether for educational or general entertainment purposes - should first and foremost be preceded by audience research. Audience research is simply an enquiry or a survey carried out by organisers of a radio programme for the purposes of:

- (a) Identifying the potential listeners (the target audience) of the proposed programme - their culture, language, attitudes, etc.
- (b) Identifying the needs and requirements of the target audience so as to design a programme to meet such needs.
- (c) Determining the format, content, duration and timing of the programme.

Audience research should also be conducted after a programme is launched for the purpose of assessing the effectiveness of the programme and the listener's reactions to its content, quality of presentation and timing.

This enquiry can be carried out by using questionnaires and/or personal interviews, directed to the listening public or to the specific audience. In the case of Co-operative radio programmes such enquiries may also be directed to the public (outside the target audience) to assess potential interest in such programmes.

The information gained from this enquiry will then help the programme organisers in planning and presenting their programme in a form that will meet the needs of the listener. It must be remembered that a radio programme, just like any educational programme, is primarily designed to suit and meet the needs of those for whom it is meant. Consequently, your radio programme should not represent your interests, or what you assume to be the interests of your target audience, but rather, what your audience actually needs. Good audience research will therefore help you determine the needs of your listeners instead of working on assumptions.

### LIVE AND PRE-RECORDED PROGRAMMES

There are two forms in which a radio broadcast can be presented:

- (i) Live Presentation  
In a live programme the script is read over the microphone in the broadcasting station and transmitted simultaneously. It is in this form that news is broadcast on the radio; it means that the newscaster is actually reading the news in the studio as you listen.
- (ii) Pre-recorded Programmes  
In this form programmes are first recorded on tape before they are actually broadcast. Thus an address given by the chief executive of your Co-operative movement to the Annual General Meeting can be recorded on tape and broadcast later without having the speaker in the broadcasting station at the time of the broadcast. The difference between the live and the pre-recorded programme could be compared with that of a play presented live in a theatre and the same play presented in a film. In the former, the characters appear real on the stage (you can even shake hands with

them) whereas in the film you have the images of the characters (perhaps now scattered miles away) portrayed on a screen.

With radio, however, the listener cannot make any distinction between a live broadcast and the pre-recorded one.

The disadvantage with the live form of presentation, especially for the novice, is that it does not allow any correction of mistakes made during the broadcast. Once a mistake is made, e.g. a reader coughing, missing a line on the script, shuffling papers, or any undesirable noises, it will be audible in the broadcast. It is like posing for a photograph; any undesirable facial expressions or objects within the range of the subject will be faithfully recorded by the camera and appear on the photograph.

With pre-recorded programmes, however, such faults are not bound to occur in the broadcast, as correction is made possible by "erasing" the faulty part of the tape and inserting the necessary corrections. In radio language this is called "editing". Another advantage of pre-recording programmes is that several subsequent programmes can be recorded on tapes and stored for use when required. In this way, any unforeseen mishaps, e.g. the producer falling ill, or a mechanical breakdown in the recording studios, will not affect the broadcasting of scheduled programmes, as a stock of recorded programmes would already be available.

Broadcasting stations strictly adhere to their schedule of programmes to be broadcast, which is sometimes worked out a year in advance of the actual broadcast. If, for one reason or another, you are unable to provide your programme at the required time, you should inform the broadcasting station well in advance. Failure to do this can be disturbing, not only to the broadcasting station, but also to your listeners, and this can cause some far-reaching repercussions. Such incidents, however, are less likely to happen if a number of programmes are pre-recorded and kept at the broadcasting station.

### TYPES OF RADIO PROGRAMMES

Educational radio programmes can be presented in different forms. The form to be adopted for a programme will depend on the topic being dealt with. Such forms as the Interview, the Debate, the Dialogue, the Feature, the Magazine, the Discussion, the Straight Talk and the Dramatised Programme are among the commonest in educational broadcasts. It is also possible to use Quiz Shows for educational purposes.

We give a brief description of those forms which we consider to be most suited to Co-operative education radio programmes in Part III together with specimen radio scripts.

## PART II

### RADIO SCRIPTS

A radio script may simply be described as a written outline of a radio programme upon which a broadcast is based.

#### Importance of the Script

Most word, i.e. spoken, programmes (as distinct from music programmes) are scripted. The information to be broadcast is first written down and usually timed before it is read out during broadcasting (in the case of live programmes\*) or during recording (in the case of pre-recorded programmes\*). The role played by a script in a good broadcast therefore, needs no emphasis. The script forms the "backbone" of the programme.

Those involved in the broadcast - the announcers, narrators, etc., must be capable of presenting the verbal information in a lively and intelligible way so that it makes interesting and compelling listening. But these requirements, essential as they are, do not in themselves constitute an effective radio programme. The quality of the script in terms of content and presentation is most important in educational radio programmes. The information it contains must be relevant, interesting, educational and meaningful.

#### Conveying the Message

We can illustrate the presentation of an educational radio programme with a simple chart:-

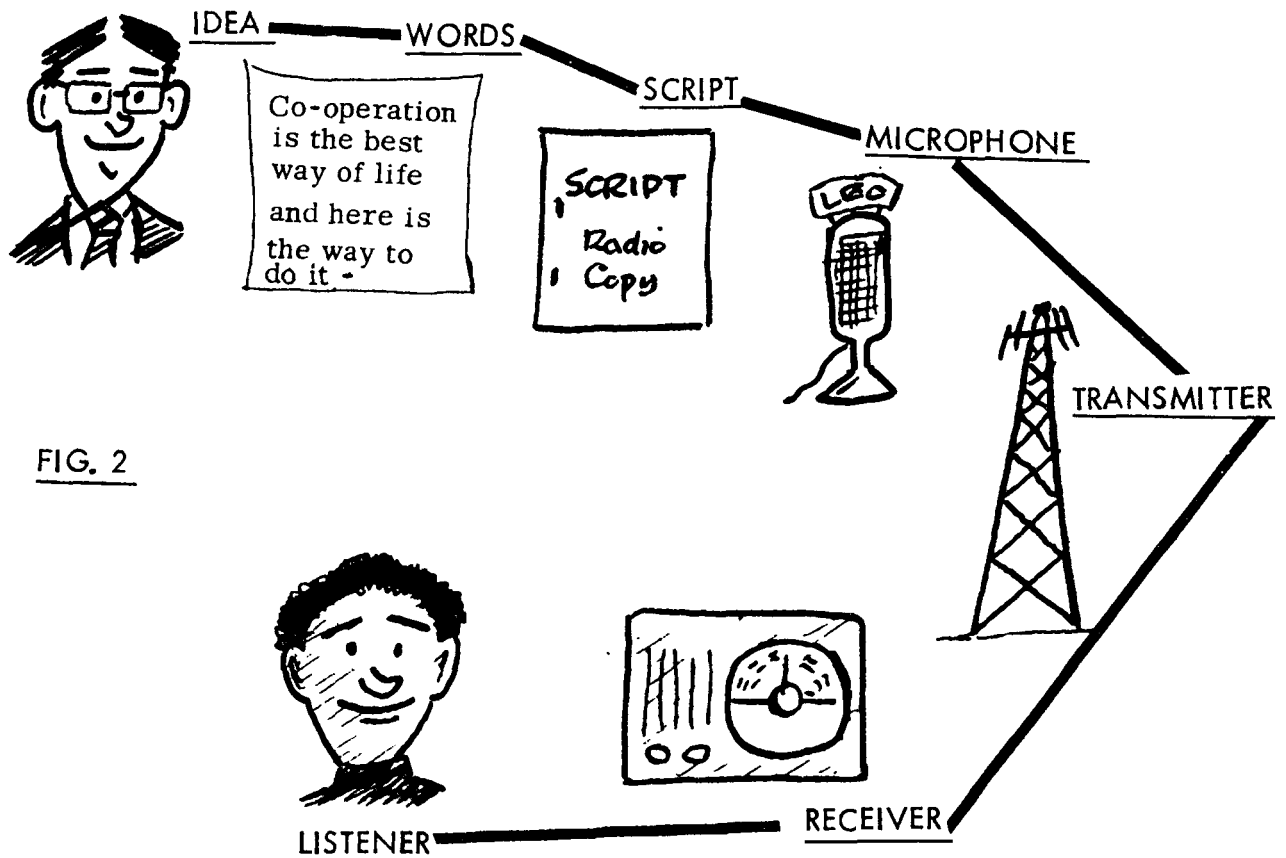


FIG. 2

\* For live and pre-recorded programme see pages 10/11

First we conceive an IDEA that we want to communicate to the listener. This idea may be anything informative, interesting and meaningful to the listener. We then convert this idea into WORDS. But we want these words to convey our idea faithfully to the listener without any distortion or misinterpretation. To achieve this we have to organise the words in a logical order that will convey the idea in an interesting and intelligible way. The words must also be presented in such a way that they will command the listener's attention. We organise our words by writing them down on a SCRIPT. The script contains the idea or the message in a form in which we hope the listener will understand it. The words on the script are then read out into a MICROPHONE and sent through a TRANSMITTER. They are then received by a RECEIVER (a radio set) from which they are heard by the LISTENER.

Between the idea and the listener (assuming that the idea is sound and meaningful, and that the listener's hearing organs are properly functioning) there are a number of factors which can affect the intelligibility or otherwise of the information to the listener. Put to their best use, these factors have an individual and collective potential for relaying the idea to the listener. A defect in any of them will have adverse effects on the receiving end (the listener). Badly constructed sentences, mumbled words, difficult words unfamiliar to the listener, use of technical jargon, slang, etc. will all inhibit the clarity of the message.

There is a great difference between writing for the eye (e.g. in books, magazines etc.) and writing for the ear, i.e. writing for radio.

The radio scriptwriter has control over his script but none at all over the listener. The listener decides what station to tune to and what programme to listen to. If the "man on the radio" is talking "above the listener's head" or about something of no interest to the listener, he will switch off the programme and look for something better. It is all too common to hear the remarks: "Switch off that dull programme"; "Let's have some music, I am fed up with that boring talk".

Of course a well written and presented programme is no guarantee that everyone will listen to it, just like a hotel chef cannot guarantee that every customer will eat his delicious dish even when it is well prepared and served. However, when the programme is well presented, those who listen to it will at least enjoy and benefit from it.

Even if the programme is presented in a logical, simple and intelligible way, any technical or mechanical fault within the broadcasting studios, the transmitter, or the receiver (radio set) will obviously affect the message reaching the listener. However, we should not concern ourselves with the technical or mechanical aspects of radio communication, as this can be left to the radio technicians and engineers. We are more concerned with the message itself; how to put our ideas into words, and words into a message, and how to present the message so that when received by the listener it will be interesting and meaningful to him.



## Writing and Speech

In terms of content and comprehension, a written message is preferable to a verbal one - not just because of the former's permanent nature, but mainly because of its accuracy and dependability. When writing, we take time to think first before putting pen to paper. We are therefore more able to organise and present our ideas in an attractive and logical order. In ordinary speech or conversation, we almost think and talk simultaneously. There is therefore greater chance of error, and almost no possibility of correction without distorting the message or disturbing the attention of the listener. It can thus be concluded that a written message is generally more accurate and complete than direct speech. This is why the script (which is basically a written message) is preferred to direct speech in radio broadcasting.

## You are addressing the Listener

The radio listener does not have the advantage of the visual element as in a face-to-face teaching situation. His understanding of the message is therefore dependent on the message itself; its content and the way it is presented. A scriptwriter of educational radio programmes therefore has the task not only of presenting concise, intelligible information which is appealing to the listener, but also of trying to compensate for the absence of the visual element. To achieve this, he must always keep the listener in mind. The message should be presented in a way which will make the listener feel that he is being addressed personally, that the "man on the radio" is talking to him. Write as if you were talking to the listener, or, better still, as if you were talking to a friend in the same room. The script should bear the features of a normal conversation - thus making it lively and "personalised". Occasionally a question may be put to the listener even though an answer is not expected. This helps to make the listener feel that the "man on the radio" is actually talking to him personally.

It should be noted however, that personalisation in a radio programme should not be overdone even where the programme is directed to a specific, as distinct from a general, audience. Although an educational programme is primarily produced and directed to a particular audience it should be written and presented in a way that it also benefits the "incidental" audience, i.e., those listening to the programme but who are not necessarily part of the specific audience.

Since, as it often happens, the writer of the script may be a different person from the one reading it over the microphone, it is necessary to present it so that it is meaningful and easy to follow - not only by the listener, but also by the reader (see also under 'Lay-Out of the Script'). Naturally, the person reading the script over the microphone will have to read it through several times before the actual recording or broadcast. This is discussed in more detail under "Rehearsals".

## Simplicity

Here again you should consider the position of the listener who is deprived of a teacher's physical presence. Presentation of information should therefore be simple, concise, and straightforward. Refrain from using difficult words, technical jargon and unfamiliar expressions. Use simple language that the listener will follow and understand. You are trying to overcome an already existing problem of communicating with a person you cannot see, and you would be aggravating the problem by creating a language barrier as well.

Avoid long winding sentences – even if grammatically correct. Sentences should be brief, direct and clear.

Example: "The board-members enjoyed the lecture"  
and NOT  
"The lecture was enjoyed by the board-members"

You should never "talk above the heads" of your audience – i.e. using a language, terms or expressions that are too difficult for your audience to follow. It has been said elsewhere that the main function of a teacher is to take something difficult and make it simple. Quite often bad scriptwriters tend to do the opposite. They present the subject the way they understand it themselves, forgetting that the audience might not be able to follow what they are trying to put across. Take the following example:

"We shall now present a condensed version of the taxonomy of educational objectives before we proceed with a critical analysis of the scientific fundamentals of educational technology with a bias to co-operative pedagogics"\*

You will no doubt agree that if this statement was presented on the radio, not only would the listener be unable to follow what is being said, but it would also irritate him. Some listeners might perhaps switch off their radio sets, wishing the announcer would choke with his taxonomy of educational objectives!

When writing scripts for educational programmes, you are not trying to impress your audience with your mastery of the language or the subject. You are trying to inform them; to teach them. You are trying to put across a message which you want to be understood and not just heard.

Have you ever heard the following saying?

"Talk to a farmer like a farmer, and to the learned man in Latin"

For those who are not familiar with this saying, we might explain briefly what it means, as we consider it to be very important in communication. In some parts of Europe a few centuries ago, Latin was a language spoken only by the learned people – most of whom were the privileged upper class of the day: lawyers, philosophers, academicians, etc. In those days farmers were underprivileged and, in most cases, lacked formal education. Their language was normally simple, dialectical and unlearned. The saying therefore implies that when talking to a farmer, use the simple dialectical language that he is familiar with and one that he will understand, and only when talking to the learned should you use Latin – the language of the learned.

\*Keep on reading, don't bother to look up these expressions in the dictionary – we have cooked up the statement.

Indeed, this wise saying is applicable today not only in those parts of Europe where it originates, but in all forms of communication all over the world - not least when communicating by radio.

While our friend above with his taxonomy of educational objectives might find his audience among post-graduates of educational psychology (the learned men), and (hopefully) be understood, to the ordinary listener it is tantamount to "talking to a farmer in Latin".

Simplicity in presentation is just as important as the vocabulary and expressions used. Break down the information to be communicated into several parts or paragraphs, each part consisting of the main points you want to put across. Present each part in a clear, logical sequence in such a manner that each part is connected with and relates to the other.

Admittedly, it is not always easy to present a subject in a simplified form without running the risk of using technical or detailed explanations. This is particularly true of technical subjects where you are often compelled to go beyond the range of daily vocabulary to be able to put across your message. Indeed the language being used in the script may have a limited vocabulary, making it difficult for you to express yourself clearly in a few words. The situation is made even worse when the message being put across is translated from a language other than that in which the programme is to be broadcast. Try to translate the following statement into your own local language and see if it would be understood by an illiterate member of a Co-operative society:

"No doubt, co-operators act within enterprises according to their judgement's criteria, but in doing so, they are driven by a will which is motivated by a desire to achieve common good; this results from the implementation of collective objectives which unite co-operators, renders more significant their personal efforts and makes them conscious of the necessity and value of their personal solidarity and responsibility towards the group's common good. Co-operation's philosophy of solidarity is based on people's common good and therein they find their own good. Co-operatives which coordinate members' personal efforts and facilitate self-help, find inspiration in such a social philosophy and find their place in a society meant for the development of people and of the society within which such persons are integrated".\*

To the "learned man" this may sound intelligent and constructive, but will it be understood by the ordinary Co-operative member?

\* Extract from "Report of the 3rd International Conference on Co-operative Thrift and Credit", ICA, London, 1975

The above limitations notwithstanding, the scriptwriter should always ensure that the message which ultimately reaches the listener is simple, clear and complete. Whatever the subject, and in whatever language the script is being written, it is essential that the subject is approached from the simple to the complicated, from what is known to the unknown, from general to particular, from concrete to the abstract, from the practical to the theoretical, and from the immediate to the distant.

It is always advisable to use illustrative expressions and examples on the radio.

### Repetition and Progressive development

An ideal technique often used is that of making a brief repetition in each part or paragraph, of what has been mentioned in the previous one (though without necessarily using exactly the same words). This will help remind the listener of what he has already heard and give him a chance to absorb and digest the information. Do not keep feeding the listener with fresh information all the time. He is not a sponge that will absorb everything.

Another technique is that of giving at each stage a hint of what is coming next so that the listener has a clue of what is to follow. Used skilfully, this technique can go a long way to arouse the attention and curiosity of the listener and stimulate his interest in the broadcast. Encouraging the listener to guess, makes him participate, rather than passively receiving information.

This technique works in almost the same way as the movement of a chameleon. Those familiar with this colour-changing, lizard-like animal might perhaps have observed it walking. It moves a step forward, then pauses on its feet. While pausing it moves its body slightly backwards and forwards, then it moves another step further, then pauses, moves its body backwards and forwards, etc. etc.

How does this compare with script-writing?

#### The Chameleon

1. Moves a step forward
2. Pauses, then moves body slightly backwards.....
3. .... and forwards
4. Then it moves a step further

#### Script-writing

1. Introduction of a fresh idea
2. Repetition
3. A slight hint of what is to follow
4. More fresh information

We could explain this further by way of illustration:

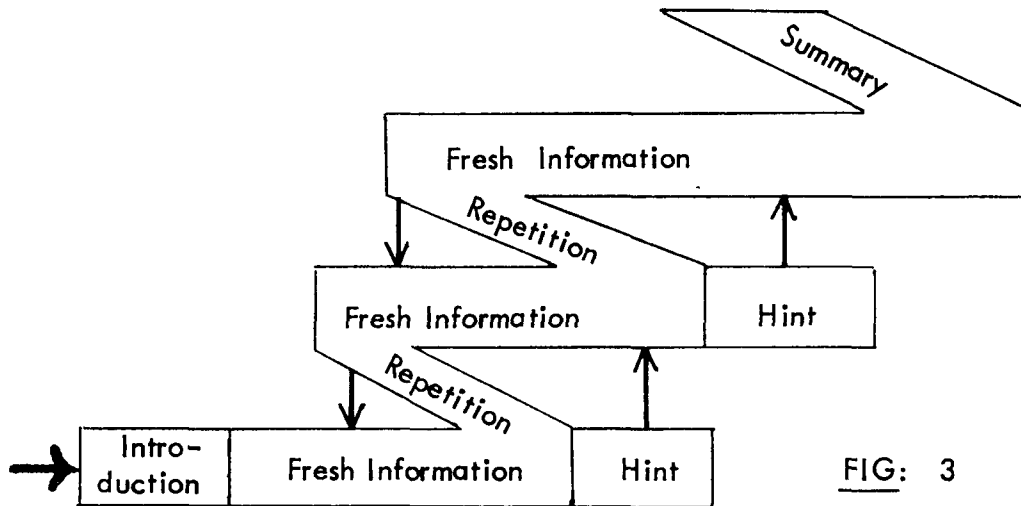


FIG: 3

Does that still sound complicated? If so, let us further explain by another example. Suppose you are writing a script on the organisation and management of a Co-operative society. It is a broad subject which you intend to present in a series of programmes. In the current programmes you decide to discuss the roles of the members, the directors and the employees. You decide to describe the functions of each group of people within the Co-operative set-up and the inter-relationship between the three groups. You want to apply the technique of Repetition and Progressive Development. You could then break down your topic into three main parts:

The Society (introduction), the MEMBERS, the DIRECTORS, the EMPLOYEES. Note that at this point - as indeed in the following parts described here, you have not started writing the script. You are merely planning the presentation of your subject. You want to maintain some link between the three headings. You could, as a next step, do it as follows:

Society and Members

Members and Directors

Directors and Employees

Employees and Society

Summary: The society, the members, the directors and the employees.

How would this feature in our previous illustrated example? We shall use the same form of illustration here:

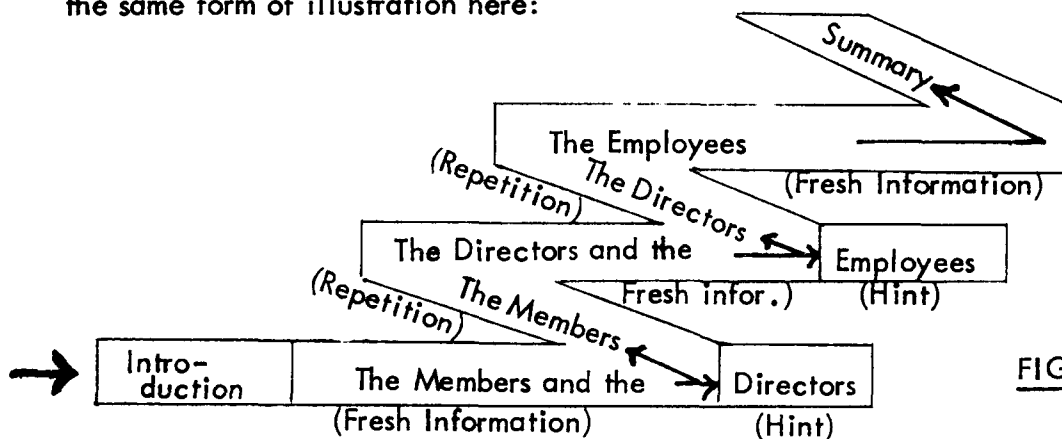


FIG. 4

## MAKING YOUR SCRIPT INTELLIGIBLE

Apart from simplicity both in content and presentation, and, needless to say, the performance of the person reading the script, there are several other factors which determine the intelligibility or otherwise of a radio script.

### Consonants

Choose those words which are rich in consonants. Consonants are regarded as carriers of speech. In a radio broadcast they come out more clearly than vowels or other soft sounding letters. The following consonants have high sound value:

B*	as in <u>b</u> oard or <u>b</u> usiness
C	as in <u>c</u> ontrol or <u>c</u> o-operation
F	as in <u>f</u> arming or <u>f</u> airs
J	as in <u>j</u> oin or <u>j</u> oject
K	as in <u>k</u> ing or book- <u>k</u> eeping
P*	as in <u>p</u> rinciples or <u>p</u> roperty
R	as in <u>r</u> egistrar or <u>r</u> eserve
S**	as in <u>s</u> ociety or <u>s</u> ociation
T	as in <u>t</u> erminate or <u>t</u> ontinue
X	as in <u>x</u> ercise or ap <u>x</u>
Z**	as in <u>Z</u> ambia or <u>z</u> ebra

\* In speech one has to exercise care when when pronouncing these consonants as they are "explosive" and can become unintelligible.

\*\* These consonants have a "hissing" sound - e.g. process, miss, buzz, etc.

When you are faced with a choice of words - i.e., where you have to choose between two words of the same meaning, use those rich in consonants.

- Example:
1. He did not know how much his work in the society was appreciated
  2. He did not realise how much his work in the society was appreciated

In a radio script the second sentence would be preferred to the first, as the word "realise" is richer in consonants than the word "know", although they both convey more or less the same meaning in the two sentences.

### Stresses

It is also useful to identify the key words in a sentence which need emphasis when the script is being read. For this purpose the key words should be underlined or written in capital letters so that the person reading the script may put the necessary emphasis on them. In emphasising the key words the reader can either put a slightly higher stress on the word or "stretch" it so that each letter - especially the consonants - comes out clearly.

