

# **ANNEX**



## SAMPLE WORKPLAN AND TIMELINE

Step	Person(s) responsible	Months 1-3	Months 4-6	Months 7-9	Months 10-12
<b>STEP 1. GATHER INFORMATION</b>	CDD PROGRAMME MANAGER, STAFF	Gather information. Conduct focused studies. Decide if and how to use radio.			
<b>STEP 2. PLAN INTERVENTION</b>	CDD PROGRAMME MANAGER, STAFF COMMUNICATION SPECIALISTS	Decide on CDD problem. Identify target audience. Decide on number of radio spots.			
<b>STEP 3. DEVELOP MATERIALS</b>	CDD PROGRAMME MANAGER, STAFF COMMUNICATION SPECIALISTS	Decide on format and content of spots. Write or adapt draft scripts. Select spots for pretesting. Produce spots.			
<b>STEP 4. PRETEST AND REVISE</b>	CDD PROGRAMME MANAGER, STAFF COMMUNICATION SPECIALISTS	Pretest spots. Revise spots.			
<b>STEP 5. BROADCAST SPOTS</b>	CDD PROGRAMME MANAGER, STAFF COMMUNICATION SPECIALISTS		Distribute spots. Hold meeting with radio staff. ----- Broadcast spots.	↑	
<b>STEP 6. MONITOR, EVALUATE, AND REVISE</b>	CDD PROGRAMME MANAGER, STAFF COMMUNICATION SPECIALISTS		Monitor spots.	↑	Evaluate and revise spots.



## HOW TO DEVELOP EFFECTIVE NEW RADIO SPOTS

### I. WRITING FOR RADIO

The language of radio is made up of three elements - voices, sound effects, and music. Put together creatively, they have the potential to create images in your listener's mind and give your radio materials impact.

#### A. Voices

Voices can contribute to the overall sound and meaning of your radio materials far more than the simple significance of the words that they are saying.

◆ **Speed:** The speed with which people talk can create an atmosphere or mood for the material. You will need to indicate in your script the speed at which the actors or announcers should speak in your spot. Actors and announcers can speak quickly to communicate that they are excited, nervous, or angry, or they can speak more slowly to communicate that they are thoughtful, deliberate, or loving. The speech patterns of your script, actors, and announcers will also depend on the geographic, ethnic, or social background of your target audience.

◆ **Intensity:** Generally people speak loudly when they are angry or excited. They speak more softly when they are talking lovingly or speaking "aside" to someone else. You will need to indicate in your script the intensity with which the announcer or actor should speak.

◆ **Variety:** If you use two or more voices in your materials, make sure that they sound different from each other so that listeners do not become confused about who is talking. If one speaker is male and the other female, this difference will be very obvious. However, when the material calls for two or more voices of the same sex, it will be very important to select actors or announcers whose voices do not sound the same or listeners will become confused about who is talking.

◆ **Vocabulary:** As mentioned earlier, it is important to use the words and phrases of the people you want to talk to. However, there are a few other important rules of writing for radio.

**Write simple sentences:** The sentences we speak are simpler than those we write. Write your radio spots so that they are similar to conversations. Write the main idea first and then the description of the idea. For example:

**Poor:** Having borne six children and never lost one, Maria thought she knew all about taking care of children. (The listener has to wait much too long to understand **who** we are talking about.)

**Better:** Maria had borne six children and never lost one. She thought she knew all about taking care of children.

**Poor:** Carrying water from the stream, washing the family's clothes, gathering firewood, cooking all of the meals, and taking care of the family garden were just a few of the things that Fatima had to do every day.

**Better:** Fatima has a lot to do and worry about every day. She has to carry water from the stream, wash the family's clothes, gather firewood, cook all of the meals, and take care of the family garden.

**Write in the active voice:** The active voice is more dynamic, more forceful, and will make your radio spots sound more "alive" (than using the passive voice).

**Poor:** The baby was fed by Fatima.

**Better:** Fatima fed the baby.

**Poor:** Clara was convinced by the nurse to try feeding her child a snack every morning and afternoon, especially when he had diarrhoea.

**Better:** The nurse convinced Clara to try feeding her child a snack every morning and afternoon, especially when he had diarrhoea.

**Use contractions:** Your radio spots should have the natural sound of a conversation. Use "didn't" instead of "did not", "wouldn't" instead of "would not", etc.

**State the positive, not the negative:** In general, negative statements are harder for the listener to understand. Frequently, she will actually hear that you **want** her to do the action, instead of **not** do it! For example:

**Poor:** Your child will not get well as quickly if you stop feeding him solid foods.

**Better:** Your child will get well faster if you feed him solid foods.

**Use short, forceful descriptive words:** These words can help stir the listener's imagination and add colour and life to the spot.

**Write for the ear:** Radio should have the same natural, spontaneous sound of a conversation, sometimes with the imperfections of that conversation. Read your spot or programme to yourself **aloud** several times to **really hear** how it will sound over the air.