Example: "Long b-e-f-o-r-e our Co-operative was formed"

"Naturally, with his head full of C-o--o-p-e-r-a-t-i-v-e tunes, he couldn't float; he sank r-i-g-h-t into the bottom of the l-a-k-e".

The best way of testing the consonant content and identifying the key-words in a sentence is by speaking the words as you write them. As we have already said, "Write as You Talk".

### Numbers

In a radio broadcast numbers are very easily forgotten by the listener. So, as far as possible, avoid including detailed statistical information. Detailed figures can be boring, and often confuse the listener. There is the danger of the listener losing track of the programme while sorting out figures in his mind. Imagine you were listening to the following and what your own reaction would be:

"Our 1976/77 financial year which ended on the 30th June 1977 was very prosperous. We had a turnover of eight million, seven hundred and two thousand, one hundred and twenty-seven dollars eighty-six cents as compared to a turnover of five million, one hundred and forty-nine thousand, two hundred and fourteen dollars and thirty-seven cents the year before. Our net surplus after deducting five thousand, one hundred and twenty-two dollars and seventy-five cents tax and two hundred and eighty-six thousand and twenty-four dollars and thirty-one cents statutory reserve and sixty-six thousand, three hundred and seventy-three dollars and fifteen cents for our education fund, was three hundred and sixty-four thousand seven hundred and twenty-two dollars and seventy-three cents. 20% of this amount will be allocated....."

If it is absolutely necessary that you give figures, try to make them as few as possible. You could also round them up, e.g. "Over eight million", "about five thousand", etc., or express them in relative terms - "twice as much", "increased by one tenth", and so on. Except for small numbers or dates, always write out numbers in words in radio scripts.

### Definitions

In educational broadcasts one often comes across words, terms or expressions which need some definition or explanation. While it is quite appropriate that such words or terms be explained, care should be exercised so that the explanations themselves do not need explaining. Simplicity in defining a word or expression is absolutely necessary. Avoid long winded definitions which will leave the listener confused, such as the following:

"According to Paulo Freire, the concept of conscientization is based on the hypothesis that man is fundamentally an incomplete being whose search for self realisation, family life, social recognition, truth, beauty and other values must not be frustrated. The more man knows and views critically the concrete and objective conditions with which he is faced, here and now, that is of the reality of the world surrounding him, the better equipped he will be to conduct his search while he is transforming reality."

Try to explain your terms in a simple, direct manner, working from the known to the unknown. Give examples if need be. Avoid "circular" definitions such as:-

"A committee-member is a person who performs the functions of a committee-member"

Or "Proverbial" definitions such as:-

Knowledge is power"

Or "quixotic" or "illusory" definitions such as:-

"Overpopulation is your baby"

"Music is an expensive noise"

This does not tell the listener anything about a committee-member, knowledge, overpopulation or music, does it?

### Humour

Humour can enliven a programme and make it interesting - especially in a dramatised programme. However, the script-writer should be cautious here because it can be misunderstood. In fact it could sound foolish, become meaningless or even insulting with unpleasant results. What is more, the person reading the script should himself be humorous and entertaining if the humour in the script is to be effective at all. As it happens, not everybody can be humorous. A passive, un lively announcer will certainly spoil a good joke - just as a bad story-teller will spoil a good story. Humour is valid if it helps the listener to understand the point you are trying to get across to him. If you feel that your humour may not be fully understood, leave it out of the script altogether.

Needless to say, obscenities, even if meant as a joke should always be avoided.

### "Punctuating" Your Script

Learning by radio demands the listener's attention and concentration. This tends to decline as the talk progresses, even when the programme makes interesting and compelling listening. A broadcast running continuously for ten or fifteen minutes is likely to tire the listener. It is therefore advisable to "punctuate" or break the continuity of the programme by allowing some intervals between the talk. These intervals are normally filled in by music. The advantage here is two-fold:-



- a) it allows the listener to pause and "ruminate" on what he has just been listening to; and
- b) refreshes and entertains him

Musical intervals can be inserted after every 4 - 5 minutes of talk and should last between 20 - 40 seconds. A reasonable average is 30 seconds. (You should not waste too much of valuable air time with music).

### Choice of Music

It is not always easy to decide what music should be used in a radio programme. Different people have different tastes in music, and what you may consider to be your favourite music may not appeal to others.

It may also happen that your audience is composed of people from different groups, with different educational standards, each with their own particular preference in music. The best thing to do is to select music which is popularly accepted throughout the country. You can also vary the music by having in one interval a popular piece of music from one part of the country and in another interval a different piece of music from another part. Each country has a wealth of folk music from which suitable pieces can be chosen. Avoid religious or political songs if your audience comprises people of differing religious beliefs, or political affiliations.

### Signature Tune

A signature tune is a piece of music that comes at the beginning of a programme. It is different from the musical intervals discussed above in that in the latter the music can be varied - i.e., the music is not always the same. The music in the signature tune is always the same. It never changes. It is regarded as a "trade-mark" of the programme. It serves the purpose of identifying the programme so that each time a listener hears that particular tune he relates it to the programme. The same music used for a signature tune can also be used to sign off the programme at the end.

### Breaking the Monotony

For straight talk programmes (as distinct from discussion, interview and drama, where a number of people are involved), it is advisable to have more than one person reading the script. The voice of one speaker tends to bore the listeners, especially in a lengthy broadcast. You should therefore allocate the various parts of the script to different readers or narrators, of both sexes.

Example: Narrator One reads one or two paragraphs (or up to the musical interval) then Narrator Two continues reading another paragraph or two, etc. etc.

The number of narrators required will depend on the type of programme and its length. The longer the programme, the more variation one would need. Normally, in a straight talk programme, two narrators and an announcer will be quite adequate for a programme lasting between fifteen and thirty minutes.

### Sound Effects

These are sounds or noises familiar and characteristic to a given situation. They are used in a radio programme to arouse the imagination of the listener and to give realism to the situation being described. Thus the sound of a crowd murmuring in low voices, followed by a clap of hands...then silence, may suggest a meeting about to start and can be usefully applied in a radio programme where the topic is concerned with a co-operative general meeting. The sound of coins and shuffling crispy paper may suggest money being counted and can be related to a subject in which money is being discussed. The sound of a person yawning may suggest that someone is tired or bored.

Sound effects can also be used effectively to feature events of the past by imitating voices or sounds characteristic to a scene or event which took place many years back. Take the following example:

- Narrator           Aje Ushirika died on the 13th February 1907. A few months earlier he had addressed the celebrated National Co-operative Convention held in Melusa in November 1906. It was to be his last public speech:
- Effect:             ". . . . . Enough has been said about how much we have been exploited, humiliated and suffered the scorn and pomp of the village merchants and loan-sharks. Enough sugar-coated slogans have been shouted in different parts of the country about unity and how wonderful co-operation is. But words alone will not get us anywhere. As we say in Melusa, words don't build houses. The time for preaching is over. It behoves us now to practice what we preach, for co-operation has to be expressed in action. Ahead of us lies the great task of strengthening the co-operative movement which we have started in our country. Co-operation must be practised not only between individuals, but between one society and another. We have to bend our backs. . . . ."
- (Tape)
- Narrator:         Thousands of people came from all parts of the country in February 1907 to pay their last respects to Aje Ushirika, a born leader, a devoted co-operator and humanist. A great man who came to be referred to as the grand-daddy of co-operation in our country.

Clearly the voice used here (effect) is not that of Mr. Aje Ushirika (a fictitious character in an imaginary story) because he has been dead all these decades. Of course his voice could not have been recorded because in those days the recording of sound for the purpose of radio broadcasting was unknown. But for the purpose of this (imaginary) programme, the scene has been recreated by having a male voice imitating a co-operative leader who died in the early nineteen hundreds.

Used skilfully, sound effects can go a long way to compensate for the absence of the visual element afforded by face-to-face teaching. They are particularly useful in dramatised radio programmes as they make the situation more realistic. However, they do not figure prominently in other forms of radio programmes - particularly the interview and the discussion.

Sound effects are normally recorded on tape outside the studio - or "outside-of-studio recording" as it is technically known, and fed into the programme by the studio technician during recording. They can also be deliberately created on the spot

during recording (spot effects). Some radio broadcasting stations have sound effect libraries - one of the most famous being that maintained by the British Broadcasting Corporation (BBC), London.

We might caution here that sound effects should be used only when absolutely necessary and for the novice, they should be restricted to dramatised programmes. When used, they should be selected with care, and use should only be made of those effects that you know are quite familiar and can easily be associated to the situation being described. Different people may have a different interpretation of a given sound. Thus the sound from a water-fall can be mistaken for wind passing through dry leaves or the sound of corn being poured on a canvas mat. Usually the only sounds which can be readily recognised are those of wind, thunder and the human voice.

### Actualities

Like sound effects, actualities are sounds or voices recorded live outside the studio and fed into the programme, to illustrate the event of which they were actually part. The difference between sound effects and actualities is that in most cases sound effects are artificial, whereas actualities are real. For example, you may record voices from a crowd of football spectators and use these in a dramatised radio programme to purport a group of villagers attending a co-operative meeting. With actualities, the recording would have to be exactly that of the actual situation being described. This happens very often in talk and documentary (feature) programmes where the narrator brings in voices or sounds recorded from the event he is describing.

Example:

NARRATOR: After the official opening of the seminar, a keynote address was delivered by Dr. S.K. Saxena, Director of the International Co-operative Alliance who outlined the involvement of his organisation in the programme of the developing countries. He pointed out that the ICA had been instrumental in promoting co-operative education and training in the developing countries. Dr. Saxena went on to say:

ACTUALITY: "During the 1960s ICA Regional Offices were established in two developing areas of the world. One of them - the Regional Office and Education Centre for South-East Asia, located in New Delhi, India, was established in 1960, followed eight years later by the Regional Office for East and Central Africa in Moshi, Tanzania . . . . ."

NARRATOR: The main task of the two Regional Offices, Dr. Saxena said, was the provision of co-operative education and training, the identification, formulation and provision of assistance to Co-operative projects, and intensifying relations with the ICA member organisations in those areas . . . . .

Note the difference between the actuality as used in this extract and the effect used in the example on page 23. In the first example the effect used was an imitation of the voice of a person who does no longer exist. In the second example, it is a recording of the real voice of the actual person. This means that someone recorded Dr. Saxena's keynote speech as he was addressing this seminar, and that recording is now being used here as an actuality to illustrate a report of the event of which it was actually part.

## WRITING THE SCRIPT

### Lead-in

Like an essay or an article in a newspaper, the radio script has an introductory part which informs the listener what the programme is all about (This should not be confused with the signature tune which we discussed earlier). The introductory or opening remarks - commonly known in radio language as "lead-in" - are introduced by the announcer before the programme commences. The lead-in may also summarise briefly the contents of the previous programme and link this with the current one, thus reminding the listener of what he has already heard, and what is coming. The lead-in serves as a "sign post" of the programme.

Example: Announcer: " Good afternoon Co-operators, we bring you our weekly programme "C o o p e r a t i o n".  
Last week we discussed the responsibilities of members in a Co-operative society. We learnt that a member has to own a share in his Co-operative, participate in the activities of his society, and attend all members' meetings. We also learnt that a member should be loyal to his Co-operative. Now you may ask, what does a member expect from his society? What rights does he have? Well, our Co-operative teacher today is going to answer these questions. He will tell us the kind of rights a member may expect to have in his Co-operative".

The lead-in should be direct and relevant to the topic. It should be as brief as possible. Do not waste your listener's time with long, unnecessary introductory remarks.

### A Bad Example

Announcer: "Before we talk about the rights of members, let me say how glad I am to have here in the studio our distinguished friend Mr. John Bull who is an outstanding expert on Co-operatives and who has so kindly agreed to come here and discuss with you the rights of members + a subject he knows very well as he has himself been a member of a Co-operative for very many years. "

No listener would be much interested in what Mr. Bull is or what he has been. The listener is interested to know what his rights as a member are, and not Mr. Bull's biography!

### Ending the Script

In concluding your script you can devote the last paragraph to sum up the subject. This is especially necessary in the case of a discussion programme where the chairman has to summarise the main points raised in the programme. The summing up should be brief and should touch on the main points only. In the concluding remarks you can also inform the listener of what will be covered in the next programme.

Another way of ending the script is by posing an open question or questions aimed at provoking thought amongst the listeners.

Example: "..... and so started the practice of borrowing money each year for purchasing members' produce which is the particular feature of our marketing Co-operatives. But the question remains: how long will the Co-operatives continue to run business with borrowed money? And how long will the Co-operatives continue to pay high interest rates to the banks for the money borrowed? Can the Co-operatives build their own reserves? Will the members be willing to pay a little extra for this purpose? "

The questions can also be calculated to evoke emotion from the listener:-

"..... as for those who look at Co-operatives as enemies, have they ever thought of days gone by, when exploited by the money-lender, cheated by the village merchant, and subjected to perpetual indebtedness, the villager was condemned to a hopelessly pitiful life of poverty and misery? Aren't those who propagate lies about Co-operatives the very arch-enemies of progress? "

These questions however, should not be confused with those which the listener may be expected to provide written answers to, if the programme forms part of a series for organised radio listening groups\* These are open questions left for the listener to ponder on.

### Lay-out of the Script

The script should be presented in a way that it is easy to read. It should be typed with double-spaces between the lines so that the reader does not run the risk of reading a line twice or missing a line. If possible, a typewriter with large letter-face should be used.

\* See "Organised Radio Listening Groups" in Part I.

Each sentence should end in the page in which it starts. The typist should be instructed not to carry a sentence over to the next page. This would present awkward pauses when reading the script, thus disturbing the message conveyed by that sentence. In fact, experienced script writers insist on having each paragraph ending on the same page it starts. If it is felt that the space available on the page is not enough for the paragraph, the whole paragraph is transferred to start on a new page. This may mean using more paper, but the results are worth it.

The script should preferably be typed on a non-crispy paper such as the rough-surfaced paper used for duplicating. This reduces the shuffling noise which is easily picked up by the microphone when the programme is being recorded. A microphone is a very sensitive instrument that will faithfully pick up any incidental noises other than the reader's voice, thus spoiling the programme. For the same reason, the different pages of the scripts should not be stapled together. Number the pages and use a paper clip to keep them together. Once in the studio, remove the paper clip, and carefully pick up each single page as you read so that the papers do not make any undesirable noise.

### Presenting the subject in a story form

Certain types of programmes (e.g. straight talk, interviews and drama) can be presented in a story form. Cleverly done, a story will certainly arouse the interest of the listener more than a sequence of hard facts. People generally like stories – not just fictitious stories but also factual ones. Of course, a realistic situation can be presented in a fictitious story and convey the message quite effectively.

When presenting your script in story form, apart from the general hints already given on script-writing, there are no rigid rules of presentation as long as the programme is lively, compelling to the listener and educative. If, for example, the subject is about the history of your Co-operative movement, you do not have to begin with the day the first Co-operative was formed. In fact you can start with the present state of the Co-operative movement and later in the story discuss its origins. If the subject is about a prominent Co-operative leader, now deceased, you do not necessarily have to start your story with his birth. You could, in fact, start with his death or, if you wish, a certain time in the peak of his career, then move on to talk about his youth, etc. The art of story-telling is fairly flexible.

The following is an imaginary script where the subject is presented in story form. We shall look at it against the background of what we have covered so far in scriptwriting.

" That January we invited the villagers to a meeting at our local school house to discuss the formation of a village Co-operative. January was a good month for a meeting; it was the time of the year when the villagers were waiting for the rains before they could plant cassava on their farms which had been ploughed during the previous months. We	1
knew therefore that they would be available for a meeting.	5

The three of us – John, Hassan and myself had met a few months earlier and had talked a great deal about Co-operatives. We felt that we wanted a Co-operative in the village. We did not know much about how	10
--	----

Co-operatives were formed, much less how they were run. Yet we were convinced that a Co-operative in the village was what was needed to help the villagers with the problems they were facing in marketing their cassava, and the high interest rates the village money-lender was charging each time a farmer borrowed money for seed and fertilizers. 15

John had spent some time with his uncle in Lasia where the villagers had formed a Co-operative. He had seen how the villagers used the Co-operative to market their wheat crop. He told us that the Co-operative gave loans to its members at an interest rate much lower than that charged by the village money-lender. 20

Hassan, our other friend, had lived for some time in Melusa where the townspeople had formed a Consumer Co-operative. He had learnt that members bought their goods from this Co-operative at fair prices and that they got a share of the profit made by the Co-operative. 25

I, too, had lived for a short time in Melusa with my brother who was a Co-operative Officer in the district. On a few occasions I had accompanied him to different parts of the district where he was helping people to form and run Co-operatives. Co-operative Officers are government employees whose work is to help people form and run Co-operatives. My brother told me that the Government did not charge the people any money for the work done by Co-operative Officers. The government wanted people to form Co-operatives because they helped the country to develop faster. He once told me that a Co-operative was like a young cassava plant which, in order to grow well, must be planted on fertile soil and given constant care. A Co-operative, he said, can only grow where people are interested and prepared to form one, and are ready to give it constant support. I learnt quite a bit about Co-operatives from my brother, but not enough to form or run one. 30  
35  
40  
45

When the three of us met we decided to persuade our people to form a Co-operative in the village. We wanted them to come together in a meeting where we would relate to them what we had seen and heard in Lasia and Melusa. We also decided to invite the District Co-operative Officer to inform the villagers more about Co-operatives and assist us in forming one. 50

I remember that January Sunday as the villagers walked into the school classroom - rather hesitantly; looking suspicious. Many of them had never been to school. There were about fifty of them - most of them the village elders: not the large number we had expected, but just 55

about enough for a start. We knew that once we got a few people interested - especially the elders - it would not be difficult to convince more villagers to join us. This belief was to prove right many months later.

### Comments

- 1 - 7 Three hints are given here:
- A villagers' meeting was being called to discuss formation of a Co-operative
  - The meeting was called in the month of January (and the reasons for that are given)
  - The villagers were cassava growers
- This leaves the listener curious: Who is "we"? Why a Co-operative?
- 8 - 17 Some more information. The listener now knows who is "we". He also knows a bit more about the villagers and why a Co-operative was being formed. Note also another point we mentioned when discussing about presenting a topic in story form. Here the story does not start with the time the "three" met and talked about Co-operatives; it starts with the inviting of the villagers to a meeting (though this took place much later). Note also the slight repetition - cassava (line 15).
- 18 - 46 Note how the writer is explaining the experience of his friends and at the same time discussing the benefits of a Co-operative without deviating from his story, a useful technique when presenting a realistic situation in a fictitious form. Note also how he is describing the functions of a Co-operative Officer without losing track of his story (lines 33 - 35) and how he relates a generally known phenomenon (the growth of a cassava plant) to Co-operatives - which is a new thing (lines 39 - 44). An example of developing a subject from the known to the unknown.
- 47 - 48 A slight repetition of lines 8 - 10
- 48 - 51 A slight repetition of lines 1 - 3. Also more information about the meeting.
- 51 - 53 Fresh information; a slight hint of what is to follow.
- 54 - 59 Reminiscing; helps to create a mental impression of the situation as it obtained then. The listener can picture in his mind, how it looked like when these village elders walked into the meeting. It also suggests another thing: most of these people were illiterate - thus their feeling rather awkward walking into a school classroom (perhaps they thought that a school was a place meant for children only).
- 59 - 62 A slight hint of what is to follow - (the listener notes: Ahah! So after the meeting the elders convinced other people to join!) But this has not been said in so many words on the script.



## TIMING AND REHEARSAL

### Timing the Script

Once your script is written, edited and ready for presentation, it is important to make a thorough rehearsal before recording. The first thing you should do when you start rehearsing is to check the timing of your script. If your programme is expected to last for, say 10 minutes, you should make sure that when the script is read, it should not exceed this time. What you should preferably do is to get a stop-watch, set it and start reading slowly in the same way you would want the programme to appear on the radio. If your programme has some music intervals, give a time allowance for these, say  $2\frac{1}{2}$  to 3 minutes. At the end of the script, check your stop-watch to see if your script is within the ten-minute limit. If it is not, then you should re-edit the script, cutting off a few sentences here and there, which you consider not to be absolutely necessary for your programme. Your script should, by no means, exceed the ten-minute limit; it is, in fact, safer if it is shorter by  $\frac{1}{2}$  -  $1\frac{1}{2}$  minutes, but it should not be shorter than that.

### Rehearsing

It is necessary to make a thorough rehearsal of the script before recording. As already mentioned, most word programmes you hear on the radio are read from scripts. Even the professional announcers have to rehearse their scripts thoroughly before they record at the microphone. So you will not be doing this simply because you are a lay practitioner or inexperienced. Another important point is that when listening to the broadcast the listener should feel that he is being addressed personally. The person reading the script should therefore put this personal touch into his performance. He should read as if he were talking to, or discussing with, a friend. He should not be too stiff or too formal; he should be calm, composed, cheerful and feel at ease; be lively, read slowly (not too slowly) and fluently, pronouncing every word clearly, but without giving the listener the impression that he is actually reading from a script.

The script may involve the participation of several persons. In selecting these you should ensure that they all have clear voices and can speak fluently and audibly without stammering or "swallowing" letters or words. Remember that a bad voice on the radio can irritate the listener.

If possible select your characters from a Co-operative institution as these will be familiar with the Co-operative terms and expressions used in the script. Your characters may comprise both males and females.

You should not expect them to be as fluent and competent as the professional radio announcers. Nevertheless, lay men with a clear speaking voice, given a thorough rehearsal, can produce a highly satisfactory programme - especially if they are familiar with the subject being dealt with. Of course, you may engage professional broadcasters to read the script for you, but here you should bear in mind that the professionals are not necessarily familiar with your Co-operative subject and the terms used. However, if you feel that it is unavoidable to engage professional broadcasters, brief them beforehand about the subject, and those parts of the script which require special treatment. Listen carefully as they read the script through and make corrections or suggestions as necessary.

## RECORDING

Recording of sound for the purpose of radio broadcasting is an intricate affair, calling for sophisticated equipment and technical knowledge relating to the physics of sound. Many books have been written on this wide subject, and many more are being written as the technology of sound broadcasting advances.

The best results are achieved when the recording is done in a professional studio, specially constructed and equipped for this purpose, such as those found in broadcasting stations. In some countries there are also private or commercial studios which can be hired to the public. The studios are managed and operated by competent technicians. Recording outside the studio is also very common, but this needs high quality equipment and proper management of the recording.

As far as possible, you should have your programmes recorded in a studio either in the broadcasting station or any other studio that is well equipped and managed by a skilled technician. Discuss the script with the studio manager well in advance of the actual recording. If there is any music or sound effects involved in the programme, discuss these with him. Some studios have music libraries, but if the type of music you need for your programme is not available in the library, arrange to get it on tape or on record and take this to the studio. The studio manager should also have his own copy of the script and be informed about the duration of the programme.

Sometimes it may be absolutely necessary for you to do your own recording outside the studio. This may happen when you want to interview someone who, for some reason or other, cannot be taken to the studio, or when recording certain sound effects or actualities for your programme. If it happens that you need to do your own recording, the first thing you will have to consider is a good recording machine - a tape recorder. You should use a good quality tape recorder and a good quality tape that is not likely to distort the sound. You should preferably use a reel-to-reel tape recorder rather than a cassette one. A cheap, simple machine will often yield poor results. There are good quality tape recorders on the market these days, one of the most highly recommended being the UHER 4000 REPORT models. These German-made tape recorders are very widely used by professional broadcasters for out-of-studio recordings. They are easy to operate and are modestly priced. They operate on alternate current (mains), dry cells (batteries) or a special battery that can be recharged on mains and which can be purchased as an optional accessory.

When recording, make sure that no sound gets into the microphone other than that to be recorded. Echo reflected from hard surfaces will easily be picked up by the microphone and will certainly appear in the programme. Avoid rooms with hard walls, floors and ceilings. A carpet on the floor, a towel on the table and sound absorbing materials such as a blanket on the wall and curtains on the windows will help a great deal to improvise for a recording studio, though the results will not quite match those of a recording made in a professional studio.

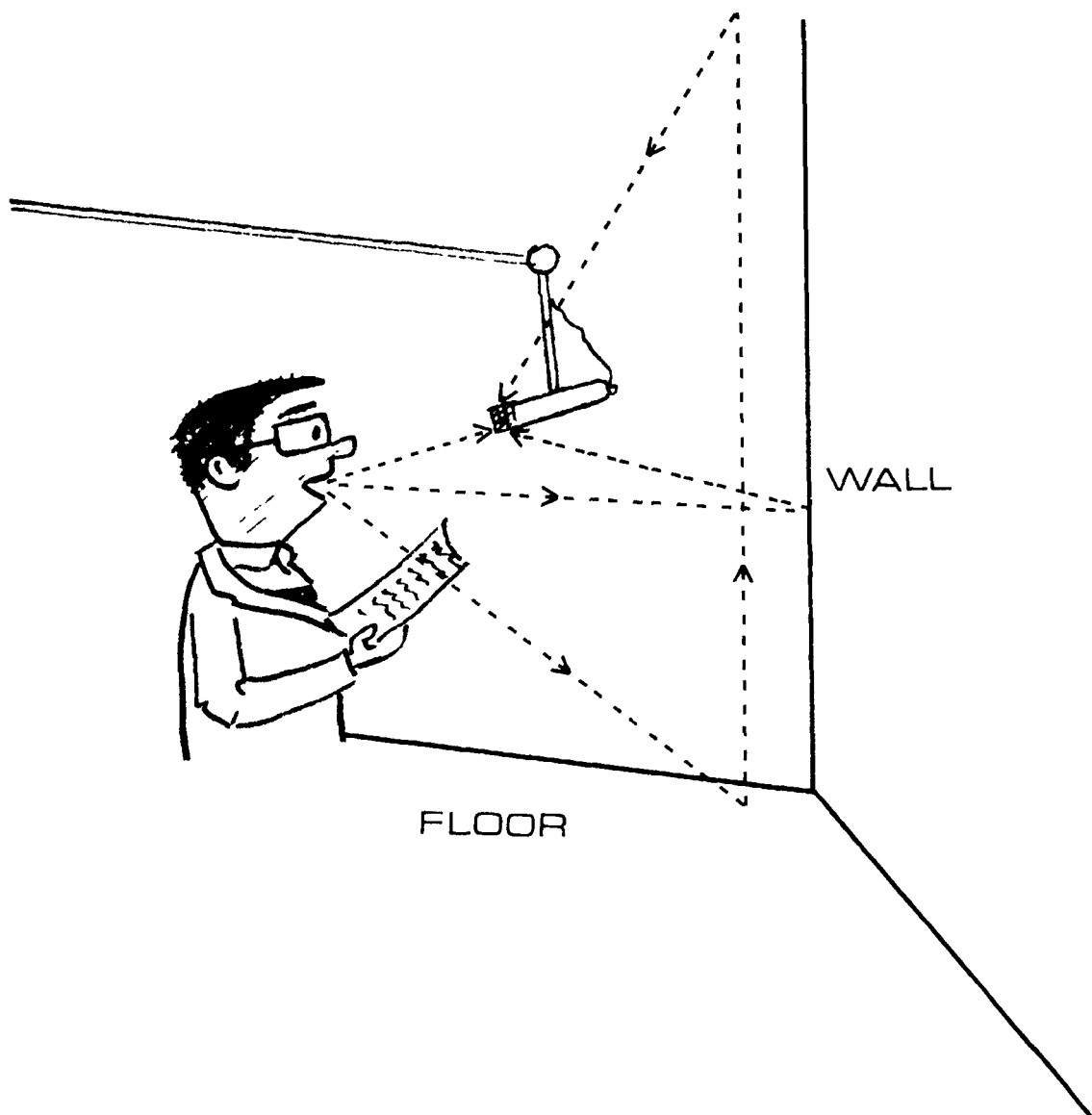


FIG. 5: Reflected sound (echo) from hard surfaces - e.g. walls - is easily picked up by the microphone and can distort the recording.

PART III

SPECIMEN SCRIPTS

- The Talk
- The Interview
- The Feature
- The Magazine
- The Dialogue
- The Quiz Show

The following Specimen Radio Scripts are based on fictitious situations and imaginary characters. The music titles and the artists purported to have performed the music are also imaginary. Any resemblance to real situations or individuals is purely coincidental.

## THE STRAIGHT TALK

The Straight Talk is the simplest and perhaps most commonly used form of radio programme. It involves one or more persons reading straight from a script. It can also be presented without a script though this should not be encouraged because there is always the danger of people wandering off the subject or the talk becoming monotonous.

In most broadcasts it is in this form that news items, commentaries and speeches by public figures are presented. Almost any subject can be presented in this form.

The Straight Talk form of presenting educational radio programmes is particularly useful where the programmes are being used to supplement a correspondence course. Here, the correspondence course organisers/teachers can talk straight to the student, helping and guiding him in his studies. In such cases, however, it must be emphasized that the radio programme does not simply involve reading paragraph after paragraph of what is already printed in the correspondence course lessons. This the student can do for himself. The talk is specially prepared and presented in such a way that it helps fill the gap left by the absence of a teacher.

It must be remembered that, as in the case of radio, studying by correspondence implies that the student is physically isolated from his teacher, and, except for the so-called "Three-Way-Teaching" (where postal tuition is complemented by short seminars and courses, television and/or radio programmes), the only contact between teacher and student is through the medium of the postal services.

The radio talk therefore assumes the role of a teacher, guiding and counselling the student, also highlighting and elaborating the various aspects of the lesson where the student often finds difficulties when studying on his own. For this reason the talk has to be "personalised".

The disadvantage of this form of radio programme however, is that it tends to be a bit passive and lacks variation. Where a long talk by one person is involved, this tends to exhaust the listener, even if the subject is interesting.

If the programme lasts for more than five minutes (unless it is an unscripted speech), it is advisable to have more than one person reading the script. Musical intervals can also be inserted.

The following is a specimen script for a Talk Programme.

SPECIMEN SCRIPT FOR A TALK PROGRAMME

Series	"Co-operation To-day" (12 Programmes)
Title	"Co-operation and How it Works"
Programme No.	ONE
Produced by	Sam Mshiu
Presented by	Gupta Kirei and Nelson Kinyaha
Date of Rehearsal	Wednesday, 15/6/1977 1100 - 1230 hrs
Date of Recording	Thursday, 23/6/1977 0930 - 1000 hrs
Date of Broadcast	Wednesday, 20/7/1977 1930 - 1945 hrs
Duration of Broadcast	14 minutes 29 seconds

Signature Tune. Fade in . . . . . (60 seconds) ... ..fade down

Announcer. Good evening listeners. Tonight we bring you the first programme in our new series "Co-operation To-day" - a programme which will be presented to you every Wednesday evening at 7 30 In tonight's programme we shall hear

5

Kirei Gupta Kirei

Announcer. and .. .

Kinyaha. Nelson Kinyaha

Announcer. ... .. talking about Co-operation and how it works

Signature Tune Fade up ... .. (30 seconds) ... .. fade down and out

10

Narrator I. (Kirei) As a youth in Melusa where I was brought up I listened to the elders of my clan telling stories of the old days. Among the tales they related to me was that of an old man with four quarrelsome sons who defied the local tradition of living together in harmony and helping each other.

15

Our ancestors lived in a society where working together and self-help was the order of the day, and families maintained strong ties of kinship in a fashion that is fast disappearing these days. But the four young men never observed these traditions despite reproaches by their father. Their life was full of feuds which sometimes burst into violent fights. 20

There came a time when the old man fell sick and knew that he was going to die. He called his four sons to his deathbed, gave each of them a stick and asked them to break it. They all did. He then produced a bunch of sticks tied together - there were about twenty of them in that bunch. He asked each of them to break the bunch of sticks - starting with the eldest son. He tried very hard to break the sticks but could not. After several attempts he gave up. The old man then asked him to hand it over to his next brother who also tried to break the sticks but failed. He passed the bunch to his next brother and then to the youngest. All failed to break it. The old man then asked the four sons to sit down at his bedside, and he told them. 25  
30  
35

"My dear sons, I am now dying and I want you to remember this. In recent years you have been a quarrelsome lot. You have always been divided and unwilling to help each other. But you cannot face the hardships of life if you are not able to live in harmony as brothers and help each other. If you remain divided, your enemies will break you as easily as you broke those single sticks I gave you. But if you remain united, loving each other and willing to help one another, you will be just like the bunch of sticks I gave you which none of you could break." 40  
45

The old man then died. The four sons remembered and honoured their father's last words. They became united, loving and helping each other and lived happy, prosperous lives. 50

Today, as I recall this story, it reminds me of its application to Co-operatives in our country which will be the main theme in this series of programmes.

Music                      Fade in                      .                      ..(15 seconds)                      .                      .. fade down and out 55

Narrator II                      Just like the four sons we have just heard about in the story, people can also work together, helping each other and helping themselves. People can work together as a team, improve their living conditions and lead happy, prosperous lives. Like the bunch of sticks, when people unite, they become strong and able to defend themselves from their common enemies. 60

	For thousands of years, people all over the world have discovered that when they work together and help each other, they can solve problems which could not have been solved by individuals working on their own. Our forefathers, for example, used to fight wars together in defence of their land. They knew very well that no individuals could defend their country on their own. They used to hunt together as it was difficult and often dangerous for an individual to go hunting on his own. They used to dig furrows for irrigation together, for they knew these would benefit all members of the community.	65 70
	Today, although we no longer fight in civil wars as our forefathers used to, and although we no longer depend on hunting for our food like our forefathers did, people still work together in many ways and for different reasons. In most cases they work together to improve their living conditions. They also work together to satisfy common needs. And sometimes too, they work together to fight for better conditions or against bad practices within their community.	75 80
	There are many examples all over the world today of people working together to improve their living conditions. They are called Co-operatives. What they are and how they are formed is what we are going to find out	85
Music:	Fade in .. . .(30 seconds) . . . .fade down and out	
Narrator I (Kirei)	The word Co - o p e r a t i v e is derived from C o - o p e r a t i o n which simply means working together. So when two or more people are doing something together we say they are co-operating. But when we talk of a <u>Co-operative</u> or a <u>Co-operative Society</u> , there is more to it than just working together. For example, when a group of juvenile delinquents jointly agree to set the local school house on fire; or when a group of drunkards join together to form a wife-beating club; or when two farmers work together to grow and sell marijuana because it is more profitable than their cassava crop, they are all co-operating. But the public will suffer if the school house is burnt down by co-operating delinquents, the plight of wives resulting from the detestable actions of their united husbands is obvious and, in the last case, no one will benefit from the harmful drug marijuana, other than the two mischievous farmers - that is, if they are not caught	90 95 100 105
	All these actions are destructive although they involve people working together. That is not the kind of working together we mean when we talk of Co-operatives.	



	What then is a Co-operative?	110
Narrator II (Kinyaha)	A Co-operative is an association of <u>People</u> People with a common interest and common problems who want to solve their problems and improve their living conditions by working together. Co-operatives operate through honest business and mutual self-help Normally, the people who come together to form a Co-operative business have limited economic means which do not allow them to work on their own They feel that the best way to solve their common problems and satisfy their different needs is to be united, for <u>unity is strength</u>	115 120
	Unlike the three cases of people working together with a destructive motive, Co-operatives have a constructive objective - that of improving the lives of their members and the community as a whole.	
Music	Fade in ..(30 seconds) .... .fade down and out	125
Narrator I. (Kirei)	There are different types of Co-operatives where people come together to form a joint business In our country for example, there are farmers' Co-operatives which supply such farm requisites as seed, fertilizers insecticides, and tools to their members These Co-operatives also arrange the marketing of their members produce. There are consumer Co-operatives which sell foodstuffs and other goods to their members, savings and credit co-operatives where members save their money and borrow when in need, and many other types.	130 135
	But despite the different types of activities undertaken by Co-operatives, their organisation and methods of operation are similar in many ways	
	The people who join together to form a Co-operative are known as members People wishing to become members of a Co-operative do so on their own choice Nobody is forced to become a member of a Co-operative. Everyone joins voluntarily. Similarly, anyone can stop being a member if he chooses to do so Any person is allowed to become a member of a Co-operative The door is always open to everybody the rich and the poor, the young and the old, men and women, believers and non-believers.	140 145
	Everyone who wants to become a member must accept some responsibilities of membership. These responsibilities are very simple. They are explained in the rules which are laid down by the members themselves. These rules are commonly known as bye-laws	150

- Narrator II:** To start any business one has to have some money.  
**(Kinyaha)** Co-operatives too, need money to start their business 150  
 They have to pay rent for their offices or stores, pay salaries for the people they employ, pay for transport of goods and other expenses. The money that is used to start the Co-operative business is raised by the members: Before a person becomes a member, he pays 160  
 some money to the co-operative which is used to run the business. This money paid by the members to the society is known as share. When a member pays such money to the Co-operative we say that he has bought a share. Every person must buy a share before 165  
 he can be accepted as a member of the co-operative. This is one of the responsibilities of membership. The amount of money which everyone must pay as share is explained in the bye-laws.
- But buying shares alone will not make a Co-operative society work. The members have to work together in order to keep the Co-operative working. A Co-operative is an association of people, and not an association of money. It is important therefore that the members work together and help each other 175  
 They must co-operate.
- Narrator I:** But in what way is a member supposed to co-operate in his society? There are several ways in which this can be done. First it is the duty of every member to do business with his Co-operative. It must be remembered that a Co-operative cannot operate successfully if it does not do good business, for a Co-operative to be able to do good business it needs the support of its members. If it sells goods, it is the duty of every member to buy from his Co-operative. Likewise, if 180  
 it deals with the marketing of members' produce it is the duty of every member to sell his produce through the society. The member who buys his goods from a private shop instead of using his own Co-operative shop will weaken it. Similarly, the member who sells his produce to a private dealer when he could have sold through his marketing Co-operative will weaken it. All members have to be loyal to each other and to the Co-operative 190
- It must be stressed that the participation of members in the activities of their Co-operative is very important because, as already mentioned, a Co-operative is not a union of money or property, but a union of people working together and helping each other. This is one of the differences between a Co-operative and a private company. 200  
 In a private business people put money into a business and wait for that money to earn them profit. Profit is

	therefore the motive, people come second In a Co-operative the aim is not so much on profit, but working together and helping each other	205
Music.	Fade in . . . . .(30 seconds) . . .fade down and out	
Narrator II: (Kinyaha)	The members also have some rights. It is the right of every member to be served by his Co-operative. He should also expect his Co-operative to work towards fulfilling the common interest of all the members. He has the right to rule his society and to control it. But as one cannot expect every individual member to go to the society and give orders on how it should be run, they elect from among themselves a small group of people who supervise the society on their behalf This small group is called the Committee. It is made up of people who have been chosen by their fellow members because they are good, honest people who can lead the society properly We shall discuss more about the Committee in future programmes. Although the Committee is given the power by the members to make decisions on the day-to-day work of the society, all important decisions concerning the society are made by the members themselves in the <u>General Meeting</u> The general meeting is attended by all members It is the <u>right</u> of every member to attend it.	210 215 220 225
Narrator I. (Kirei)	In the general meetings each member has one vote since all members have equal rights, irrespective of social status, wealth or the number of shares the member has bought in the society This is called <u>democracy</u> We shall discuss more about democracy when we deal with the <u>Co-operative Principles</u> in our next programme. Again this is an area where a Co-operative differs from a private company. With a private company, the members - or share-holders as they are called - vote according to the number of shares each has bought from the company. The more shares one has in the company, the more votes one has In a Co-operative this is different. Every member has one vote, no matter what number of shares he has. This is <u>equality</u> ! This is <u>democracy</u> !	230 235 240
	The society, its business and property is owned collectively by all members and not by individual members. Thus no one member can go to the society and demand to take a chair home because the Co-operative belongs to him. The society is a joint ownership of all members. It is a body in itself, composed of people, owned and run by them as a group and not individuals within a group.	245 250

Music	. . . . . fade in 5 seconds . . . . . fade down	
Announcer I	That was Mr. Gupta Kirei and Nelson Kinyaha talking about Co-operatives. Next week we shall talk about the Co-operative Principles And until then, good-bye	
Signature Tune	.. . . . fade in 10 seconds . . . . .fade down	255
Announcer II	Co-operation Today is a programme which will be brought to you every week at seven-thirty.	
Signature Tune	. . . . . fade up 10 seconds . . . . . fade down and out	

### Comments

The framed part of the script serves as a guide for the studio manager or the technician recording the programme. For every scripted programme the same information should also be written on the container of the tape immediately after recording so that those in the broadcasting station can easily identify the tape and its contents. The programme involves four people: Two Announcers and two Narrators alternating. The following comments indicate the structure and organisation of the script. The figures on the left refer to the lines in the script.

1            Fade-in: The music in the signature tune is fed into the programme. The duration of the signature tune in this script has deliberately been made longer than in the other specimen scripts presented in this manual because this is supposed to be the first programme in the series. It is important to make the signature tune a bit longer than usual in the first programme so that the listener can associate the music with all subsequent programmes in the series.

The signature tune (which may be contained on a gramophone record or on a tape) is fed into the programme by the recording technician who operates the recording machines and directs the performance of the Announcers and Narrators during recording. He must have a copy of the script which will guide and enable him to direct the programme and feed in the signature tune and other pieces of music as necessary.

As the signature tune approaches the sixtieth second, the recording technician fades down (decreases the volume on the record or tape playing the signature tune to a barely audible level) and gives a signal to the Announcer to proceed with the lead-in (line 2)

2 - 5        This is the lead-in which introduces the programme, its coverage and the person or persons presenting it. In this particular programme the listener is given the additional information (lines 2 - 5) about the programme being the first in the series and reminded of the time such programmes will be broadcast in the future.

6 - 8        Those presenting the programme pronounce their own names so that the listener can identify them according to their voices.

10           The recording technician then fades up (increases the volume on the machine playing the record or tape containing the signature tune) This serves as a link between the Announcer's voice and the Narrator's. As the music approaches the twentieth second, he takes down the music and gives the Narrator a signal to proceed. As the voice of the Narrator comes in, (line 11) the technician fades out (switches off) the signature tune while the Narrator continues reading.

11 - 54     This story is created to serve as a preamble to the actual topic. Although nothing concerning the Co-operatives is mentioned in this part, it arouses the curiosity of the listener who begins to wonder "What has this to do with Co-operatives?" A slight hint is given about

unity and togetherness (lines 40 - 47) and the moral of the story is given in lines 48 - 51. But still, the listener has not become fully aware of the relationship between the story and Co-operatives. His curiosity and interest have, however, been aroused.

In a reminiscing way, the writer gives a slight link between the story and Co-operatives, but just slightly. He also gives a hint of what is to follow (lines 52 - 54) which we mentioned when discussing repetition and progressive development.

At this juncture, though the listener is still interested, he needs a little break - thus

- 55 Music. (This music is different from that in the Signature Tune)
- 56 - 62 The Narrator continues after the music interval. Here a stronger link between the story and Co-operatives is established. Note also a slight repetition (the four sons and the bunch of sticks). Note also that the story has a bearing on what we mentioned about developing subject from the simple to the complex - the story about the four sons and a bunch of sticks is simple. Co-operatives are a bit more complex.
- 63 - 87 Developing the subject from general to particular
- 89 - 109 Again a simple way of introducing a subject. Note also the use of examples to illustrate a point. The approach here is that of "negative" examples, as distinct from "positive" or constructive examples which are normally encouraged in educational programmes. In this particular case however, the examples though negative, serve a useful purpose: to distinguish between an association of people with a destructive motive and that of people with a constructive motive. Of course there is nothing like a wife-beating club - or at least we have never heard of such a club. This example is used here as light humour.
- 110 An open question put to the Listener although no answer is expected
- 111 - 120 A simple definition
- 120 A slight repetition of lines 45 - 47
- 121 - 124 A slight repetition of lines 95 - 100
- 125 Another piece of music to break the monotony
- 139 - 153 Simplified introduction to the principle of open and voluntary membership. Note the progressive development responsibilities - rules - bye-laws. Note also the connection between rules and bye-laws. Another instance of developing a subject from the known to the unknown. Most of the listeners would know what rules are, but very few, if any, would know what is meant by bye-laws.

- 154 - 169 Another instance of progressive development with new information being added.
- 170 - 205 Emphasis on member participation. A brief, simplified note on the difference between private Companies and Co-operatives.
- 206 Another piece of music.
- 207 - 227 Some more fresh information: the rights of members.
- 228 - 242 More fresh information. Also a hint of what is to follow (in subsequent programmes). The words underlined are the ones to be emphasized when reading the script. Note the special emphasis: This is equality! This is democracy!
- 252 - 254 As a matter of interest to the listener, the Announcer mentions once again the names of the persons who have been talking, what has been discussed and what will be discussed in the next programme.
- 251 As there is still an important message to follow (lines 252 - 254) the first part of the Signature Tune is made very brief (5 seconds) so that the listener does not switch off his radio set after the first Announcer has signed off, thinking that was the end of the programme.
- 256 - 257 As the first Announcer has already signed off (line 254) it is necessary to bring in a new voice - i.e. Announcer II. The message here is important; it reminds the listener when to listen to the next programme.



## THE RADIO INTERVIEW

The purpose of a radio interview is to extract information for the benefit of the listener. In this radio form, a person or persons with special knowledge or experience in a given subject are interviewed with the aim of eliciting from them information of particular interest to the listening audience. The person interviewed, often referred to as the interviewee, may be a prominent leader or an executive in the Co-operative movement being questioned about the movement or his work; or an expert in a certain field within the Co-operative movement, e.g. an expert on Co-operative legislation being asked to give technical information on the subject on which he is an authority; a board member on being interviewed on his functions in the Co-operative; a newly admitted member being interviewed on the reasons for his joining the Co-operative; a visiting Co-operator from another country being interviewed on Co-operatives in his home country, etc. The scope of interviews is very wide.

The role of the interviewer, the person asking the questions, is a central one. He should have a general idea of the subject, and its educational value to the listening audience. This does not suggest that he should be an expert in the subject, but should at least have a general idea of what it is all about. If for example, you were interviewing the Registrar of Co-operatives about a new Co-operative law about to be passed, you should at least have some general knowledge about what Co-operative law is all about and how it affects Co-operatives. You need not be a lawyer to know this. You can brief yourself from books, newspapers or previous Co-operative legislation. Adequate preparation is a prerequisite for any successful interview.

In the course of the interview however, the interviewer should not display his own knowledge of the subject. There is only one expert or personality in the interview: the interviewee. The interviewer's knowledge and personality is always in the background. His role is that of the "listener's voice", eliciting information on behalf of the listener. It is the interviewee who is in the limelight.

The interviewer should conduct the interview in such a way that the information extracted from the interviewee is comprehensive, informative and relevant. The quality of the information given by the interviewee will depend, to a large extent, on the questions asked by the interviewer, and the way they are put. Bad questions will precipitate bad answers; thoughtful questions will elicit valuable information. This is the golden rule in an interview. Naturally, the personality of the interviewee and his knowledge of the subject do matter a great deal in a good interview. Needless to say there would be no point in interviewing a person when you are aware that his knowledge of the subject is inadequate.

Questions should be asked one at a time; multiple questions should be avoided.

The interviewer must always be impartial when conducting an interview and should not air his own views or emotions. His questions should be direct, relevant and concise. He should waste neither the interviewee's nor the listener's time with unnecessary, irrelevant questions. He should write down all the questions he wants to ask, but should not rigidly adhere to these. He should be ready to ask supplementary questions if he feels that this would help to elaborate an answer given by the interviewee. He should also be in control of the interviewee but without being domineering.



He should try not to let the interviewee talk out of context, make a long speech or get emotional. If this happens, he should tactfully interrupt the interviewee in a polite, inoffensive way.

The interviewer should also ensure that the answers given are comprehensive and informative. They should not merely be "yes" and "no" answers when the question requires a fuller explanation. Questions likely to elicit "yes/no" answers should be avoided. If the interviewee still tends to give such answers, the interviewer should ask additional questions so as to have the point elucidated more satisfactorily. The answers should be spontaneous and original. The interviewer should be friendly, cheerful and lively during the interview and should try to make the interviewee feel comfortable and at ease.

We can now summarise the main points covering the conduct of interviews as follows:

#### DO'S

- DO prepare yourself before the interview
- DO have a general knowledge of the topic
- DO be in control of the interview
- DO write down the leading questions to be covered in the interview, but be ready to ask additional questions to "amplify" the information given by the interviewee
- DO make your interviewee comfortable
- DO listen with keen attention to the answers being given by the interviewee and be ready to interrupt when he goes off the point
- DO ask supplementary questions when the answer given is not complete
- DO be polite but firm when asking questions
- DO be cheerful and lively during the interview

#### DON'T'S

- DON'T conduct an interview unprepared
- DON'T interview a person whose knowledge of the subject is inadequate
- DON'T ask multiple questions - i.e. more than one question at a time
- DON'T ask questions which are likely to elicit "yes/no" answers
- DON'T display your own knowledge of the subject
- DON'T be impolite or domineering
- DON'T let the interviewee talk off the point
- DON'T let the interviewee make a long speech or unnecessarily lengthy statement
- DON'T give your personal views or comments even when your own opinions conflict with those of the interviewee
- DON'T make any remarks or gestures of approval, disapproval or exclamations such as: "Oh", "Oh yes!", "Ahah!", "Oh no!", "I see!", etc.

In the following pages we give examples of bad and good interviews and comment on each.

It must be stressed that, as a rule, interviews are never scripted although the interviewer may be expected to write down the questions he is going to ask. The following examples therefore should not be taken to imply that interviews should be written down and read from a script. Here we are only demonstrating the technique.

## SPECIMEN INTERVIEWS

(Situation: A new Co-operative College is about to be opened by the Prime Minister of the country. This is an interview with the Principal of the College).

### A BAD EXAMPLE

- Signature Tune: Fade up.....(15 seconds).....fade down
- Announcer: Co-operation Today!
- Signature Tune: Fade up.....(30 seconds).....fade down
- Announcer: Good evening Co-operators. Today again we bring you our weekly programme "Co-operation Today" and tonight our Information Officer Mr. Amerigo Kesi will be interviewing Mr. Pedro Shah the Principal of the new Co-operative College which will be opened on Saturday this week by the Prime Minister. 5
- Signature Tune: Fade up.....(15 seconds).....fade down and out 10
- Interviewer: Thank you very much Mr. Announcer for introducing (Mr. Kesi) us. I am surely glad to have Mr. Shah here tonight, and I hope he will answer all the questions I am going to ask him. Mr. Shah is very knowledgeable about Co-operative education - he is a real expert on that subject. Now Mr. Shah, I understand that a new Co-operative College will be opened in our capital on Saturday this week. Is it true that the Prime Minister will inaugurate it? 15
- Interviewee: Yes. (Mr. Shah)
- Interviewer: I see! Can you tell me why and how the idea of a Co-operative College originated and who decided that the college should be located in the capital instead of locating it in the Sisili district where there are many Co-operatives? 20
- Interviewee: Oh, ...well, the college was located in the capital because the city is centrally placed, and therefore students from different parts of the country can travel to the college much easier than would be the case if the college was located in Sisili village which is situated in one corner of the country. There are many kinds of Co-operatives in the capital so the college is located within a Co-operative community. 25
- Interviewer: Oh! I didn't know that! How interesting! But don't 30



- you think that students will run away from their lessons to drink beer in the city bars and night clubs? You see, this is quite a problem. Students can never concentrate on their studies amidst the luxuries and temptations of city life. What are you going to do about this, eh? Put a barbed-wire fence around the college campus? Or are you going to flog them each time they go "night-clubbing"? Ha-ha-ha (he laughs). 35
- Interviewee: I don't think that will be a serious problem really, because.....
- Interviewer: (interrupts) Oh! It is a problem. I bet it is! Don't tell me everything will be just plain sailing. Who are you kidding? I know students! I know how they behave. 45
- Interviewee: As I was saying, this will not be a serious problem because our students are mature, responsible people who have come to the college determined to improve their skills. We shall treat them as adults and not as primary school pupils. They are fully aware of why they have come to the college and whatever they do with their spare time will be none of our concern. 50
- I might also add that it is not always true that students attending colleges in the capital tend to indulge more in city life, than in their studies. The University has been here for ten years, there is the City Polytechnic, The School of Medicine and the Teachers' College. All these institutions are situated in the city, but this has not impaired the students' performance in the class. 55
- Interviewer: You are probably right. Now tell me, is it true that the students will be accommodated at the college and that they will get three meals a day? 60
- Interviewee: Yes.
- Interviewer: Will the President accompany the Prime Minister when he comes to open the college on Saturday? 65
- Interviewee: No.
- Interviewer: Will the Prime Minister bring his wife and personal secretary to the opening ceremony?
- Interviewee: I don't know. 70
- Interviewer: Who else will attend the opening ceremony apart from the Prime Minister?

- Interviewee: Well, there will be the Minister for Co-operative Promotion, Members of the Board, the Chairman of the Co-operative Federation, the Local Assistant Co-operative Officer, District Governor and...eh... well, of course the college teachers and other members of staff...and...the students. Members of the public are also..... 75
- Interviewer: (interrupts) Students! Did you say students? Are you telling me that there will be students already at the college when it is opened on Saturday? How come? 80
- Interviewee: Well...er...you see, we started the first course at the college three months ago. There are thirty students on this course which will last for one year. Two other courses will start..... 85
- Interviewer: (interrupts) But why did you start courses before the buildings were officially opened? That is unusual! Quite unusual! 90
- Interviewee: There is nothing unusual about this really. It is very common for some institutions to run their activities for several months before they are officially opened. Take the Community Hall for example. It was officially opened by the President after it had been running for a year. The important thing is not so much the opening of the building, but the functions of the institution. In our case however, we had invited the President to perform the official opening, he is the one who laid the foundation stone you see. We wanted the official opening to coincide with the starting of the first course. As it happened, the President was going to be out of the country at the time and he suggested that the Prime Minister should perform this function. The Prime Minister was very willing to perform the official opening, but as he had a very busy programme, it was not until three months later that he was available for this function. In the meantime the College's Board decided that we should go ahead with the first course because of the pressing need for staff training in the Co-operative Movement. 95  
100  
105
- Interviewer: I see, I see! That is very good. By the way, time is running out and we must end here for today. Thank you very much Mr. Shah for the very interesting information you have given us about the Co-operative College. We hope our listeners have enjoyed and benefitted from this programme. Thank you and good luck. 110
- Interviewee: Thank you Mr. Kesi.... Good-bye. 115



Announcer: That was Mr. Pedro Shah, Principal of the new  
Co-operative College being interviewed by Amerigo  
Kesi.

Signature Tune: Fade up.....(10 seconds).....fade down

120

Announcer: Co-operation Today is a programme brought to you  
every Wednesday evening at seven-thirty.

Signature Tune: Fade in.....(5 seconds).....fade down and out.

Comments on the interview

- Lead-in: 4 - 9 The announcer is setting "the ball rolling". He is introducing the topic and the people involved in it.
- 11 - 15 Unnecessary. Interviewer is wasting both the interviewee's and listener's time. The introductions have already been made by the announcer and there is no point of repeating this. The listener is not really interested in what is being said here.
- 15 - 18 Question badly put. In fact the interviewee is actually making a statement about what he "understands".
- This is a bad question: a) the interviewer is doubtful about his facts and b) the question is framed in such a way that it encourages a "yes/no" answer.
- 20 The interviewer is giving his personal views - i.e. "I see!". What does he see? Does the listener also see it? The interviewer should be completely impartial and refrain from giving any personal remarks for or against any statement made by the interviewee. His role is strictly that of eliciting information from the interviewee on behalf of the listener, and such information should come from the interviewee and not the interviewer.
- 20 - 23 A multiple question: Why, how and who - all in one question. He should have asked one question at a time, lest he confuses both the interviewee and the listener.
- 24 - 31 The question asked was a multiple one, therefore the interviewee is giving an answer to one question only. He has forgotten what the other questions were.
- 32 Again these are personal views. Completely undesirable. Interviewer has virtually forgotten the listener.
- 33 - 34 An awkward, irrelevant question.
- 35 - 37 Here again he is giving his personal views. He is making statements instead of asking sensible, relevant questions.
- 37 - 40 Another awkward question. Note also the use of the expression "night-clubbing" which may not be understood by some of the listeners.
- 43 - 46 A rather rude way of interrupting. The question is also completely unnecessary. The interviewer's emotions are revealed in these remarks.
- 61 - 63 The remark "you are probably right" is a bad one. It indicates that the interviewer is doubtful about the facts given by the interviewee. Then follows a multiple question - one of which is reasonable and perhaps interesting to the listener (accommodation



of students) and the other one which sounds rather awkward (three meals a day). The questions are also put in a way that will precipitate a "yes/no" answer, i.e. "is it true that....."

- 65 - 66 Wrongly placed question. Also little relevance to the main issue.
- 68 - 69 A completely irrelevant question (note the information it elicits - line 70). The listener is not really interested whether the Prime Minister will be accompanied by his personal secretary, wife or mother-in-law!
- 80 - 82 Irritating interruption. This question could have been asked much earlier in the interview. Indicates the interviewer's unpreparedness and lack of general knowledge about the subject. Note the exclamation: "Students!" - a hint of the interviewer's emotions.
- 83 - 86 The interviewee is beginning to give some interesting information about training at the college (which should have been the main subject of this interview), then.....
- 87 - 89 .....a bad interruption by the interviewer. And a rude way of putting a question too. Not only are the interviewer's emotions revealed; he also gives his personal views, thereby making the interviewee defend his point (line 90).....which proves (lines 92 - 109) that the interviewer is rather awkward in his way of questioning and that he is not well informed.
- 110 What does he see? Does the listener see it too? A personal comment by the interviewer: "very good". Is it not the listener who should judge whether or not it was "very good"?
- 112 Is it really very interesting?
- 113 - 115 No! We do not think the listener enjoyed or benefitted from the programme. To be candid, most of them probably switched off their radios at the very beginning of the programme. It is you who need good luck Mr. Kesi, or you will not last long in your job as a radio interviewer!

This is certainly the way an interview should NOT be carried out. The whole fault here lies with the interviewer. The interviewee, in the circumstances, did well, and would have done a lot better had he been asked the proper questions. The interviewer was unprepared and badly informed about the subject. He broke practically all the rules of a good interview as summarised on page 46.

In the following example we shall see how an interview on the same topic could have been improved.

### An Improved Version of the Interview

- Signature Tune: Fade in.....(15 seconds).....fade down.
- Announcer: Co-operation Today!
- Signature Tune: Fade up.....(30 seconds).....fade down.
- Announcer;  
(Lead-in) Good evening Co-operators, once again we bring you our weekly programme: "Co-operation Today". 5
- Signature Tune: Fade up.....(15 seconds).....fade out.
- Announcer;  
(Lead-in) On Saturday this week a new Co-operative College will be opened by the Prime Minister at Unity Hill in Coop City. Here in the studio tonight is Mr. Pedro Shah - the Principal of the new Co-operative College being interviewed about the College by our Education Reporter Mr. Amerigo Kesi. 10
- Interviewer: Mr. Shah, what are the functions of a Co-operative College?
- Interviewee: A Co-operative College is a school where people are trained about Co-operatives and how to run them. In a country such as ours, where there are many Co-operatives of different kinds, all playing an important role in the development of the country, there is a need to train the people who work in these Co-operatives so that they can run them better. 15
- Interviewer: Is the new college to be opened on Saturday the first one in the country, or are there other Co-operative Colleges? 20
- Interviewee: This is the first, and the only Co-operative College in the country. Before the college was started, a few Co-operative employees were trained in colleges abroad and in the neighbouring countries. This proved to be very costly and, in any case, the scholarships available were not adequate for our training needs. It was therefore decided that we should have a college of our own. 25
- Interviewer: Where is the new college situated?
- Interviewee: The college is situated on a hundred acres of land at Unity Hill near Coop City University, five kilometres from the centre of the City - along the Great Klusa Road. 30
- Interviewer: What facilities do the new college buildings offer?
- Interviewee: There are two dormitory blocks which can accommodate 120 students at a time in single rooms; a kitchen adjoining a dining hall; eight class-rooms in two blocks; an administration building with offices for teachers, 35



administrative staff and publications; ten staff houses and a sports field. An assembly hall with a seating capacity of 500 people is still under construction. This will be used for film shows, conference and cultural activities. 40

Interviewer: Where did the money for building the college come from?

Interviewee: When completed the total cost of the college will be fifty thousand pounds. Half of this amount was contributed by the Co-operative societies in the country, and the other half was met by the Government. The Co-operative Federation donated all the furniture in the college, a film projector and a mini-bus. We are also expecting a grant of ten thousand pounds from the Federal State of Jupiter to set up a College library. You see, we are very happy..... 45 50

Interviewer: (interrupts) How about the cost of running the college, will you charge fees from the students attending courses at the college?

Interviewee: Yes, for the long term courses we shall charge a hundred pounds per student. Those attending the intermediate course will pay sixty pounds per student, and for the short courses we shall charge between twenty and thirty pounds - depending on the duration of the course. But the course fees alone will not be enough to run the college. The government will also contribute to its running costs. 55 60

Interviewer: Will the students pay these fees on their own?

Interviewee: No. Since all students coming to the college are already employed in Co-operatives, their employers - that is - those Co-operatives sponsoring students to the college will meet the course fees. 65

Interviewer: Does this mean that the college will not accept private individuals who are not working with Co-operatives even if they can afford the course fees? 70

Interviewee: For the first few years we shall restrict our training to Co-operative employees only. The training needs in our Co-operatives are so great that we must give priority to those already working in the movement. As the years go by, and as the backlog of untrained personnel diminishes, we might consider changing our recruitment policy so that people in other fields related to Co-operatives - such as agricultural and community extension workers can also be admitted to the college. However, non-Co-operative employees wishing to 75 80



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- pursue Co-operative studies can do so by enrolling with our Correspondence Course Unit which is part of the college.
- Interviewer: What are these correspondences courses about?
- Interviewee: We are, at the moment preparing two elementary correspondence courses on Co-operatives. One is entitled: "The Principles and Practice of Co-operation". It deals briefly with the history of Co-operatives in our country, the principles of Co-operation and the functions of the Co-operatives. The second course is on the organisation and management of a Co-operative society. These two courses are primarily intended for members and committee-members of primary Co-operative societies, but can be studied by anybody who is interested even if he is not directly involved in Co-operatives. We shall charge a minimal fee of £1 for each course and certificates will be awarded to those who successfully complete the course. 85
- Interviewer: Mr. Shah, you mentioned earlier that there are long-term intermediate and short courses at the college. Could you tell us more about these courses? 90
- Interviewee: The long term course - or, the Advanced Course as we call it, lasts for twelve months, and is attended by senior officers from the larger Co-operative societies. The main subjects taught in this course are Management, Economics and Accountancy. The intermediate course is attended by managers of small societies and lasts for six months. In this course we teach Co-operation, Book-keeping and Management. Lastly there are the various short courses ranging in duration between two to twelve weeks. These will be attended mostly by newly recruited employees, and some of them will serve as a follow-up to the advanced and intermediate courses. The first advanced course started three months ago with thirty students. The other two courses will start next month. 95
- Interviewer: From what you have just said, it appears that the college will only cater for employees, and apart from the correspondence courses - which can only be studied by literate members, there is no other provision for the education of members and committee-members. 100
- Interviewee: You are not quite right there. We have, on our teaching staff, full time Field Officers whose duty will be to go out in the villages to organise short courses, seminars, study circles and film shows for members and committee-members. 105
- Interviewer: 110
- Interviewee: 115
- Interviewer: 120
- Interviewee: 125



The college will also produce study materials to support these field courses.

Interviewer: Do you have enough teachers to run all these courses?

Interviewee: Not quite; at the moment we have nine teachers - four of them Field Officers, and two course writers who are currently working on the correspondence courses. We shall need at least six more teachers when all courses are running. The government has promised us four more teachers and two expatriate teachers will be arriving shortly from the Federal State of Jupiter. 130

Interviewer: And finally Mr. Shah, could you tell us who makes major decisions as to what the college should and should not do?

Interviewee: There is a Board of Governors which makes all the major policies of the college. The Board consists of nine members - four of whom are appointed from the Co-operative movement. The rest are nominated from the President's Office, Coop City University, the Department of Co-operation and the Department of Education. The Principal of the college is also a member of the Board and serves as its secretary. 140

Interviewer: Thank you very much Mr. Shah. We wish the new college all success in its important role of educating our Co-operative leaders of tomorrow. 145

Interviewee: Thank you and goodbye.

Announcer I: That was our Education Reporter Mr. Amerigo Kesi interviewing Mr. Pedro Shah about the new Co-operative college to be opened this Saturday at Unity Hill by the Prime Minister. And until next week, Good-bye. 150

Signature Tune: Fade in.....(30 seconds).....fade down.

Announcer II: Co-operation Today is a programme presented to you every Wednesday evening at seven-thirty. 155

Signature Tune: Fade up.....(20 seconds).....fade down and out.

### Some Comments on the Above Interview

- 7 - 11     The Lead-In: Note that the announcer does not waste any time with lengthy introductions. His role here has been that of setting up the scene. In his brief introduction he has informed the listener of three main things:
- a) The Event: The fact that on Saturday a new Co-operative College will be opened.
  - b) The Personalities: There are three personalities mentioned in the introduction who are of interest to the listener: these are:
    - i) The Prime Minister is mentioned here - not so much because he features prominently in the subject, but to emphasise the importance of the event and the subject, i.e., the opening of the college is so important as to warrant the presence of a VIP.
    - ii) The Interviewer: Strictly speaking, the interviewer is not a personality. He is playing the role of "the listener's mouth", i.e. he is eliciting information on behalf of the listener. Nevertheless, the listener would like to know who the interviewer is.
    - iii) The Interviewee: This is the actual personality of the Programme. He is the "star of the show". It is most important that the listener is informed as to who he is.
  - c) The Subject: The subject of this interview is not about the opening of the college on Saturday by the Prime Minister. The subject of the interview is about the college itself. The announcer here also mentions what the subject of the interview is.
- 12         The interviewer then asks a direct question without wasting the interviewee's or the listeners' time. Although he himself might know what the functions of a Co-operative college are, he still feels that most of his listeners would like to know what are the justifications for having a Co-operative college in the country. Apparently, the interviewee is good and one who is well educated and knows his subject. Note how concise his answers are. (Lines 13 - 19).
- 20 - 21     Another relevant question which might be of interest to the listener....
- 22 - 28     ...and a logical answer too.
- 29         The purpose of this and the following question is to help the listener create a mental picture of the college and its location. Although in the introduction the Announcer said a college was being opened at Unity Hill, the interviewer feels that the listener would need some more information about its location and how to get there.



- 33 Another relevant question (more or less a follow-up to the previous one).
- 42 Having talked about the need for a Co-operative college, its location and facilities, the listener as a rate payer or Co-operative member would like to know how much of his money has gone into the construction of the college. An appropriate question.
- 51 Here the interviewee is beginning to go off the point. The listener is not really interested in how happy the interviewee is (even though the point he is trying to make might be relevant to what he has just said). And to stop him "being very happy".....
- 52 - 54 .....the interviewer interrupts with a more relevant question. A very good interruption indeed!
- 63 Another question of interest to the listener.
- 68 - 70 A good follow-up to the previous question.
- 84 A good lead arising from the interviewee's remarks about Correspondence courses.
- 99 - 101 Another good lead arising from the interviewee's remark about courses at the college. This question also tells us something about the interviewer. He is informed about the subject: he knows Co-operatives. Perhaps just a little, but about enough to conduct a good interview on the subject. This and the following questions are "supplementary", i.e. they are both based on statements made by interviewee.
- 128 An appropriate question.
- 136 - 137 Relevant
- 145 - 147 It is always good to be polite. Courtesy is important in an interview. This is not to say it should be overdone.
- 149 - 152 Here the announcer reminds the listener about the event, the personalities and the subject of the interview. This will also help those who switched on the programme after the first introduction.
- 154 - 155 The listener (especially the new-comer to the programme) is reminded of the time when this weekly programme is on the air.

Another example:

There is one common feature in the two preceding examples. In both cases the interviewee did his best to answer the questions he was asked, even though in the first example the interviewer's performance was bad. However, cases do occur where a good interviewer is faced with a poor, hostile, dogmatic, or, sometimes, uncommunicative interviewee. Take the following example of an extract from a hypothetical interview:

(Situation: There is famine in a village. It is known that the villagers are lazy and spend most of their time drinking and doing nothing else. A meeting has just been held at the local Co-operative society where Co-operative leaders have appealed to the villagers to spend more of their time working on the land. Here, one of the villagers, resting under a tree by his ramshackle hut, slightly drunk, is being interviewed by an extension officer).

Interviewer: In this meeting, what were the main issues discussed by the Co-operative leaders?

Interviewee: Laziness.

Interviewer: So they talked about laziness in the village! What did they say about laziness?

Interviewee: They were against it.

Interviewer: Do you mean the Co-operative leaders in that meeting talked about laziness in the village and condemned it because it was the source of the famine which is now being faced here?

Interviewee: Yes.

Interviewer: What do you feel about this?

Interviewee: I feel fine.

Interviewer: I mean what are your views about the people in the village being lazy. Do you feel that the people in the village are actually lazy or was this a false allegation by the Co-operative leaders?

Interviewee: I am not lazy

Interviewer: I did not mean you specifically, Sir, I meant the villagers generally.

Interviewee: Why don't you ask them?

Interviewer: Do you consider yourself hardworking?

Interviewee: I am not particularly lazy.



Interviewer: But Sir, look at your worn out house and your barren land. Don't you think you could spend some time working on your land rather than lying here most of the time?

Interviewee: What is the use?

Interviewer: In that way you will get a better crop which you will use to feed your family and even sell some for money.

Interviewee: And then?

Interviewer: And then you could build a better house, feed and clothe your family properly and lead a better life.

Interviewee: And then what?

Interviewer: Well...er...well, you could then sit down and rest.

Interviewee: That is what I am doing now.

This is of course an extreme case (but it does happen). Note how cleverly the interviewer tries to "amplify" the short answers given by the interviewee so as to give the listener clearer and more complete information (a good technique when faced with a shy or uncommunicative interviewee). As the interview develops however, the interviewee becomes adamant and impatient, and it ends up with the interviewer answering questions instead of asking them.

## THE FEATURE PROGRAMME

Like a feature article in a newspaper or a documentary film, the feature radio programme deals with the various aspects of one topic. The aim is to give the listening audience as much information, facts, views and arguments on the topic as possible. The various items featured may be presented in different ways on the script - for example: interviews, statements (straight talk), discussion, etc. These items are linked together by music and/or a special narrator - often known as "link narrator".

If, for example, you were producing a feature programme on "Co-operative Leadership", you might include the following items in the programme:

- 1) What constitutes good leadership in a Co-operative society? (a discussion between three or four persons).
- 2) Who are the leaders in a Co-operative society? (a straight talk by an "expert").
- 3) What are the functions of a Co-operative leader? (an interview with a distinguished leader of a successful society).
- 4) What are the necessary qualities required for a good leader? (a dialogue between two or three "experts" on the subject).
- 5) Problems of leadership in Co-operatives and their relationship with Co-operative development. (a discussion).
- 6) A general commentary and summary by a narrator.

The above is just an example. It is not a rule that all the different forms used above should be followed in the feature programme. It is entirely up to the script writer to decide which are the forms most suited to his subject. Another point worth noting is that a feature programme tends to take up a lot of time. If your time allocation on the air is only 10 minutes, it is obvious that you will not be able to do justice to a wide subject such as Co-operative leadership in that time. If that is the case, it is best to use another form of presentation or serialise the subject and present it in parts over a period of time.

On the following page we present a specimen feature programme with some comments.



A SPECIMEN SCRIPT FOR A FEATURE PROGRAMME

Series:	"Co-operation Today"	
Title:	"We Have Come a Long Way"	
Produced by:	Sam Mshiu	
Date of Rehearsal:	Wednesday, 29/6/1977	1400 - 1630 hrs
Date of Recording:	Wednesday, 6/7/1977	1400 - 1500 hrs
Date of Broadcast:	Wednesday, 3/8/1977	1930 - 2000 hrs
Duration of Broadcast:	28 minutes 35 seconds	

Music and Actualities

Actuality:	Extract from speech by Prime Minister (Tape)
Music:	"Ye Olde Coop" - by ICA Jazz Band (Record No. ICA 499)
Actuality:	Talk by Mr. Grandpa Josia (Tape)
Music:	"The Old Shylock at Unity Hill" (Record MSB 524)
Music:	"Let's Pull Together" - by Sam Olsson (Record No. CET 2YR)
Music:	"The Drums of Melusa" (Tape)
Actuality:	Interview with Papa Ushirika (Tape)
Music:	"It Can Be Done; Play Your Role" (by Co-op Jazz Group - Record No. CO 9PA)
Music:	"This Thing Will Pass; We Shall Succeed" (by Melusa Folk Dancers - Record No. II WI)
Actuality:	Extract from speech by Prime Minister (Tape)

Signature Tune:	Fade in.....(15 seconds).....fade down	
Announcer:	Co-operation To-day!	
Signature Tune:	Fade up.....(25 seconds).....fade down	
Announcer:	Good evening, Co-operators. The time is seven-thirty and tonight in our weekly programme "Co-operation Today" we shall look back into the history of the development of our Co-operative movement. The title of our programme tonight is "We Have Come A Long Way".	5
Signature Tune:	Fade up.....(20 seconds).....fade down and out.	10
Narrator I:	This year the Co-operative movement in our country is celebrating its thirtieth anniversary. We have travelled a long way in these thirty years: from a very poor beginning with only a small, weak society in nineteen forty-seven to what is today one of the strongest Co-operative movements in this part of the continent. Today, the Co-operative movement in our country is playing a key role in the lives of the people and the development of the nation. Over sixty-five percent of the country's agricultural exports is handled by Co-operatives.	15
	There are consumer Co-operatives, savings and credit societies, transport, fishery, housing and many other types of Co-operatives. Seventy out of every hundred adults are members of Co-operatives of one type or another. There are altogether 2,300 Co-operatives in the country and many more are being formed. The movement is growing from strength to strength.	25
	Although we cannot boast of a powerful Co-operative movement as compared to the developed countries of the world, we are nevertheless, satisfied with what the movement has done for us.	30
Link Narrator:	In the words of the Prime Minister when opening the new Co-operative College at Unity Hill:	
Tape: (Prime Minister)	Fade in ....."The Government fully appreciates the great contribution made by the Co-operative movement in the economic development of our country. Co-operation has become a way of life and an instrument to accelerated development. I cannot think of any other organisation - public or private - that could have undertaken so equitably and effectively, the social and economic activities that the Co-operative movement has so efficiently carried out over the years. The	35
		40



	Government will continue to encourage and support the movement.....	45
Link Narrator:	But how did these Co-operatives start? Who started them? and why?	
Music: (Record)	Fade in: "Ye Olde Coop"...(30 seconds)....fade down and out.	50
Narrator II:	The Co-operative movement as we know it today has travelled a long road on its journey from poverty to prosperity. It has sometimes stumbled, staggered, and encountered many hurdles on the way.	
	But from its humble origins it has been served by men and women of admirable vision and unmatched dedication who have worked tirelessly, hoping beyond hope to release themselves from the bonds of economic depression, exploitation and humiliation.	55
Narrator I:	The early nineteen-forties were hard times for most of those who lived in our country. There was a war on, and with it came a serious economic depression. There was no one left to work the land, for the young, able men who tilled the land were all taken to fight in the war, leaving behind wives, young children and the aged.	60
	It was also at this time that the great famine came. For three years there was no rain. The crop failed and food became scarce. But to the unscrupulous shop-keepers, this one man's poison became their delicious meat. They hoarded food in their stores and when they sold it, they charged ten times the normal price. People formed queues in front of shops, money in hand, pleading with the shop-keepers to sell them food. They were at the mercy of the shop-keepers who were always aggressive and abusive. They humiliated and ill-treated the poor villagers who came to buy food - even though they had money to pay for it.	65
		70
		75
Link Narrator:	One of the villagers who suffered this humiliation was Grandpa Josia who is now 92.	
Tape: (Grandpa Josia)	Fade in ".....It was in 1943.....the year my wife died....God rest her soul....My three sons had all gone to the big war. I was left with their three wives....and all those children. Then, as if God was angry...what with all this terrible war....there was no rain for a long time.	80
	No crop...no food. We crossed many rivers to the other village to buy food....Couldn't send the women or the children. They wouldn't get any.	85

- We'd arrive at the village before the sun rose....  
 Waited and waited. The shop-man never opened  
 that store until the sun was high. Then he would  
 come, smoking a pipe....always angry. Just angry  
 ....no reason. People would plead with him to sell  
 them yams....or flour, or beans. Some even put the  
 money in his pocket....begging and pleading. He  
 would get more mad....throwing the money away,  
 pouring abuse. He sold food to those he liked,  
 charging whatever he wanted. Some went home  
 without food. Ever seen a man cry? An old man'  
 ....weep'. Some of the villagers did...." 90
- Narrator II: But like all wars, World War II ended. And those  
 young men who survived returned - not to the charming  
 homes they had left behind, but to a land which had  
 succumbed to the grim poverty and misery left behind  
 by famine and shortage. Soon however, the weather  
 changed, the rains came and work on the land was  
 resumed. After a short time, life began to brighten  
 up; there was food. People grew rice, maize and  
 vegetables for food; coffee and wheat for sale. Life  
 was returning to normal, and the bitterness of war,  
 the famine and the humiliation afflicted by the shop  
 owners were soon forgotten. 95
- Link Narrator: But not for long..... 100
- Narrator I: The crafty shop-keepers found greener pastures in  
 the booming economy of the villages. For a better  
 crop the villagers needed money to buy their seed,  
 fertilizers and insecticide. There was nowhere to  
 borrow money from. They also needed markets where  
 they could sell their crop; there were no markets.  
 The same shop-keepers who had ill-treated the  
 villagers during the war found a golden opportunity for  
 new forms of exploitation. They became merchants,  
 buying produce from farmers, using bad weighing scales  
 and paying pitifully low prices. They also lent money  
 to the farmers, charging exorbitant rates of interest.  
 The farmers used this money to buy their requisites from  
 shops owned by these same money-lenders. Sometimes  
 the farmers had to pledge land or crop as security against  
 the loans. The attitude of these loan sharks was: Take  
 it or leave it. 105
- Music: Fade in  
 (Record) "The Old Shylock of Unity Hill" ....(30 seconds)....  
 Fade down and out 120
- Link Narrator: By 1947 the situation had reached alarming proportions.  
 Something had to be done. But how? And by whom? 125
- 130



- Narrator II: Before the war broke out, the Co-operative idea had been introduced by the Government. A Co-operative law allowing the formation of Co-operative societies in the country had been passed in 1938, and with Government initiative a few fishery Co-operatives had been formed on the coast. Other types of Co-operatives were to be formed in different parts of the country, but at this point further developments were arrested by the advent of war which, not only halted these efforts, but also the work of the fishery societies which had already been formed. In the period immediately following the war nothing was done to revitalize the Co-operatives; the Government was too busy with other problems. But the Co-operative idea had not altogether disappeared in the minds of the people. 140
- A new initiative to re-establish Co-operatives was beginning to emerge - this time not from the Government, but from the people who had known and suffered the misdeeds of the village merchants. In the wheat growing village of Melusa where these merchants had a strong-hold, it began to dawn on the people that the only way to save themselves from their apparent fate was through the strength of unity. They felt that, united they could be in a better position to protect themselves from the misdeeds of the merchants. Those who had been in the war had travelled to distant lands where they had learned how people in villages used Co-operatives to market their crop. They had heard stories about Co-operatives lending money to their members for seed and other farm requisites, and of Co-operative shops. These ideas were brought to Melusa village. Soon people began to see a glimmer of light. The solution to their problems lay in unity. 155
- Music: (Record) Fade in "Let's Pull Together" . . . (30 seconds) . . . fade down and out. 160 170
- Narrator I: A meeting was held in Melusa in March 1947 where the villagers discussed the formation of a Co-operative which would market their wheat. Hundreds of villagers came to that meeting and it was agreed that a Co-operative should be formed in the village. During the following few months things moved fast. House-to-house campaigns for a Co-operative were carried out; money was raised; Co-operative officers were contacted for advice; application forms for registration were filled in and a small house to serve as an office was built in the village. On the 28th August 1947 the Melusa Farmers' Co-operative Society was registered and started its work. 175 180

Music: (Tape)	Fade in "The Drums of Melusa" . . . . . (30 seconds) . . . . . Fade down and out	185
Link Narrator:	But the organisation of the society was not an easy task. Many problems were faced during the period of its formation. We talked to Papa Ushirika who was the leader of this campaign:	190
Tape: (Interview)	<p>Fade in</p> <p>Interviewer: Papa Ushirika, what particular problems did you face during the formation period of your Co-operative?</p> <p>Papa Ushirika: Although in our first meeting the villagers agreed fully with the idea of forming a Co-operative, later when we went round to their houses to collect share money most of them were suspicious and unwilling to contribute.</p> <p>Interviewer: Why were they suddenly suspicious and reluctant?</p> <p>Papa Ushirika: Well, some of them felt that we were cheating them. They thought we were trying to steal their hard-earned money. It is not easy to convince people to accept a new idea however sound it may be. What was even worse in our case was the fact that the village merchants had heard of what we were about to do and had carried out secret campaigns in the village against the idea of forming a Co-operative, no doubt because this threatened their unscrupulous business. Some of the villagers listened to the lies of the merchants.</p> <p>Interviewer: How did you overcome this feeling of reluctance and suspicion?</p> <p>Papa Ushirika: We were determined; we never gave up easily. We talked to the people, urged them, persuaded them and convinced some of them. Of course it took time; and a lot of work too. In the end we got just about enough for a start. There were sixty-two people when we started.</p>	<p>195</p> <p>200</p> <p>205</p> <p>210</p> <p>215</p> <p>220</p> <p>225</p>



- Narrator II: These problems did not end with the formation of the Co-operative. There were no trained people to run the society. Papa Ushirika and his fellow committee-members managed all the activities of the society: collecting produce from members, selling it, paying out money, keeping the records and continuing the campaign for more members. They were not trained in this work, but they were honest, devoted people and they did their best. As time was later to prove, their efforts were rewarded. 230
- Most of the time they worked under the advice and guidance of the District Co-operative officer. The village merchants continued their secret campaign against the society. Villagers - even some of those who had enrolled as members - sold their wheat to the private merchants, even though they were paid less. But the society went on...slowly, but with determination... thanks to those devoted members who worked tirelessly and unselfishly to keep it going. 240
- Narrator I: By the end of 1949 the society had four hundred and thirty members and its business had grown from forty tons of produce marketed when it started, to one hundred and ninety tons. The society was also selling seed, fertilizers and insecticide to members at prices much lower than those charged by the village merchants. With the help of a loan from the bank, a new office building with a big space for produce storage was under construction. Two young men had been employed to manage the society and were now being trained by the Co-operative Officer. The society was growing. 245
- Music: (Record) Fade in "It Can Be Done; Play Your Role".....(30 seconds).... Fade down and out. 250
- Narrator II: The period between nineteen-forty-nine and nineteen-fifty-one saw a rapid development of the society. By nineteen-fifty-one the society was marketing over one thousand tons of produce. Membership had reached nine hundred and sixty-five. Almost every farmer in the village was a member. The society was giving loans to its members to help them improve their farms. It was now housed in its new building and had employed and trained more young men to run it. Word began to go round in other villages about the success of the people of Melusa. This news also spread in other parts of the country. People travelled to Melusa from different parts of the country to see for themselves what had been done there. The Government too, praised the people of Melusa, and urged farmers in other parts to follow this example. 255
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- Narrator I: Co-operatives started to spring like mushrooms. In 275  
 nineteen-fifty-one coffee Co-operatives were formed  
 in Rolaf and Kidia, followed in nineteen-fifty-three and  
 four by cotton Co-operatives in Songoo, Shalimar and  
 Chipata districts. There were the consumer Co-operatives  
 formed in Coop City, and Savings and Credit societies in 280  
 Brosadi in nineteen-fifty-four.
- Link Narrator: But not all the Co-operatives formed during this period  
 were successful. In fact, some of them collapsed just a  
 few months after they were registered.
- Narrator II: The worst example of these were the egg marketing 285  
 Co-operatives formed in Salpindi District in 1951.  
 Salpindi was noted for its poultry farming and,  
 following a visit to Melusa by a delegation from the  
 district, the people of Salpindi decided to form egg  
 marketing Co-operatives. Fourteen societies were organised 290  
 in various parts of the district and registered in February 1951.
- Within a few months they all collapsed after what has  
 come to be known as the "Salpindi Infamy" - a heart-  
 breaking experience that was to leave in the minds of  
 the people of Salpindi, memories of bitterness and 295  
 hostility towards Co-operatives for many, many years.
- There is a simple explanation for this failure. The  
 people elected to the committees of these societies were  
 dishonest. They stole money, sold some of the societies'  
 property and pocketed the proceeds, and allocated 300  
 substantial allowances to themselves without the members'  
 consent. Many of them were arrested and charged with  
 theft, but it was too late; the money could not be  
 recovered and the societies were wound up.
- Similar incidents of malpractices by dishonest 305  
 committee-members and employees, leading to  
 Co-operative failure were experienced in several other  
 parts of the country, but the Salpindi case was the worst.  
 The Co-operative Department became more watchful,  
 intensifying their supervision and control. 310
- Link Narrator: But in other parts of the country, Co-operatives were  
 growing at a very fast rate. By nineteen-hundred and  
 fifty-five Co-operatives had been formed in practically  
 every part of the country. Most of these were agricultural  
 marketing Co-operatives. Mr. Nor Jokes who was 315  
 Registrar of Co-operatives in nineteen-hundred and fifty-  
 five says:



- Tape:  
(Nor Jokes)                      Fade in  
"In almost every part of the country people were inspired  
by the success of the Melusa Society. Many of them came  
to us seeking advice on how to form Co-operatives. We  
sent our officers to every district to help the people organise  
Co-operatives. Our officers were working day and night  
in the villages. In nineteen-fifty-four we registered one-  
hundred and seventy-eight societies - that is about fifteen  
societies a month. By the end of nineteen-fifty-five the  
number of Co-operative societies registered was six-hundred  
and fifteen."  
320  
325
- Link Narrator:                      But fate was waiting just around the corner.
- Narrator II:                      In nineteen-fifty-six there came locusts which destroyed  
almost all the crop. A great famine, reminiscent of  
that of nineteen-forty-three was on its way. For two  
years there was no crop. This was a big blow to the  
flourishing Co-operative movement. But its leaders  
did not allow the private merchants to exploit the  
situation as they had done in the depression of the  
nineteen-forties. Consumer Co-operatives were formed,  
and the little food that was available was distributed  
fairly in these shops. Farmers' Co-operatives urged  
their members to grow root-crops; these could not easily  
be destroyed by locusts. The work in the marketing  
Co-operatives almost came to a standstill. Co-operatives  
were turned into schools where members were taught how  
to fight locusts. Insecticides for spraying the crop  
were distributed by Government through Co-operatives.  
The members kept their faith in their societies.  
330  
335  
340  
345
- Music:  
(Record)                      Fade in  
"This Thing Will Pass, We Shall Succeed" . . . . fade down and  
out.
- Link Narrator:                      Yes, "this thing" did pass. Two years later the famine  
was over. Soon Co-operatives were on their feet again.  
With renewed hope and vitality.  
350
- Narrator I:                      The period between nineteen-sixty and nineteen-seventy  
may rightly be called a Co-operative development decade  
in the history of the Co-operative movement in our  
country. It witnessed the growth and wide-spread  
development of the Co-operative movement. The  
number of societies increased from seven hundred and  
twenty-two in nineteen-sixty to two thousand one  
hundred in nineteen seventy. Societies of all types  
were formed all over the country. Village Co-operative  
societies joined to form district unions for increased  
efficiency. Country-wide Co-operatives were formed,  
and big Co-operative supermarkets were established in  
the townships. In nineteen-sixty-nine the National  
355  
360  
365

- Co-operative Federation was formed, followed a year later by the Co-operative Bank, and the giant Co-operative Supply Agency. Co-operatives had come to stay.
- Link Narrator:** Co-operatives had come to stay indeed. But today the struggle still goes on. The government continues to support Co-operatives. The main emphasis in recent years has been to promote rural based Co-operatives. The Prime Minister explained this point in his speech when opening the new Co-operative College at Unity Hill: 370
- Tape:** Fade in  
**(Prime Minister)** "Over the years, the Government has deliberately encouraged and supported the formation of rural Co-operatives. This is mainly because the economy of our country depends almost entirely on agriculture. A lot of emphasis is being placed on rural development because this is seen as the key to social and economic development. There exists a need for introducing new and better methods of farming for a better crop which is a national income earner. There is also a need for extension services, provisions of farm inputs, processing, agricultural credit and educational programmes. It follows then that rural based institutions such as Co-operatives have a very important role to play in the development of the rural areas". 380
- Narrator II:** Another important trend in recent years has been that of moving from purely marketing services, that is, agricultural marketing, to production-oriented multi-functional Co-operatives. The idea here is that Co-operatives should not only concern themselves with the marketing of their members' produce, but should also engage themselves in actual production, manufacturing, processing and distribution. A number of such Co-operatives have been formed in different parts of the country, and many more are in the process of formation. 385
- Narrator I:** This then is the road our Co-operative movement has travelled. We have come a long way. Today there are still problems. There is a shortage of trained people to cope with the work in the fast growing movement. The formation of multi-functional Co-operatives with their complex structure calls for special managerial skills which we do not have at the moment. Provision for member and committee-member education is still inadequate. But the march still goes on, and the future looks bright. 390
- 405
- 410



The newly opened Co-operative College at Unity Hill is busy training tomorrow's leaders - young men and women who will take over the reins of the movement, remembering the dedication and faith of their fathers before them, whose hard work, suffering and sacrifice made the Co-operative movement what it is today. 415

As they say in Melusa; "He who walks into the future knowing the past is a wise traveller on the avenues of life". 420

Link Narrator: And that is all for today listeners, until next week, goodbye.

Signature Tune: Fade in.....(15 seconds).....fade down.

Announcer: Co-operation Today is a programme brought to you every Wednesday evening at seven-thirty. 425

Signature Tune: Fade up.....(45 seconds).....fade down and out.

### Comments

As we noted in the Talk Programme, the framed part of the script serves as a guide to the studio technician and for reference purposes by both the broadcasting station and the producers of the programme.

### The Title:

"We Have Come a Long Way" is a "sentimental" title that does not tell much about the subject itself. It nevertheless arouses the curiosity of the listener.

### Music and Actualities:

It is important to list on the script all the pieces of music and actualities to be used in the programme. This will help guide the studio manager during the final recording when he feeds in different pieces of music and actualities in their respective parts of the programme. As mentioned earlier, all the music, actualities and sound effects to be used in a programme must be available either in records or on tape before recording commences. The titles and name of artists performing the music to be used in the programme must also be listed. The law in most countries requires that permission must be obtained from the copyright owners of any recorded music before it can be used for the purpose of broadcasting. It is therefore illegal to use music in your programme without the consent of the copyright owners although broadcasting stations in some countries are exempted from this. Your studio manager will advise you how to deal with this.

- 1 - 10     Note, as in the previous specimen scripts, how the Lead-in is sandwiched between the Signature Tune.
  
- 11 - 32    This is an imaginary story of the development of the Co-operative movement in the author's country. It is presented in a story form, but does not begin with the first Co-operative society in 1947. It starts with the present state of the movement, then goes back to that time of history when the movement started.
  
- 33 - 34    The role of the Link Narrator is to maintain a link between the different parts of the programme. Here he is linking the Prime Minister's speech to what Narrator 1 has said.
  
- 35 - 46    This is a typical example of how an actuality is used in a programme. At the time of the broadcast the Prime Minister will not be sitting talking in the studio. Someone has got hold of a recorded tape containing the speech which the Prime Minister made when opening the new College, and is using an extract from it to feed it into the relevant part of the programme.
  
- 49         The music is relevant to the theme (of course this is imaginary music)
  
- 51 - 59    Half reminiscing, half emotional. Calculated to arouse the listener's feelings.
  
- 60 - 77    No mention is made in this part about Co-operatives. This is only a preamble or background to the origins of the movement, relating the



severe conditions prevailing before Co-operatives were formed. It is therefore relevant to the subject. The description of the behaviour of the village merchants is calculated to provoke emotion from the listener. The proverbial expression "this one man's poison became their delicious meat" fits very well to the narrative. But a word of warning here: if you were producing a programme for an audience who are not familiar with the expression "one man's meat is another man's poison" you should leave this out altogether. Never use proverbs, or, for that matter, any expressions which will not be clearly understood by the majority of your audience.

- 78 - 100 To reinforce or substantiate this preamble, the Link Narrator (Lines 78 - 79) then introduces an eye-witness who saw and experienced the depression and humiliation during those hard times (another actuality). This makes the story more realistic to the listener. Here again, the actuality is pre-recorded on tape and fed into the programme during the final recording. The producer of the programme must have visited Grandpa Josia (another imaginary character) at his home and interviewed him, using extracts from that interview for this programme.
- 101 - 112 A slight development of narrative from the preamble. A sentimental description calculated to arouse a feeling of sympathy from the listener (lines 101 - 105).
- 113 A slight hint of what is to follow.
- 114 - 130 A slight development of the narrative. Here again the listener's sympathy is aroused. The expression "loan-sharks" (line 129) is colloquial although some dictionaries compiled in recent years have recorded it as a standard expression. Again our advice here is: never use a word or expression if you are doubtful about its full extent of use or if you think it will be misunderstood by your listener.
- 132 A ridiculing piece of music linked with the topic that has just been discussed, (i.e. loan-sharks and the Old Shylock of Unity Hill).
- 134 - 135 The questions posed by the Link Narrator here are not directed to Narrator II, but to the audience. This helps to enlist the listener's participation in the narrative.
- 136 - 168 This is where the Co-operative idea is introduced. It also serves as a link between what has already been said and the Co-operative efforts that were later to be made.
- 170 Here again the music used is relevant to the theme of the narrative.
- 171 - 183 Here the narrative moves fast. This is deliberately done to typify the speed with which events took place when this campaign was going on. This element should also be emphasised in the Narrator's voice when reading this part of the script. He should read this part a bit faster with an impressive tone which will stress and enliven this part of the narrative.

- 185 The music here would not have been necessary if it was not so directly related to the preceding narrative (lines 171 - 183). Normally, music should be inserted in the programme at greater intervals, but here the Drums of Melusa are introduced to symbolize the joy of the people and the ceremonial atmosphere which prevailed when this first society was formed. The music expresses the mood and feelings of these Co-operators after succeeding to form the first Co-operative. In his own imagination, the listener draws a picture of villagers celebrating with drums and dances the formation of a village Co-operative even though nothing has been mentioned about a ceremony in the narrative. It is interesting how music can create feelings of joy, sorrow, tension and even fear. In short, music can communicate feelings.
- 187 - 190 The story of the formation of the Co-operative (lines 171 - 183) has been told in such a fast-moving way that the writer feels it is necessary to "slow down" a bit. The listener is curious to know more about the formation of the society. A link is therefore made here by the Link Narrator.
- 191 - 226 Here the script takes a new form - an interview with a person involved in the organisation of the Co-operative. This is another actuality. As we mentioned earlier, a feature programme can include different radio forms - e.g. straight talks, discussions and interviews. The interview here serves two purposes:
- 1) It breaks the monotony of the programme which has so far been a straight talk (including the previous actualities).
  - 2) It makes the narrative more realistic and interesting to the listener who is given a true account of the problems which were experienced when forming the society, by a person who was actually involved in its organisation.
- The interviewer here is only interested in shedding light on the problems which were experienced in the formation of the society. His questions are therefore focussed on the problems, and nothing else. He is not supposed to waste the interviewee's or the listeners' time with unnecessary questions.
- 227 - 244 More information about the problems.
- 245 - 281 So far about problems; the positive side of the story is given here.
- 282 - 310 But the listener should not be led to think that it was all plain sailing. Some particular problems developed. These are introduced by the Link Narrator (lines 282 - 284).
- 311 - 317 Again, the positive side of the story.
- 319 - 328 Another actuality. An account of an eye witness in this development.



- 329 A hint of what is to follow.
- 330 - 346 More problems.
- 348 This music fits in very well with the theme of the narrative. The words carry a tone of promise and hope. "This Thing Will Pass" means the plight afflicted by the locusts will soon disappear. It boosts the morale of those affected, and indeed, the listener's too. It professes success and victory. It is, in fact, a hint of what is to follow. The listener is moved. (Of course this music is imaginary).
- 350 - 352 Note how the Link Narrator rather cleverly relates the music to the narrative that follows - a very good technique often used by disc jockeys.
- 353 - 369 Narrative continues at a somewhat fast speed - not simply because time is running out, but because the listener cannot be bored with every small detail of what took place during this period. The events of those ten years are given in a summary form.
- 372 - 376 The narrative is nearing an end, and at this point, it goes back to where it started - with the present (although the information here is different). Note what we said about presenting a subject in a story form. It does not really matter whether you start with the present, past or future as long as your narrative maintains continuity and is compelling to the listener.
- 377 - 391 Another actuality (The Prime Minister). This is the same tape with the recording made when the Prime Minister was opening the College. An extract from that speech was used earlier in the programme (lines 36 - 46), and another extract from the same recording is now being used here. This shows how recording of speeches and other events can be preserved and used for different purposes in a radio programme. It is like a man with a loaf of bread from which he cuts a slice with which to make toast today and tomorrow he cuts another slice for a sandwich (the same loaf but used for different purposes).
- 392 - 402 More information about the present and a positive hint of what the future holds.
- 403 - 421 Conclusion. Note the (imaginary) saying quoted on lines 419 - 421. It is sometimes good to end with a local wise saying, (but one that will be well understood and relevant to the narrative), or a thought-provoking question or statement.

## THE DISCUSSION PROGRAMME:

A radio discussion programme takes the form of a panel discussion where a number of people - in some cases experts in a given field of study - discuss a subject under the leadership of a chairman. Each member of the panel gives his own views and opinions on the topic being discussed. The purpose is to give the listener as many views as possible on the topic. As in any other form of discussion, the views given may differ from one member to another. Although each member of the panel is encouraged to participate actively in the discussion, the role of the chairman, like that of the interviewer in an interview programme, is prominent. He leads and directs the discussion in a way that the listener will benefit best from it.

Like any democratic leader of a discussion group, the chairman should not let his own ideas and views override those of the panel members, although he may occasionally give his personal comments without dominating the discussion. He should also ensure that each member of the panel participates, without the extroverts or the loquacious dominating the discussion while the shy ones remain quiet. At the end of the discussion the chairman summarises the various main points emerging from the discussion.

The discussion programme can be presented in a script, with members of the panel reading their various roles from it. Usually, however, it will be "unscripted" - i.e. a spontaneous discussion.

The situation in the discussion programme is always realistic or factual although the characters may be fictitious, or a realistic situation with authentic characters - in which case the programme need not be scripted. It may also be a fictitious situation with fictitious characters but the theme must be factual.

An example of a discussion programme is included in the Magazine Programme on pages 85 - 88. It demonstrates how a spontaneous, unscripted, but well planned, discussion, guided by a good chairman, might develop, and it should not be regarded as a specimen script.



## THE MAGAZINE PROGRAMME

As the term implies, this takes the form in which different topics are dealt with, as in a magazine or newspaper. Here, different items, often completely unrelated, are dealt with in the same programme. How then does this differ from the Feature programme? This is the difference: The Feature programme deals with the various aspects of the same topic, whilst the Magazine deals with various topics in the same programme. Take for example the Feature Programme, "We Have Come a Long Way", which dealt with the hypothetical history of a Co-operative movement in a country. The programme dealt with the present situation of co-operatives in the country, then a talk by the Prime Minister about the role of the movement; then the topic went back to the war years and the problems that were faced before Co-operatives were formed, then the first Co-operative and how the movement was developed from there. We also used interviews and other actualities as supporting material for the programme. But all the time the topic remained the same: the history of the Co-operative Movement.

In a Magazine programme however, the history of the Co-operative Movement could be just one of several topics being dealt with in the same programme. Thus in a Co-operative Magazine radio programme you might cover such topics as: current development in your Co-operative movement; the story of a successful Co-operative society; a recent address by a prominent Co-operative leader; the Principles of Co-operation; a report on a Co-operative Congress; a discussion on a new Co-operative Development plan, etc. All these are different topics - in some cases unrelated - which can be used in one Magazine programme. The topics can be both of general interest and educational.

Like in the Feature programme, the link between the various topics is maintained by music and the Link Narrator who introduces and/or comments upon each segment. Also like the feature, the various items covered in the Magazine programme can assume different forms - e.g. interviews, discussions and talks, although, as already mentioned, the topics are not necessarily directly related. The Magazine form is not particularly suitable for organised educational radio programmes (where radio listening groups are involved) because of the multiplicity of unconnected topics covered. Where limited time is allocated for the programme, there is a danger of presenting scanty information without treating a subject exhaustively for fear of running out of time. This radio form is mostly suited to general information programmes.

In the following pages we give a specimen script of a Magazine Programme with some comments. Compare it with the Feature Programme "We Have Come A Long Way".

THE MAGAZINE PROGRAMME - SPECIMEN SCRIPT

Series:	"Co-operation Today"	
Compiled by:	Sam Mshiu	
Date of Rehearsal:	Tuesday, 16/8/77	1000 - 1230 hrs
Date of Recording :	Thursday, 18/8/77	1000 - 1100 hrs.
Date of Broadcast:	Wednesday, 7/9/77	1930 - 1950 hrs
Duration of Broadcast:	18 minutes 30 seconds	

Music and Actualities:

Music: Folk Music from Motherearth District (Tape)

Music: "Women Unite"  
(by Co-op Sisters - Record No. UW 429)

Actuality: Talk by Mrs. Dina Mite (Tape)

Music: "United We Stand" (instrumental)  
(by The Steel Band - Record No. CO 262)

Music: "Together We Learn" (Tape)

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TOPICS: Prime Minister Visits a Poultry Co-operative  
Straight Talk (Report)

New College to Train Managers:  
Interview

Women Urged to join Co-operatives:  
Straight Talk with Actualities

Should Co-operatives Employ Their Own Auditors:  
A Discussion

A New Method in Field Co-operative Education  
An Interview

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Signature Tune:	Fade in.....(15 seconds).....fade down	
Announcer:	Co-operation Today!	
Signature Tune:	Fade up.....(30 seconds).....fade down	
Announcer:	Good evening listeners. The time is 7.30 and tonight in our weekly programme "Co-operation Today" we shall deal with five different topics:	5
Narrator I:	Prime Minister Visits a Poultry Co-operative Society	
Narrator II:	New College to Train Co-operative Managers	
Narrator I:	Women Urged to Join Co-operatives	
Narrator II:	Should Co-operatives Employ their Own Auditors?	10
Announcer:	And.....	
Narrator I:	A New Method in Field Co-operative Education	
Signature Tune:	Fade up.....(10 seconds).....fade down and out.	
Narrator:	The Prime Minister - Mr. Sal Miranda - last week visited Equity Horticultural Co-operative Society in Motherearth District. The society which is the first of its kind in the country grows and markets vegetables and fruits.	15
	The Prime Minister was taken on a short tour of Equity's vegetable gardens by the Society's chairman - Madame Faith-Ann Hoe and the Manager - Mr. Joe Karrotes. He was also shown the Society's stores where vegetables and fruits are packed into crates and stored before being transported for sale in the townships.	20
	He was informed that the society was formed three years ago by twenty farmers living in the area. The number of members had now increased to two hundred and forty. Last year the society realized a turnover of fifteen thousand pounds, and it is estimated that this year it will reach eighteen thousand pounds. The society supplies seed and fertilizers to its members who are vegetable and fruit growers. It also runs a three hundred-acre vegetable farm.	25
	The success of the society, Madame Hoe said, was due to the keen interest the members attached to it, and the fact that the management was very efficient. The high demand for vegetables and fruits in the townships, she said, had also contributed to the success of the society. She pointed out however, that the society	30
		35

- was facing problems of storage and transport. Vegetables were highly perishable goods which had to be kept in cold storage or marketed as soon as possible after harvesting. As it happened, the society did not operate a cold storage plant. She also stated that transport in Motherearth District was sometimes very difficult. Moving goods from the district to the townships often posed some problems. 40
- The Prime Minister said that he had been very much impressed by the achievement of the society despite the problems it was facing, and that it was the intention of the government to build cold storage plants in the districts. He said priority should be given to Motherearth in view of its problems. He also promised to speak to the Minister for Transport about improving roads in the district. 45
- At the end of his visit the Prime Minister was presented with a bunch of grapes - the traditional symbol for peace and hard work in Motherearth district. 55
- Music: Folk Music from Motherearth District  
Fade in.....(15 seconds).....fade down 60
- Link Narrator: That was a report on the Prime Minister's visit to Equity Co-operative Society in Motherearth District last week.
- Music: Folk Music from Motherearth District  
Fade up.....(10 seconds).....fade down and out 65
- Link Narrator: The newly opened Co-operative College at Unity Hill has started a crash programme of training co-operative managers. Here, our co-operative reporter, Mike Rophone, interviews the Principal of the College - Mr. Pedro Shah. 70
- Rophone: Mr. Shah, the Co-operative College has started a crash programme for training co-operative managers. Why have you given priority to the training of managers and not other categories of employees?
- Shah: The reason for this is that there is an acute shortage of co-operative managers in the country at the moment. As you probably know, the College was started only a few months ago, and before that our managers were trained abroad - and very few at that. Today, most of our larger co-operatives are managed by expatriates or government officers seconded for a short time from the Co-operative Department. We feel that management 75
- 80



is an area where training is most needed at the moment - thus the crash programme at the College.

Rophone: Does this mean that the College has suspended all other courses so as to give room for the training of managers? 85

Shah: Not really. The regular courses are running almost normally. We have however suspended the short courses which used to last for two to twelve weeks. Instead of these, we are now running a series of two-month courses for managers. As for those who used to attend the short courses - most of whom were committee-members - we have not left them out of our training programme. We have intensified our field activities by sending out more extension officers to run on-the-spot courses for members and committee-members who are now unable to attend courses at the college. 90 95

Rophone: How long do you think it will take until all the managers in the country are trained by the College?

Shah: The need for training managers will always be there. The Co-operative movement in the country is expanding; more societies are being formed, and those already formed are growing larger and larger. This means that managers will be needed for the new co-operatives, and those already employed in the existing ones will need regular training to cope with the growth and the diversification of the societies' activities. We believe that education and training is a life-long process and that there is no end to the educational needs of any society. Training of co-operative managers is no exception. 100 105 110

Rophone: Do you mean therefore that the crash programme you have now started will go on for ever?

Shah: Certainly not. This is a special programme launched with a view to easing off the backlog of untrained managers we now have in the movement. It will last for one year. It is hoped that after that period we shall have trained about one hundred managers who will run the co-operatives while the College continues to turn out more managers from the regular courses. 115 120

Rophone: You mentioned earlier that these special courses for managers will last for two months. Do you think this period is long enough to train a manager?

Shah: I wouldn't say two months is long enough to train a



- manager. However, it does help to impart some managerial skills which are badly needed in the co-operative movement. Moreover, the people attending these courses have some practical experience in management, having worked as assistant managers of co-operative societies for a number of years. This practical experience together with the short training at the College will help a great deal to improve their performance when they go back to their societies. 125
- Rophone: Thank you Mr. Shah. We wish you success in this interesting programme. 135
- Link Narrator: That was Mr. Shah, principal of the Co-operative College being interviewed by our Reporter, Mike Rophone, about a new crash programme for training managers launched by the College. 140
- Women in the country have been urged to join Co-operatives. We shall hear a report about this in the next few minutes, but before that, here is some music.
- Music: "Women Unite" Fade in.....(15 seconds)..... fade down and out 145
- Narrator: The Chairman of the National Council of Women - Mrs. Dina Mite has appealed to women all over the country to join and participate more actively in co-operatives. Addressing over ten thousand women gathered in Coop City for the Annual Women's Get-Together Jamboree last week, Mrs. Mite said that Co-operatives in the country were not being fully utilised by women. She said co-operatives were the sort of institution which helped improve both the social and economic conditions of their members. 150
- Mrs. Mite went on to say: 155
- Tape: (Mrs. Mite) Fade in..... 160
- There are many reasons why women should join co-operatives. Most of the co-operatives in the country are marketing agricultural produce. It is the women who work the land most of the time: ploughing, sowing, weeding and harvesting. But when it comes to selling the produce, do you know who pockets the money? Do you know who? 165
- (applause).....the husband! .....the man!

Yes, you are right! It is the husband who pockets the money. Why? Because he is the only member recognised by the society's committee. In some cases you will find the husband working in the town, while the woman looks after the crop, but at the society where the produce is sold the woman is not recognised, although she is the one responsible for the production of the crop. Is she a labourer? Why can't she become a member? Is she forbidden to join the co-operative?

(applause).....hya hyaaaaaaa!

But let me tell you something. We cannot blame the menfolk for this. No, we can't blame them. Women have never actually been interested in joining co-operatives. Membership in a co-operative society is open to all, and there has never been an instance where a woman was refused membership in a co-operative society because of her sex. The fault is all ours, we women. We have never really wanted to join co-operatives, have we?

Another thing I wanted to tell you is that apart from agricultural marketing co-operatives, there are many other forms of co-operatives which women could join, and which, where they don't exist, they could form themselves. Some of these are handicraft co-operatives, savings and credit societies, consumer co-operatives, co-operative nurseries, and a host of others. I should emphasise that our aim is not to create separate co-operatives for women, as we do not intend to start a competition between men and women. We just want our women to be involved more actively in co-operative activities. We would like to see them participating not only in the co-operative general meetings, but also serving on the committees and in the administration of co-operatives. We should also like to see them form co-operatives in those fields most convenient and beneficial to them and the economy of their families.

Narrator: Earlier, Mrs. Mite had condemned the attitude of treating women as inferior and dominated beings. 205

Tape: Fade in  
(Mrs. Mite) .....above all, women should be given equal opportunities and equal respect as men. Social division based on sex is entirely artificial, and when it disappears, so will the domination of one sex by another..... 210

Link Narrator: Mrs. Dina Mite on women's participation in co-operatives. And now, let us have some entertainment before we move



- on to the next item on our programme, which is a discussion on whether or not co-operatives should employ their own auditors. 215
- Music: "United We Stand"  
Fade in.....(15 seconds).....fade down and out.
- Narrator: One of the main issues to be discussed in the forthcoming congress of the National Co-operative Federation is the question of whether co-operatives should employ their own auditors. Here in the studio tonight are: 220
- Alfredo Bantu - Chairman of the Co-operative Federation
- Shastri Opande - a private auditor 225
- Mario Pesa - a Co-operative Accountant, and
- Pueblo Karmali - Registrar of Co-operatives,
- who will discuss this matter under the chairmanship of Nandra Amigo.
- Amigo: The question we are to discuss is whether co-operatives should employ their own auditors or whether they should continue to use private and government auditors as has always been the case. Could we have your views Mr. Bantu? 230
- Bantu: I think the time has come for co-operatives to employ their own auditors. We cannot go on relying on private auditors because the fees they charge are astronomical..... 235
- Opande: (interrupting) It is not true Mr. Chairman! We.....
- Amigo: Sorry Mr. Opande, let Mr. Bantu finish what he is saying. You will have your chance to express your views. Please go on Mr. Bantu. 240
- Bantu: As I was saying, the fees charged by private auditors are phenomenal. Some of our co-operatives are failing to pay them. With our own auditors we feel we could save our societies a lot of money. 245
- Amigo: Do you consider fees charged by private auditors very high Mr. Opande?
- Opande: Our fees are not...to use Mr. Bantu's expression

- "astronomical" or "phenomenal". We normally charge what is fair and reasonable. Of course we do sympathize with those weak societies which find it difficult to pay what we charge, but if we are to remain in business we have to charge a fee irrespective of whether our clients are poor or rich. 250  
255
- Amigo: Before we proceed, are there any more views on audit fees? I see you want to say something Mr. Pesa. Any comments?
- Pesa: Yes. It is true that audit fees are a bit of a burden to the co-operatives. I am not suggesting that the private auditors are overcharging the co-operatives, it just happens that some societies are too weak to afford the audit fee. 260
- Amigo: So far about private auditors. How about departmental auditors - I mean the officers from the co-operative department who audit co-operative societies. These do not charge any fees do they? Could they perhaps be used for those societies which cannot afford audit fees? Any views Mr. Karmali? 265
- Karmali: You are right Mr. Chairman. We do have departmental auditors, and I would say the majority of co-operatives in this country are audited by these officers. Unfortunately, those societies whose accounts are audited by the departmental officers have always had a backlog of unaudited accounts. This happens not because the department is inefficient. The number of co-operatives in the country has grown so fast over the years that it is hardly possible for the department to cope with the audit work. This is why some co-operatives have resorted to private auditors even though it is costly. 270  
275
- Amigo: It seems clear then, that the fee charged by private auditors is a bit of a burden - especially to the smaller co-operatives. It also appears that the audit services of the co-operative department are not quite adequate. Could this then be a justification for co-operatives to engage their own Auditors? Mr. Opande, I see you have wanted to speak all the time. Let us have your views. 280  
285
- Opande: I think it is impossible for co-operatives to employ their own auditors. Auditing is a very rare field, and indeed, as pointed out by the last speaker, the department itself has not got enough auditors. Now, if the government itself cannot afford to recruit 290  
291



- enough auditors, do you really think that the co-operatives could? Certainly not, at least not in our time'. 295
- Amigo: Would you like to comment on that Mr. Bantu?
- Bantu: I think co-operatives are capable of recruiting their own auditors. The money now being spent on audit fees could very well be used by the co-operatives to recruit full-time auditors. All the co-operatives in the country could pool together their funds to create a central audit section within the National Co-operative Federation which would service our member societies. 300
- I cannot see any problems at all. Of course in organising the audit section we shall be working very closely with the Co-operative Department. This will also help to ease the workload of the departmental officers. 305
- Amigo: But, as Mr. Opande pointed out, there aren't enough qualified auditors in the country. For the co-operative movement to recruit their own auditors training must be seriously considered. Are there any facilities for training auditors by the co-operative movement? Mr. Pesa? 315
- Pesa: I don't think there will be any problems as far as training is concerned. You will probably recall that a new co-operative college was opened at Unity Hill a few months ago. The principal has indicated that the college is prepared to train co-operative auditors any time if it is the desire of the co-operative movement. I do not see why co-operatives should not use this opportunity. After all, that is what the college is there for: to train people who will run the co-operatives in this country. 320
- Amigo: That is an interesting point about facilities at the college. Finally, could we hear a word from you Mr. Karmali? 325
- Karmali: I fully agree with the idea of co-operatives employing and training their own auditors. But you will appreciate that this cannot be done overnight. It will take time, for it is not possible to recruit and train people today and send them out as auditors the next day. I am not quite sure whether it will be cheaper for co-operatives to employ and train their auditors than it would be if private auditors were used. 330
- 335

- I would therefore suggest that the co-operatives look more carefully into the costs involved in both cases, and if it is proved that money would be saved by co-operatives recruiting and training their own auditors, then they should go ahead. 340
- Amigo: Thank you Mr. Karmali. I think to summarize this discussion it is clear that co-operatives want to recruit their own auditors and so save on fees which are now being paid to private auditors and also to reduce the work-load of the departmental staff. But to do so, training is an essential prerequisite, given that the arrangement should be more efficient and economical than it is at the moment. 345
- Thank you very much gentlemen for your contribution to this discussion. 350
- Link Narrator: That was a discussion on whether co-operatives should employ their own auditors. 355
- Music: "Together We Learn" (Tape)
- Link Narrator: The Field Extension Unit of the National Co-operative Federation which is responsible for local Co-operative Education programmes in the field has pioneered a new method of conducting educational programmes which is thought to be very effective. Here again, our Reporter, Mike Rophone interviews Mr. Nehru Limpopo, the Chief Education Secretary of the Federation who is in charge of this Unit. 360
- Rophone: Mr. Limpopo, you and your team have pioneered a new method of conducting local educational programmes for Co-operative members. What does this method entail? 365
- Limpopo: The new method which is known as Single-Day Courses for Co-operative members involves short, one-day courses conducted by members of our unit in the primary societies and attended by members and Committee-members. It is called Single-day because each course lasts for one day. 370
- Rophone: Are such courses conducted only at primary societies?
- Limpopo: The Single-Day course can be conducted at any convenient place although it is more convenient for members to meet at their own society. 375
- Rophone: Are such courses restricted to members and Committee-members of Co-operative societies only?
- Limpopo: Not really. Although such courses are normally attended by members and committee-members, other interested 380



- people - even if they are non-members - can also attend. There are no restrictions, requirements, qualifications or fees to be paid.
- Rophone: Why do you consider this method more effective than other methods which you have used in the past in your member education programmes? 385
- Limpopo: This method has several advantages. Firstly, it involves less costs since it is the teacher who goes out to teach the people where they live and not the other way round. Costs for such things as transport, accommodation class-room facilities, meals, etc., are minimized. 390
- Secondly, the Single -Day course gives members of a co-operative society an opportunity of coming together more often to discuss matters concerning their own welfare and that of their Co-operative apart from that opportunity provided by the general meeting which is only held once a year. I must emphasise that the business dealt with in the Single-Day course is not only educational; other matters concerning the society are dealt with. Even though, as it often occurs, the business dealt with in the Single-Day course may be different from that of a general meeting, most of the topics that cannot be discussed in a general meeting are conveniently tackled in a forum of this kind. 395
- Thirdly, the idea of members making a school out of their own Co-operative, fulfils a social objective of a Co-operative and serves to harmonize relationships amongst members. The role of a Co-operative is thus recognised not simply as a convenient place where people can dispose of their agricultural products or purchase their consumer goods, or save their money, but it is seen as a social ground where people can meet and discuss solutions to their common problems, pool together constructive ideas, opinions and experiences, and thereby derive knowledge on various subjects and issues. 400
- Rophone: Most extension officers in the country would certainly like to know more about this new method so that they can use it in their work. Could you tell us how to go about organising a Single-Day Course? 410
- Limpopo: First of all, every course is designed to suit individual societies since conditions differ from one society to another, and from one group to another. Before we organise any course, we gather all information available about the society for which we are conducting the course, its history, achievements, problems, the members their attitudes and needs. Then..... 415
- 420
- 425

- Rophone: Sorry for a little interruption. How do you get such information?
- Limpopo: We normally get this information by interviewing the staff and Committee-members of the society, reading minutes of previous meetings and other records kept by the society, interviewing officers of the Co-operative Department who have worked with the society, and sometimes we do also attend the society's meetings. 430
- Rophone: What do you do with all this information? 435
- Limpopo: This information helps us understand more about the society, its members, its successes or failures so that we are able to design the Single-Day course in such a way that it will meet the existing needs of that particular society. 440
- We then discuss with the Committee and staff of the society about the course and get their help and advice on the best way of summoning the members and the convenient place to hold the course.
- Rophone: Where in the society do you conduct the course when there are no class-rooms? 445
- Limpopo: Single-Day courses are informal. Members can meet under the shade of a tree in the society's compound or in the society's store. It is the duty of the course organizer to look around for a convenient place, always considering the weather conditions. For instance, if the course is held during the rainy season, it is obviously not practical to hold the course under a tree, or if it is the crop season in the marketing societies, there will not be any room in the society's store. 450
- Fortunately, the rainy season and the crop season do not coincide. In any case, one must consider the size of the group when looking around for a place to hold the course. 455
- Rophone: How do you get people to attend the course? 460
- Limpopo: We use posters and sometimes the Committee-members and the staff go around the members' homes informing them about the course.
- Rophone: How many people from your Unit are required to conduct one course? 465
- Limpopo: Normally one member of our team takes charge of one course. He carries out the necessary study, plans and conducts the course.



- Rophone: How can one person run a course on his own unless he is knowledgeable on all subjects taught in the course? 470
- Limpopo: Certainly, no one can be an expert in everything, however experienced he may be. Not even our officers. We normally involve other individuals with specialised knowledge in certain topics - such as agricultural officers, Co-operative Officers and Auditors. We also have in the programme a lot of group work where members discuss different issues on their own. 475
- Rophone: How many courses of this type have you conducted?
- Limpopo: In the past nine months we have conducted thirty courses of this kind. Altogether seven hundred and eighty people have attended the courses. We intend to organise many more in different parts of the country. Our main problem at the moment is shortage of staff. There are only twelve of us doing this work; this is inadequate considering the size of the area we are covering. 480
- Rophone: Thank you Mr. Limpopo. We wish you success in this programme. 485
- Link Narrator: That was Mr. Nehru Limpopo, Chief Education Secretary of the National Co-operative Federation being interviewed by our Reporter Mr. Mike Rophone on Single-Day Courses - a new method in Co-operative Education Programmes. 490
- Announcer I: And with that, we come to the end of our programme today. Until next week at the same time, goodbye. 495
- Signature Tune: Fade in.....(30 seconds).....fade down.
- Announcer II: Co-operation Today is a programme presented to you every Wednesday evening at seven-thirty.
- Signature Tune: Fade up.....(15 seconds).....fade down and out 500

COMMENTS

The framed part of the script, including the list of music and actualities, has already been dealt with in previous scripts.

- Topics: In a Magazine Programme, the topics covered should be listed on the script.
- 4 - 13 The different topics in the programme are also introduced in the lead-in, and to give it flavour, different narrators take turns in reading the headings. The lead-in is sandwiched in the signature tune.
- 14 - 58 This is direct reporting. The purpose of this item of news is to inform the listener of the Prime Minister's visit as well as to inform him about the work of the society.
- 59 Choice of music here is relevant to the preceding topic.
- 61 - 63 Link Narrator then signs off this part of the programme.
- 66 -70 Link Narrator introduces a new topic. Note that this is completely unrelated to the preceding topic about the Prime Minister in Motherearth District.
- 71 - 136 Note that a different radio form is used here: an Interview. As we said earlier, a Magazine Programme like the feature can involve different radio forms.
- 137 - 144 Link Narrator winds up interview and introduces another completely different subject: Women's Role in Co-operatives. But before the new topic commences, music related to the theme of the coming topic is fed in (Line 145).
- 141 - 211 Straight talk and actualities playing a greater role.
- 212 - 216 Link Narrator winds up the topic, introduces the next topic and the music.
- 219 - 353 Another completely new topic unrelated to the previous one. A new radio form is also used here: the discussion. Note the role of the chairman in the discussion.
- 354 - 355 Link Narrator winds up interview and after the music interval (356), introduces a new topic: Single-Day Courses. (Lines 357 - 363)
- 364 - 489 Another interview, but on a different topic.
- 490 - 494 Link Narrator winds up interview.
- 495 - 496 Announcer signs off the programme.

From this script you will then note that five different topics using different radio forms are used in the same programme. Our Feature Programme, "We Have Come a Long Way", only dealt with one topic although different radio forms were used.



## THE DIALOGUE PROGRAMME

The Dialogue is similar in some ways to the Discussion Programme. It involves two people (sometimes more) - normally experts in a given field - carrying out a conversation or discussion on a subject in which they are both knowledgeable. While those taking part in a Discussion programme may have conflicting views on the topic being discussed, the facts presented in a dialogue by those taking part are normally reconcilable. Those taking part complement rather than conflict each other's views and facts.

Most subjects can be presented in this form. The following is an example of a Dialogue Programme:

Series:	"Co-operation Today"	
Subject:	"Short Residential Courses"	
Presented by:	Flora Telles and Simba Montala	
Date of Rehearsal:	Friday, 16/9/77	0900 - 1000 hrs
Date of Recording:	Monday, 19/9/77	1000 - 1100 hrs
Date of Broadcast:	Wednesday, 12/10/77	1930 - 1945 hrs
Duration of Broadcast:	14 minutes 31 seconds	

Signature Tune: Fade in.....(10 seconds).....fade down

Announcer: Co-operation Today!

Signature Tune: Fade up.....(30 seconds).....fade down

Announcer: Good evening Co-operators. We bring you our weekly programme "Co-operation Today" and tonight we shall deal with Short Residential Courses for Co-operative employees and Committee-members. Our speakers are:

Telles: Flora Telles

Announcer: And.....

Montala: Simba Montala.

Telles: You remember Simba, that last week we promised our listeners that we were going to talk about residential courses for Co-operative employees and Committee-members in this programme. Would you like to introduce the topic?

Montala: Yes Flora. Perhaps I should first explain what a residential course is. This is an arrangement where people attending a study course come together for more than one day, and have travelled so far that arrangements for board and lodging have to be made. One week is the normal duration but it can be shorter as well as longer. Would you like to add anything to that?

Telles: No, Simba. I think you have given a fairly good description of what a residential course is. However, I would like to talk a bit about the advantages of residential courses for Committee-members and employees of Co-operative Societies. As compared to the traditional Single-day courses which are normally conducted for members and Committee-members in the societies, the residential course has several advantages. Firstly, the time at one's disposal is much more than in a Single-day course, which means that more subjects can be dealt with and also certain subjects can be treated in more detail.

Montana: I might add that there is also a value in giving people with the same problems an opportunity to stay together for a while. They can discuss more intensively with each other, and they learn to know each other. In this way the Co-operative spirit of togetherness is strengthened.

Telles: Don't you also think that the residential course has some disadvantages?

Montala: I wouldn't say there are disadvantages as such, but there are important things to remember. First the cost in money. A residential course will incur cost of transport, board and lodging and class-room facilities. It is one of the more expensive methods of co-operative education. There is also the time factor. The participants will be away from their normal productive work for the time of the course.

Telles: You are quite right, Simba. One must consider these two factors. They mean that one has to plan his course in such a way, that all money spent will yield results, and so that the time spent at the course, instead of being spent in the normal work, will not be wasted. Let us now look at the residential course from the practical point of view of the organiser. Perhaps we should begin with the planning and organisation of the residential course.

Montala: Yes. Planning is very important for anything that we do. The course organiser must plan his residential course at the time of preparing his Annual Education Plan. He must begin by asking himself the following questions:



- who is the course intended for?
- what does he want to achieve with the course?
- how should the course be planned so that he will really achieve what he wants?

Telles: He should also ask himself: when should the course take place and where. Let us now look at these questions more closely. First, who is the course intended for. But just before you proceed with that, Simba, let us entertain our listeners with some music.

Music: Fade in.....(15 seconds).....fade down and out.

Montala: A residential course should be arranged for those who really need it. As there is a cost in money and time to consider, the residential course cannot be arranged for any co-operative member or members of the public who may wish to attend. It will normally be a course for staff of societies with special duties for which they need training, and Committee-members - in particular, the chairmen. A residential course can be arranged for one of these categories at a time, but it can also be a mixed course, where, for example, managers of primary societies and Committee-members come together. That depends on the purpose, what one wants to achieve. Do you have any further comments on that, Flora?

Telles: Yes. The course organiser should strive at inviting participants who do not differ too much from each other in general background and education, if he is arranging a training course with technical instruction. On the other hand, a course where the emphasis is on Co-operative principles and ideology could, to some advantage, be composed of participants of different categories and educational levels.

Montala: As for the question, "what does he want to achieve with the course", I think this is very important, and the course organiser should consider it very seriously.

Telles: A course, or any other educational activity for that matter, should not be arranged just for its own sake, or in order to show in a monthly or annual report that the person responsible for Co-operative education in an area is really working. There should be a real need of a certain kind of knowledge or technical know-how behind a course. A need of this kind is shown by things not working as well as they ought to. Don't you agree with me, Simba?

Montala: You are quite right there. One example of what you are saying is a case where the books of the society are not well kept, because the managers do not fully understand how to do

it. The conclusion would be that there is a need for training in book-keeping, and that could be done through a residential course. In such a case, what the course organiser wants to achieve is that the books of the societies should be well kept. That is the objective of such a course. Could you give another example to illustrate this point further, Flora?

Telles:

Yes. Another example is that of a case where the committees of the societies tend to take wrong decisions in financial matters, which clearly shows that they do not understand certain fundamental economic facts. There is then a need for arranging a course for them in order to teach some basic economics and help them to understand how these things work. What the course organiser wants to achieve here is to avoid unwise management of the societies' money. That is the objective. But in practice, how should the course organiser go about planning his course?

Montala:

First he should make a list in priority order of the things he wants to achieve, and base his planning of the programme and contents on that list. He should avoid the common mistake in course planning, where the planner sits down in his office with a sheet of paper in front of him, and rules it into a week-plan consisting of things like Monday morning, Monday afternoon, Tuesday morning and so forth, then fills in the squares with such random lectures and other programme items as he might happen to think of. He should always see to it that he wants to achieve something with each course and with each single item on the course programme. His objective must be clear.

Telles:

I should also add that it is very important that he should set an objective, and if he cannot clearly formulate a realistic objective for a course, he should not arrange it. Now to summarise, I should give three steps in planning a residential course. Firstly, the course organiser must find out the needs. He should see if there is something wrong, which could be improved by education, and give priority to these matters. Secondly, he should define what should be achieved through the course - that is to say - he should formulate the objectives of the course. Finally, he should plan the programme of the course accordingly. Would you like to add something to that, Simba?

Montala:

Yes, just a minor point, but an important one. There are a number of topics which are important for sound development of a Co-operative even if they are not directly related to the acute problems, and which must be considered when planning the course programme.

Telles:

Do you mean such topics as Co-operative principles, rights and duties of membership and relations between members, committee-members and the staff?



Montala: You are quite right. These may not be directly linked to the immediate, acute problems, but they are important topics which should be considered when planning the course programme. You know, of course, the objective of lectures and discussions on these topics?

Telles: Oh yes. The objective is to achieve a better understanding of the principles of Co-operation, and thereby promote a more smooth and efficient running of the affairs, in order to increase the benefits the members gain from the society.

Montala: That is very true. In addition, the course organiser should prepare a list of all such topics and keep these in his planning file. He should mark on that list, if he knows someone in his area who is particularly good in lecturing on a certain topic.

As he himself will also have to give many of the lectures, he should prepare lecture notes and visual aids which he can use whenever he is to deliver such a lecture.

Music: Fade in.....(15 seconds).....fade down and out

Telles: The fourth question which we said the course organiser should ask himself is: when should the course take place? Here he should try to pick the time of the year or the season when people can conveniently be gathered for a course. For example, in the agricultural marketing Co-operatives, it is not easy to get people to attend a course in the peak of the crop season when the staff and Committee-members are busy collecting produce from the members.

A course arranged at such a time will certainly mean that no-one will turn up for the course, or, even if they do, the work in the society will suffer. The course organiser would thus be defeating his objective which is to improve things in the societies and maintain a smooth running of their affairs.

Montala: On the other hand there is the slack or off-season in the agricultural marketing Co-operatives when there is not so much work. This is the most convenient time of the year to organise a course for Committee-members and staff as they are not very busy.

Telles: Finally, there is the question of where the residential course should be held. Here, the course organiser should find out and go and inspect all suitable places in his area, where a course can be arranged. Such places could be local farm training centres or schools and colleges which are normally vacant during vacation time. One of the most important things to check is the fee charged. The course organiser is normally operating on a limited budget, therefore he should choose the cheaper alternative, if it is otherwise good.

Montala: But don't you also think, Flora, that he should not look too much into the financial aspect since it can sometimes be better to pay a little more, but get better facilities?

Telles: Yes, you are right. And talking of facilities, you remind me of something important. The course organiser should check whether there are enough beds, whether there are blankets, or should special arrangements be made for that; whether meals are normally provided at the place or whether he should organise that on his own, and if so, what facilities are there. He should also check whether there are medical facilities - a hospital, clinic or dispensary near the place where the course is being held - just in case a participant falls ill during the course. He should see whether a First Aid box is available at the venue and if not, if one could be provided.

Montala: He should also look carefully at the classroom, and in particular check:

- whether it is big enough for the number of participants he is planning for
- whether there are enough chairs and tables
- whether the windows can be blinded if he wants to show films or slides
- whether there is light in case he wants to arrange sessions after sunset - what else Flora?

Telles: Yes, also:

- whether there is a chalk-board and any other such equipment
- whether he would risk disturbances - such as noises from outside
- whether he can speak with a normal voice in the class-room and be heard
- whether he can arrange group discussions without too much inconvenience
- whether there are typing and duplicating facilities

Montala: Perhaps two other items:

- whether there is a small room which he can use as an office during the course
- and whether there is a telephone at the place or nearby in case he would need to get in contact with somebody.



Do you think that is all, Flora, or have I forgotten something?

**Telles:** I think there is another important point you forgot, Simba. The location of the school or centre where the course is to be held. The course organiser should check whether it is fairly easy to reach by all the course participants. Whether it is easily accessible by bus or other means of transport and whether it is convenient to reach by those he has invited as guest lecturers. In addition, the course organiser should make arrangements for booking the place very well in advance. Such places are normally occupied during most parts of the year. He should book for his course immediately after he has drawn up his annual education plan – sometimes a year before the course is to take place.

**Montala:** Yes, that was an important point I had forgotten. And now before I forget again, I must mention something about punctuality, because this is very important for any course organiser. As he would not like his participants to be late for the lectures or to be slack in keeping time in general, he should himself set the example by always being punctual. Participants sitting waiting for the course organiser is something that must never be allowed to happen. He should also try to see to it that his guest lecturers are in time. Should a lecturer be a bit late, for one reason or another, he should immediately try to fill in the time by, for example, continuing a discussion from the previous period. Would you agree with that, Flora?

**Telles:** Yes, and another thing, as a course leader he should stay at the place where the course is being held and where the participants are. He should never arrange for boarding and lodging somewhere else. He should stay at the venue of the course all the time. If he has to leave the place for a while, he must appoint somebody to be in charge. As he is responsible for the welfare of the participants, he must not run away when the last lecture of the day is finished. He should also be the last person to leave the place when the course is finished. He must never leave participants behind, waiting for transport home. He should check that everything is in good order when he leaves the place.

**Music:** Fade in.....(15 seconds).....fade down and out.

**Montala:** So far about the course organiser. But how about the leisure time during the course?

**Telles:** Yes, this is an important point to consider when planning the course. He should include in his programme films or slide shows in the evening and other social activities. He should also look for a place where the participants can sit down in the evenings and talk to each other in a relaxed way.

Montala: And finally, I would like to say a word about study visits. It is a good rule to include a study visit in the programme, even if the course is as short as one week. The course organiser should allocate half a day in the middle of the week. But a study visit should, on the other hand, be arranged only if it adds to the knowledge of the participants. There should be a point in the visit. He should prepare the participants for the visit by explaining to them what he wants them to observe especially, and after the visit the observations should be discussed in the class.

Telles: Does this mean therefore that the course organiser must find out good study visit places in the neighbourhood and take note of the important things to observe there?

Montala: Oh yes. He must also inform the people at the place where the visit is to be made so that they are prepared to receive the participants. Equally important is to arrange transport which will take the participants there, well in advance. I think we have covered most of the important points about a residential course, don't you think so?

Telles: Yes, and in any case, time is running out for this programme. We must stop here for today. Goodbye, Simba. And thanks for your contribution.

Montala: Thank you, Flora. Your ideas have also been of great value. Goodbye.

Announcer: That was Flora Telles and Simba Montala talking about residential courses for Co-operative staff and Committee-members. And with that we come to the end of our programme tonight. Until next week, Goodbye.

Signature Tune: Fade in.....(30 seconds).....fade down and out

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## COMMENTS

Can you note any difference between this script and the discussion programme on pages 85 - 88?

The main difference here is that the views of the two speakers in the dialogue do not contradict or conflict each other. Each one presents facts which complement those of the other. Also, since this is a presentation of facts and not views or opinions, there is more harmony and the atmosphere is more relaxed. Another striking feature is the absence of a chairman in the dialogue programme. The purpose of the programme is to bring together the knowledge of the two for the benefit of the listener.



## THE DRAMATIZED PROGRAMME

The dramatized programme takes the form of a drama or a radio play. The situation being dealt with is authentic although the characters are fictitious, or both the situation and the characters may be authentic. The programme involves several people, each playing a specific role characterising a typical situation. In its simplest form, the dramatized programme may take the form of a conversation or dialogue between several persons and the use of simple sound effects on a given topic.

The script for the dramatized programme needs skilful preparation and may require a careful selection of sound effects to make the programme sound more factual and realistic. A well prepared and presented dramatized programme can go a long way to recreate a picture in the listener's imagination, more effectively than many forms of radio programmes.

The production of a dramatized programme requires skill in play-writing and may involve many people and much time. The selection of suitable sound effects can also be intricate.

Unlike the theatre, the characters in the dramatized radio programme need no special skill in acting or drama although an ability in voice imitation or mimicry could be of some advantage. Essentially though, the characters must study their respective roles in the script thoroughly and make sufficient rehearsals before the recording of the programme.

In the Co-operative education context, the dramatized form of programme can be used for a variety of topics, such as:

1. How to form a Co-operative: where the characters assume the role of people in a community who want to form a Co-operative society, with highlights on the procedures to be followed (the purpose being to educate people on how and why a Co-operative society is organised).
2. The Annual General Meeting: where the characters assume the roles of officials and members at a general meeting (the purpose being to educate people on the conduct and procedures at meetings).

Many other topics too can be presented in this form.

A specimen script for a dramatized programme is not included in this manual, but persons particularly interested in using this form may obtain a specimen on request to the ICA.

## THE QUIZ SHOW

(contributed by James M. Theroux [see Acknowledgement, page 1] )

In order for them to achieve their intended purpose, generally, educational radio programmes must be entertaining as well as informative, so that the listeners' attention is kept throughout and that the information being transmitted is received.

The Quiz Show combines these two essential qualities. It is interesting and can even be exciting, and if the questions are all set on a certain theme, it can be highly informative. The attention of the listeners is retained both by the natural interest aroused by a competition, and by auditory stimulation through the use of buzzers and bells for right and wrong answers, recorded applause to indicate the end of rounds and to create a feeling of immediacy, and so on. For information to be absorbed, it has been shown previously that repetition of facts is necessary, and such repetition can be provided by "Memory" rounds, where bonus points are awarded for facts and answers recalled from previous rounds.

The efficiency of the Quiz Show form of broadcast for transmitting information is shown by the results of research carried out among students. The same information was given in lecture form and through a quiz show. The two groups of listeners were tested on the subject dealt with, along with a control group which had been given no information at all. The results proved that the audience of the quiz show had absorbed more facts than the group which had listened to the lecture (the control group scoring far lower marks than both other groups). The quiz show had been better able to hold the attention of the audience.

While the Quiz Show is not suitable for transmitting abstract concepts (which would be conveyed by programmes such as interviews, discussions, dramatic performances), it is very good for transmitting concrete facts. This is particularly so when these facts fall within a subject area which is familiar to the audience already. Therefore, this form would be a good way of consolidating information given through a correspondence course, or a series of educational broadcasts, as a good summary of information is given in a way that seems more entertainment than teaching. It is obvious from this that quiz shows could be very useful for co-operative information and education.

For this form to be most effective, it should be presented in the same way as ordinary quiz shows which are intended purely for entertainment. The person putting the questions should sound professional, and while prizes need not be awarded, a system of points should be awarded for correct answers to keep alive the competitive spirit. The contestants in the show should be ordinary people, with whom the target audience can identify. For added interest, a "celebrity" might be invited to join them - for example, a local co-operative chairman or manager.

### Note:

*The following description does not relate specifically to co-operative education itself, but, as Mr. Theroux points out, the format can very easily be adapted to suit any subject matter to be taught.*



## A USABLE FORMAT

The key to any successful game show, whether for educational or entertainment purposes, is to find an appealing format. There are many possibilities. For the sake of those who do not have the time or inclination to design an original game format, we will here describe all the ingredients (e.g. rules, script, equipment) for producing a game show that can convey information on any subject. We will call it the "Real World Quiz Show". You should feel free to give it any name you choose.

The Real World Quiz Show is a synthesis of several commercial formats and some original ideas. It is comprised of two rounds, each followed by a "Memory Minute" in which one contestant has the opportunity to win bonus points by recalling facts given in the round just completed. In round 2, both the "opening" questions (multiple-choice type) and the "bonus" questions (true-false) double their value. The format is quite simple and was chosen for its efficient use of time. We have found that in a twenty-minute show, sixty questions can be asked and answered.

## A SPECIMEN SCRIPT : THE REAL WORLD QUIZ SHOW

### Equipment and Personnel Requirements

The game can be played with three or four contestants. They should be selected for their eagerness to participate and their lack of shyness. The most important person in the show is the moderator, who should have a high energy voice and manner, and a quick mind which can capitalize on rough spots in the production by making jokes about the problems. Behind the scenes two more persons are needed. One of these can serve as the assistant announcer, scorekeeper, and live sound effects man. The other works in a control room as the sound director. Besides monitoring sound levels, he dubs in any pre-recorded sound effects.

Each of the contestants and the moderator should have a Lavalier microphone\* if at all possible. It is best to have two reel-to-reel tape recorders, one for the live voices, the other for recorded music to introduce the show and to mark transitions in the game proceedings. Each contestant should have a sound device of some sort which he activates when he thinks he knows the answer to the moderator's question. Buzzers are good. It is preferable to have the contestants' devices of the same type but of different tones, three bells of different tones, for example. A metronome is desirable for the "Memory Minute", but any method of making a regular tapping noise will suffice. Another sound device, different from all the others, is needed to mark the end of the rounds. Two more are required to signify wrong and right answers, respectively.

### Content

As mentioned earlier, the Real World Quiz Show can transmit objective facts on any subject. Half the questions should be true-false type<sup>+</sup>, half multiple-choice<sup>‡</sup>. Of course, the level of difficulty should be commensurate with the knowledge that the producer estimates already exists in the target audience. It is ideal to choose an assortment of questions of which a typical listener could correctly answer fifty per cent. This gives the listener enough encouragement to feel good about himself and enough novelty and challenge to prevent boredom.

Approximately sixty questions can be asked and answered in a twenty-minute period. For a program of this length the game producer should write about 80 questions on the chosen topic. These should be pre-tested with a small group, none of whose members will later be contestants. Through pre-testing questions that are ambiguous, esoteric, too simple or too difficult can be revised or eliminated.

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\* This is a small microphone which is worn on a cord around the neck.

+ e.g. "The International Co-operative Alliance was founded in Rochdale in 1844" True or False?

‡ e.g. Was the International Co-operative Alliance founded in the year 1844, 1895, 1900 or 1910?



The final list of questions should be typed, leaving about four spaces between each and indicating the correct answers for the sake of the moderator. In two-thirds of these spaces the producer should insert comments that the moderator will read to reinforce the answers given by the contestants. So, rather than simply saying "yes" or "that's right" when a contestant gives a correct answer, the moderator will say, "Yes. Vitamin D is good for bone development". Or, "Yes, now you know why Vitamin A is added to milk".

The other answers that are not reinforced in this way should appear in the Memory Minute. This is insured by making a list of key words or phrases, each of which refers to one question-answer that would already have been given on the show. The list is given to the Memory Minute contestant just before the Minute begins and aids him in recalling information that will earn him points. The Memory Minute, like the moderator's reinforcing comments, is a vehicle by which facts can be repeated, a requirement for audience retention of information.

### Producing the Show

The key to a smooth, natural, spontaneous production is the program script. It includes directions for the sound director and the moderator. The contestants do not need a copy of the script. The contestants' performance is unrehearsed. Before taping or broadcasting begins, the moderator should explain the game rules to the contestants. The show can be broadcast live if the production team is experienced. Otherwise it should probably be taped for later broadcast. If blunders occur while taping, the moderator and contestants should stop, re-orient themselves and begin again. The tape can be edited later. Not all awkward moments should be edited out; the producer should judge which rough spots add humor to the show and which simply detract from its effectiveness.

Since the script is so essential to a smooth-running show, we include a production-ready sample here. It only lacks the names of the people who will be participating in your own production. With this script and a list of questions, you have all you need to produce an effective game show,

## SCRIPT FOR THE " REAL WORLD QUIZ SHOW "

(Sound Director's Cues in CAPS)

THEME MUSIC BEGINS

MUSIC VOLUME DECREASES when assistant announcer says:

"Today contestants match their knowledge of ( topic ) for big prizes. The star of our show has the answers, and here he is, ( name )

APPLAUSE BEGINS

"Hi everybody." (MUSIC STOPS here and APPLAUSE FADES.)

"Thank you and welcome to the Real World Quiz Show, where real world knowledge brings some unreal prizes. We'll tell you about those a little later.

"Let's get started by meeting our contestants.

"First we have a ( job ) from ( town ), ( name ),  
(APPLAUSE and some response from the contestant.)

"Next we have a ( job ) from ( town ), ( name ).  
(APPLAUSE.)

"Finally, we have a ( job ) from ( town ), ( name ).  
APPLAUSE.

"Now, players, the rules are simple. In Round 1, when I ask a question, the person who responds first and answers correctly gets 25 points. That person is then eligible for a bonus question worth 50 points. When Round 1 is over, you'll hear this sound -- (MC rings sound device.) Whoever has the fewest points then has a chance to catch up by recalling as many of our quiz answers as they can in 60 seconds. So, while we're playing, try to remember our questions and answers, because you may need to recall them later in the show during our Memory Minute.

MC explains that the source of our answers is the Encyclopedia Britannica (or some other appropriate book or person.)

"Players, are you ready? (Players respond.) "First, let's see if our answer buzzers (or bells or whatever) are working properly.

MC asks each contestant in turn to sound his buzzer.

"OK, let's begin! "

MC proceeds with Round 1 questions and answers.

MC disqualifies a respondent if he takes too long in answering the question. He then gives one of the other contestants a try at it if one of them buzzes.



When a person gives a wrong answer to an introduction question (i.e. not a follow-up or "bonus" question,) the moderator says "Wrong" and then gives the other contestants a chance to answer it.

MC should read the Supplementary remarks which are found on his question sheet after most of the questions. These remarks should be hand-written on the question sheet.

After the last question in Round 1, a bell (or whatever) sounds.  
(MUSIC AND APPLAUSE BEGIN SIMULTANEOUSLY.)

(MUSIC CONTINUES - APPLAUSE CONTINUES.)

"All right players, that marks the end of Round 1."

(MUSIC AND APPLAUSE FADE OUT near the end of the above sentence.)

"Now let's look at the scores."

" ( name ) has \_\_\_\_\_. ( # of points, lowest person first.)

" ( name ) has \_\_\_\_\_. ( # of points, middle person next.)

" ( name ) has \_\_\_\_\_. ( # of points, highest person last.)

(APPLAUSE AND VERY BRIEF MUSIC)

" ( name ) has the fewest points, but s/he can catch up in our Memory Minute."

"Now, ( name of low point person ), you will have 60 seconds to recall any or all of the answers that were given in Round 1." (MC hands the contestant the key word list. The recalls must be in sentence form.)

"For each correct fact that you recall, you'll receive 25 points. You'll hear this sound (triangle or bell) every time our judges accept your response. Are you ready?" (Contestant responds.)

"All right, begin." (Tick tock in background.)

At the end of 60 seconds the triangle (or whatever) rings, the tick tock stops and the MC announces the number of points the person has won.  
(APPLAUSE)

MC reviews scores. (APPLAUSE at end of review.)

MC announces Round 2 where :

- (a) opening questions are worth 50 points;
- (b) bonus questions are worth 100 points;
- (c) there will be another "Memory Minute".

"At the end of Round 2 we'll know who today's winner will be. That person will receive some very nice prizes. ( Assistant Announcer's name ), tell us about it."

#### MUSICAL BACKGROUND

(Assistant announcer lists and describes the prizes.)  
APPLAUSE AT THE END of his speech.

"OK, contestants, that's what we're playing for. Good luck to you all in Round 2.

Round 2 questions and answers proceed in the same fashion as Round 1. At some point near the end, however, the MC may wish to quickly summarize the scores (especially if it's a close match.)

After the final Round 2 question, the triangle rings. (MUSIC AND APPLAUSE begin while it is ringing.)

MC reviews scores. He identifies the low-point person who then gets a chance to catch up in the Memory Minute where each recalled fact is worth 100 points.

(Tick tock during the Memory Minute. Bell sounds for every correct recall.)

MC announces the number of points that the Memory Minute player has won. (APPLAUSE.)

MC reviews scores of all three players and announces winner. (APPLAUSE AND MUSIC.)

MC says that the winner has earned the right to return and compete on next week's show.

MC says he hopes that everyone enjoyed the show and would tune in next week for the "Real World Quiz Show".

"Goodbye."  
(APPLAUSE AND MUSIC BEGIN SIMULTANEOUSLY and continue in the background while the assistant announcer says:

"Today's contestants will receive ( list of small prizes ).

"This has been a ( radio station name ) production."

MUSIC AND APPLAUSE FADE OUT.

(end.)

APPENDIX IA PLAN FOR THE PRODUCTION AND PRESENTATION  
OF RADIO PROGRAMMESSTAGE ONE:

Activity: Initial audience research

- Objective: - To identify the potential listeners of the proposed programme
- To identify the needs of the projected audience
- To determine the content and duration of the programme

- Method: - Personal contacts and interviews in selected communities  
(random sampling basis)
- Questionnaires

STAGE TWO:

Activity: Contact radio broadcasting authorities requesting air time, giving details of programme, time of broadcast and duration

- Objective: - To ensure that air time is available before launching the programme

- Method: - Correspondence or personal contact

STAGE THREE:

Activity: Preparation of proto-type radio programmes

- Objective: - To get an impression of the form of programme and its presentation

- Method: - Writing of scripts, recording of the proto-types on tape or cassette



STAGE FOUR:

- Activity: Testing of proto-type recordings with selected audience in the field.
- Objective: - To get the views of the projected audience about the programme, their reaction on the timing, content, and method of presentation
- Method: - Record programme on tape, use tape or cassette player to play the recording to the trial audience
- Note: If the programme is intended for organised radio listening groups, the people should be organised well before the test programmes are used.

STAGE FIVE:

- Activity: (Assuming that air time has been granted by Radio Broadcasting Authority) - Publicity about the proposed radio programme, its timing, wavelength and topics
- Objective: - To make the listeners aware of and prepared for the broadcast
- Method: - Posters\*, announcements in the press, trailers on the radio, circular letters and announcements in general meetings

STAGE SIX:

Final planning of programmes, selection of topics and writing of actual scripts for the broadcast. It is always advisable to plan ahead for coming programmes, listing topics of forthcoming programmes and the date each of them is to be broadcast. It is of some advantage to produce several scripts and record them in advance so that there is always a good stock of recordings for future programmes. (see also under "Live and Pre-recorded Programmes).

STAGE SEVEN:

Broadcast of actual programme - whether live or pre-recorded

\* See specimen poster - Appendix 2

APPENDIX 2SPECIMEN POSTER OR ADVERTISEMENT ANNOUNCING FORTHCOMING  
EDUCATIONAL RADIO PROGRAMMES

LEARN ALL ABOUT CO-OPERATIVES BY RADIO

"CO-OPERATION TODAY"

a programme presented to you  
every WEDNESDAY at 7.30 p.m.

by

NATIONAL BROADCASTING CORPORATION, COOP CITY

Meters: 245, 317.92, 411.62 and 419.17

DON'T MISS THIS INTERESTING PROGRAMME

*For more information please contact:*

CO-OPERATIVE COLLEGE

Unity Hill  
P.O.Box 1130  
Coop City

### APPENDIX 3

#### A SPECIMEN SCRIPT FROM KENYA

The following script was produced by the Kenya National Federation of Co-operatives for their weekly series "Mshiriki na Ushirika" (The Co-operator and Co-operation), and educational programme broadcast in Swahili through the Voice of Kenya, Nairobi. It is reproduced here by courtesy of the Federation.

The audience mainly consists of organised radio listening groups composed of members of agricultural marketing co-operative societies throughout the country.

This programme is presented in a dialogue form with fictional characters and a factual situation. The characters are:

Mr. Mbogo, an enlightened Committee-member who is knowledgeable about Co-operative societies, and

Mr. Kala, a member of a Co-operative society who, through questions and discussions, learns about Co-operatives from Mr. Mbogo.

Different radio forms - e.g. interviews, talks, etc., are also used in the other programmes in the series.

Except for some minor changes, the script is reproduced here in its original form. Terms and expressions used in the script which may not be familiar outside Kenya where these programmes are broadcast, are explained in the footnotes.

Series:	"Mshirika na Ushirika"
Programme No:	SIX
Subject:	Duties and Powers of the Managing Committee
Duration of Broadcast:	-----minutes-----seconds
Date of Broadcast:	-----



- Signature Tune: (or Theme Music)
- Announcer: Lead-in (not scripted)
- Mbogo: Mr. Kala, what news have you today?
- Kala: Not much really, except that I have heard some gossip from the members of our Co-operative society about the Managing Committee.
- Mbogo: You are very fond of gossip Mr. Kala, what kind of gossip is it?
- Kala: You see, they say that the Managing Committee has, in the past, engaged in employing members of staff who were either their relatives or, those who come from near their home locations, clan or even those who befriended themselves to the members of the Committee. Some employees, so they say, do not have good educational backgrounds, yet they are the secretaries or recorders\*.
- Mbogo: I am aware of this kind of gossip, but don't you remember that most of the members of the Committee who were on the year before were removed during the election in the last annual general meeting? The present Managing Committee is made of new members, except for a few old members who have, during all this time, proved their honesty and loyalty to the members of our society.
- Kala: Don't you think that these new members will also fall into the same bad habits?
- Mbogo: I don't think so. Most of the members in the present Committee have always been strongly opposed to the malpractices of the previous Managing Committee. I would say they are a good choice and will certainly fight against these bad and corrupt practices.
- Kala: Why, in any case, should the Managing Committee engage itself in employing members of the staff? Couldn't this be the responsibility of the manager?
- Mbogo: The recruitment of staff is one of the duties of the Managing Committee. This is clearly outlined in the society's rules and by-laws. The Managing Committee can employ or dismiss its employees in accordance with the regulations laid down by the government's Labour Department. The question of a manager being the
- \* **Recorders:** In agricultural marketing societies, an officer who weighs and records members' produce when delivered at the society for sale.

employer pre-supposes that he is a good man. But what if he engages in the practice of employing his relatives, friends or inefficient people?

Kala: Yes, it is possible that a manager could also be a dishonest man. It is also possible that a corrupt committee could influence the manager to employ their relatives. So I quite agree that recruitment powers could as well be abused by a manager.

Mbogo: That was a logical deduction you made. In fact, I was going to say the same thing.

Kala: So Mr. Mbogo, I think I can see the reason why the Managing Committee should be empowered to employ members of the staff of the society. All the same, I am not quite convinced that our Managing Committee know exactly what they should do concerning certain matters. They sometimes assume too much and even think that the society is their private business.

Mbogo: You are probably right to think that way, but you have to remember that the Managing Committee is directed on what to do by our by-laws. There are certain duties and powers which are given to our Managing Committee. The Act and Rules of Co-operative Societies\* require that the operations of the committee be confined to the provisions given in the by-laws.

Kala: Do you believe that our committee adheres to these regulations? And, in any case may I know what these duties and powers of the committee are?

Mbogo: Sometimes the committee do deviate from the regulations laid down in the by-laws, although doing so is illegal. You have also mentioned that you think the committee is corrupt and practices nepotism. This may be true; however the ideals of a good committee are reflected in the provisions given in the form of duties and powers granted to the committee. The most important thing to note here is that the committee is the Executive Authority of the society, charged with the overall management, organization and planning.

Kala: Could you explain that point further?

Mbogo: Oh yes. What I meant is that the duties and powers of the committee could briefly be described as being made up of the three important elements - that is - management, organization and planning. Management includes:

\* Act and Rules: Government law regulating the functions of Co-operatives.

Firstly, financial management which includes the control of finance particularly on income and expenditure of the society. Secondly, manpower management which includes forecasting on manpower requirement in the society, supervising the work, and employing the required staff.

Kala: Mr. Mbogo, you will forgive me but I don't quite follow all these long terms you employ in your explanation. Could you perhaps simplify your language and use terms and expressions that are easier for me to understand?

Mbogo: Sometimes I take for granted that you fully understand what I say. I am sorry to put too much on you. Now I will try to do as you say.

What I was saying was that, firstly, it is the duty of the committee members to ensure that true and accurate records of accounts of the society are kept up to date. This means that the society's money, property, receipts and disposal of members' produce and stores of resale must be under frequent checks and supervision by the committee.

Secondly, it is the duty of the Managing Committee to lay before the Annual General Meeting, an audited Balance Sheet together with proposals for disposal of the surplus, the estimates of income and expenditure for the next financial period and the commission rate to be charged against the procedure handled by the society.

Thirdly, the Managing Committee also has a duty to inform the Co-operative Commissioner\* of any alternative proposals of Annual General Meeting and ask for his comments.

Fourthly, it is the duty of the Managing Committee to consider applications for loans and act in accordance with the by-laws.

And finally, the committee members have also a duty to educate members on the by-laws and members' rights and duties.

Kala: I see you have only talked of the duties of the Managing Committee; how about their powers.

Mbobob: I was coming to that. The Managing Committee has the power to appoint, suspend or dismiss paid employees and also supervise their work.

\* Co-operative Commissioner: The head of the Government department responsible for Co-operative development. Sometimes also known as Registrar of Co-operative Societies.

Secondly, they have the power to impose fines to those members who contravene the by-laws of the society, for example, those who sell their produce to private dealers instead of selling it through the society.

Thirdly, the Managing Committee has the power to issue new shares and approve transfers of shares.

Finally, they have the power to regulate matters relating to standards of quality of produce.

Kala: Oh, I see. So the Managing Committee has many duties to perform and a lot of power. Does it mean then, that the manager of the society has no power over the employees? I think the Managing Committee will be interfering too much with the affairs of the society if they engage themselves even in supervising the employees. Is this fair anyway?

Mbogo: You have a good point there, but I should have told you that the committee may also delegate to the employees of the society, such of its own powers as may be authorised by the general meeting. In practice normally, it is the manager of the society who supervises the employees below him.

Kala: That is what I thought the manager should do. Now Mr. Mbogo, since we are friends and the fact that you have even powers to employ people, I shall ask you to help me with a problem I have.

Mbogo: What is your problem?

Kala: You see, my son has just finished his junior secondary school examination. He is a very qualified boy, and I think he is even better than some of your staff. Do you think you could help me by getting him a job in the society?

Mbogo: Mr. Kala, I thought you mentioned something to do with corruption. Are you sure you are not seducing me to be corrupt? If your son is qualified then he should make an application to the society giving details of his qualifications. The Managing Committee will then examine his application and find out whether or not he is suitable.

Kala: I quite admit that I am somehow seducing you, but he is my son and I am your friend. Surely, he doesn't have to be all that qualified.



- Mbogo: My friend, what we are after now is not to employ members of our families, relatives or friends, but rather to employ efficient workers and those who have got the right qualifications and experience. We shall be doing our society a lot of harm if we engage on employing only those we know. A good, qualified and experienced candidate should be recruited from any part of our country, irrespective of clan, relation or tribe.
- Kala: I must say that you disappoint me Mr. Mbogo, but I can see the sense in what you say and I think I am beginning to see the importance of having efficient and qualified employees. I hope the rest of the members of the Managing Committee hold the same opinion as you do and that they will not dismiss the existing employees in order to replace them with their sons, daughters or friends.
- Mbogo: Thank you Mr. Kala. I am glad that you can see the sense in this.
- Kala: Thank you Mr. Mbogo. I have learned quite a lot from you today. Tell me, what will you teach me next time? Remember you told me it is the duty of committee members to educate members.
- Mbogo: That I accept. I shall probably talk of the necessity of having to train committee members. Good-bye Mr. Kala.
- Kala: Good-bye Mr. Mbogo.
- Signature Tune: (or theme music)
- Announcer: This programme has been prepared by Dan Karobia of the Co-operative College of Kenya and Clara Chermimir of the Kenya National Federation of Co-operatives.

APPENDIX 4A SPECIMEN SCRIPT FROM PAPUA NEW GUINEA

In Papua New Guinea, the radio medium has been used for co-operative education programmes for several years. There are twelve radio broadcasting stations all over the country, where educational programmes can be produced in indigenous languages and local dialects.

The following is one of fifteen specimen scripts compiled by the Laloki Co-operative College in PNG to be used as model outlines by Co-operative educators for their co-operative member education programmes in the series entitled "You and Your Co-operatives". Listeners of these programmes are normally encouraged to write to the programme organisers with general questions on Co-operatives, or specific questions arising from previous broadcasts in the series. Letters from listeners are read out and commented upon before the main topic is tackled in every broadcast.

The script is reproduced here by permission from the College. Except for some minor changes, the script is presented here in its original form.

PROGRAMME 10"PRICES GOING UP AND DOWN"

## Content:

In this programme, we try to explain another difficult economic matter, that of price fluctuations on agricultural produce.

We also take up the role of a co-operative as a price controlling factor in the community.

## Comment:

In this script, several types of agricultural produce are mentioned as examples. It is, of course, possible to exclude those crops not grown in the district, giving examples and explanations concerning the crops typical for the actual district.

Signature Tune: -----

Announcer: Here is the Co-operative News, read by-----  
(name of the person reading the news)

Letters from Listeners:-----

In our Co-operative Course, we have had a few programmes on economic problems, we have talked about cash and credit, rebates and dividends and so on.

Also today we will talk about money. A and B have promised to discuss why prices are changing, prices on the crop we sell and on the goods we buy.

Signature Tune: -----

B: I have been reading in the Post-Courier about prices of copra. I see that one week they pay two hundred and forty dollars a ton for copra, but the next week they pay only two hundred and twenty dollars. Why is it like this? I think it is stupid. I think we should tell them how much we want for the copra and then they should pay that price all the time and not change it so often.

A: Yes, this is a problem, B. It would be much better if the prices were fixed. But, unfortunately, we in Papua New Guinea cannot decide alone what the right price should be.

B: Who else can decide it? We are selling the copra, I think we should decide the price.

A: Yes, we are selling, but there are also other countries selling copra. And there are many countries buying copra. So, before the price is decided, there is a lot of talk and bargaining between the buyers and the sellers.

B: Bargaining, what is that?

A: Bargain, that is what a seller and a buyer do when they talk about the price and finally agree on how much it should be.

I will give you an example: there was a man, Peter, working in -----, but he was transferred to Port Moresby last month. So, he wanted to sell his car. He thought that eight hundred dollars would be a reasonable price. He told everybody that he wanted to sell the car. OK, one man came to him, looked at the car and said, "You want too much. There are other cars for sale in town, and in the garage they have another car like yours for

sale for seven hundred and fifty dollars. Maybe I could pay you seven hundred dollars"

But Peter wanted eight hundred dollars, so he waited for more buyers. But no-one turned up. There were not many people interested in buying a car that week. And there were three cars for sale.

So, what could Peter do? Well, he hurried to go to the man who had given him a bid, before he bought another car, and told him, "I think I can sell my car to you cheaper. You can have it for seven hundred and twenty-five dollars". And they agreed on that price. This is bargaining.

B: So, Peter could not get the price he wanted, because there were too many cars for sale.

A: Yes. Imagine it had been the other way round. Suppose Peter wanted to sell the car and there were many people who wanted to buy it, because this was the only car for sale.

The first man says, "I will give you seven hundred dollars for it".

The second one says, "I will pay eight hundred dollars",

And here comes a third man, "I will pay eight hundred and twenty-five dollars".

But now the first man increases his bid, "OK you get eight hundred and fifty dollars from me".

And he gets the car, paying maybe a bit too much, but Peter, the seller, is happy because there were so many buyers who wanted his car and he got a good price for it.

B: So, when there are many buyers, the price goes up. But you don't mean that it is like this when we sell our crop to the co-operative?

A: Oh yes, I do mean that. You know that our coffee, copra, or cocoa is sent to other countries in the world.

But we are not the only sellers. Other people in warm tropical countries can also grow coffee, cocoa and coconuts, and they all want to sell.

Sometimes, there is a lot of the crop for sale, because they have had good seasons in many countries. And everybody wants to sell. And to be sure that they can sell everything,



they lower the prices a bit. Of course, we have to do the same. Nobody would buy our crop if the price was too high.

B: This is when there is a lot of produce for sale. But what happens if there is only a little cocoa available, for instance?

A: Then prices go up. Suppose many buyers want cocoa. But there is not much cocoa available. So, those who have some cocoa for sale can put up the price a bit. The buyers are still willing to pay, because they need all the cocoa they can buy.

B: So, it is always a question of how much crop is available and how much they are willing to pay in those other countries.

A: Yes. I can tell you that for a number of years there was so much coffee grown in the world that it could not all be sold. Of course, the price went down very much. But then it changed again and it was easy to get a good price for coffee.

And some years back, it was very easy to sell cocoa all over the world. The prices were very good. So, they started growing cocoa in many countries, also here in Papua New Guinea. But what happened? There was too much cocoa for sale in the world. Instead of the cocoa being thrown away, it was sold at a very low price.

That was not good for the cocoa-growers, but, fortunately, it changed again. When the other countries wanted more cocoa again, the prices went up.

And, as you said in the beginning of our programme, you have seen that the same things happen with copra prices.

B: Sometimes they want to buy a lot, sometimes they want to buy a little. Why is the demand changing? This I cannot understand.

A: There can be many reasons. For instance, people can change their habits. In Australia, people used to buy a lot of tea. But now they buy less tea, they like coffee better now.

And in many countries, the population is growing and they need more produce to feed all the people.

Sometimes, new things are invented. Some years ago many things were made of rubber and a lot of rubber could be sold. But today, we have plastic and other

materials and the demand for rubber is less.

So, you see that there are many reasons that affect the demand. We cannot do much about it.

B: But if we cannot do much about the demand, can't we do anything to keep the prices steady?

A: Yes, we can try. Nobody likes these changes in price. It would be much better if the prices were much the same each year.

Therefore, the Governments in many countries talk about these problems and try to find solutions. For instance, the countries growing coffee now have an agreement so that they know how much coffee each country should grow and sell. There will not be too much coffee in the world and, in this way, the prices will stay more steady.

For copra you know that we have a Copra Marketing Board that is working to help farmers get a good and stable price for the copra.

B: Isn't there anything that the farmers and the co-operatives can do themselves to stabilize the prices?

A: Certainly. A very important thing is that we sell good crops. If our coffee, or copra, or cocoa is of a bad quality, then we will not get as much money for it. But if people in other countries know that Papua New Guinea crop is always good, then we will get a good price.

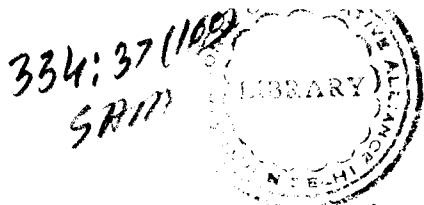
And this is a job for the farmers and the co-operatives. The crop must be good and the grading must be done properly.

B: We have been talking about prices of crops. They go up and down. The prices of the goods in the trade store are more steady, but of course, they are not always the same in different stores.

A: No, they can be a bit different, of course. You remember that the manager has to find the right price to put on all items in the store. The manager of one store works a bit differently from the manager of another store.

But, usually, the prices are about the same. Let us say that we have in a village a private store and a co-operative store. For a gallon of kerosene they both charge ----- cents. Why do you think it is like that?

B: Well, if one store was cheaper, then all customers would buy the kerosene there.



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A: Yes, of course. So, both stores try to keep the price as low as possible. But suppose now that it is a bad co-operative in this village and one day it fails and has to close.

What do you think could happen to the prices in the other store?

B: If he wanted to, he could put up the prices because there would be no other store that the customers could go to.

A: Yes, before we had two stores, and they had to keep the prices down, because they were competing for the customers. But now, when there is only one store, there is no competition. The store-owner can put up the prices, if he likes, he can now charge ---- cents for a gallon of kerosene, because the people have no other store to go to.

So, you see, if there is a co-operative store in a town, or a village, it is good, because this will help to keep prices down.

B: Yes, in this way, the co-operative helps people to save money. They need not pay too much for the things they need.

Is this what you mean?

A: Yes, B. That is what I mean.

B: Thank you, A. I think I understand better now why prices are going up and down.

Signature Tune: (or theme music) -----

Announcer: The programme "Prices Going Up and Down" will be broadcast again on ----- at -----

We have now had ten lessons in our co-operative school and we have, in fact, talked about all the most important things that a member of a co-operative should know about.

So, now it is time to sum up all we have said. And next time, we will have a little revision and try to remember what we have said in the previous lessons.

That programme can be heard on ----- and on -----