**Write for one person:** Imagine the face of a person in your target audience as you are writing the spot and write for that person.

## B. Music

The music you select has several very important uses in your radio materials. It can:

- ◆ **Act as a theme song:** Radio programmes usually have a consistent opening and closing theme song which is selected to identify the programme. In radio programmes aimed at rural women, you would select a theme song which uses rhythms, instruments, and melodies that these mothers like and find appropriate. This theme song is called the programme signature.
- ◆ **Establish a mood:** In many radio materials, music is played softly underneath the voice of the announcer. This "music bed" can be useful when it contributes to the mood of the material, or adds emotional strength. For example, light, rapid music can create a happy mood, while slow, heavy music creates a sad one. However, since most radio materials currently broadcast have a music bed under them, using a similar musical bed will make your materials sound like all of the others on the air. Select music to create a specific mood or do not use it at all.
- ◆ **Provide a transition:** A musical transition is 2-5 seconds of music which is used to separate scenes or portions of a broadcast, or to signify the end of a scene. Musical transitions can also resolve the mood of one scene and set the mood for the following scene. Music as a transition is used primarily in radio programmes or dramas. For example, you may want to play a few seconds of your theme song between interviews in a radio programme to help the listener to understand that you are now going to talk with someone new.

## C. Sound effects

Sound effects are considered to be any sound occurring in radio material other than voices or music. Sound effects may be considered in two categories: natural and artificial.

**Natural or realistic sound effects** are effects which are produced at the locale where the radio material is being recorded. Managing the sound consists of deciding which of the natural sounds actually being produced at the locale are desirable and should be picked up. For example, if you were interviewing a mother in a rural area, natural sound effects might include cocks crowing, children playing or crying, or voices of neighbours. You will need to decide which and how much of these natural sound effects will help the listener to understand where the recording is taking place without distracting from what the person being interviewed is saying.

**Artificial sound effects** are introduced by the writer of the radio material in order to help create an illusion or picture in the listener's mind. The most common ways you will use sound effects to create this image include:

- ◆ **Establishing a locale:** Use the sounds of traffic to create the image of an urban setting, and the sounds of chickens and cattle, a rural one. Women talking and babies crying could sound like a clinic or hospital.
- ◆ **Creating a mood:** The sound of a woman humming while sweeping the floor can create a happy, homey image. The sound of running feet and banging doors can create the mood of emergency or urgency.
- ◆ **Establishing time:** The sound of cocks crowing, or a clock striking will let the listener know that it is early morning. The sound of a clock ticking can communicate that time is passing.
- ◆ **Indicating entrances and exits:** the sound of footsteps approaching ("fade-in") or going away ("fade-out") from the microphone will help the listener to understand that someone is entering or leaving a room. The use of other sounds can reinforce those transitions. For example, if an actor leaves the scene angrily or hastily, he slams the door behind him. Think of the different "images" you can create by speeding up or slowing down the following sound effects: a car drives up (fade-in sound of car engine), the car door slams, footsteps on a porch, a squeaky screen door opens, and finally the actor's speech.
- ◆ **Transition:** Although music is a much more common transition cue, sound effects can be used to accomplish the same purpose. For example, to create a transition between a scene in a mother's home where she is setting off for the clinic and the scene in the clinic, you could have the sound of her feet walking away (fade-out) and then her feet walking up to the clinic (fade-in).

There are a few key rules for using sound effects in your radio materials:

1. **Don't use too many!** In an attempt to set up a realistic situation, the novice may write sound effects into a script which are meaningless in the scene. Too many sound effects are confusing to the ear and distract the listener from what the actor or announcer is saying.
2. **Use your script to help listeners interpret the sound effect.** For example, having one of the actors say "Good morning, Maria, how are you?" would help listeners to understand the earlier sounds of approaching footsteps and a knock on the door. Some sounds, such as fire, rain, water effects, footsteps, and other physical activity sounds, are particularly confusing if they are not supported or explained in the text.
3. **Test the sound effect with your target audience to make sure that they understand it and do not find it distracting!**

Many radio stations have collections of sound effects on records or tapes from which you can select, but it can also be very effective to go to the locale of your desired sound effect and record your own.

## **II. HOW TO WRITE A RADIO SCRIPT**

The radio script is more than just a text, it is a blueprint or roadmap which allows the production staff to prepare the radio programme or spot as efficiently as possible. In order to do that, all of the materials that need to be included in the spot or programme - the lines to be spoken, the instructions to the actors and announcers, the sound effects, and music - must be clear, accurate, complete, and presented in a standardized form that all the programme "preparers" can follow. Radio producers in your country may have specific ways to prepare a script, but the following are some of the more universal "rules" for scripting.

### **Basic rules for scripting**

1. **Type the script:** You cannot be sure that other people can read your writing, so do not take any chances. Typing should be neat, with no strikeouts or deletions. Some minor changes may be added in pencil, if necessary, but there is always the danger that pencilled changes will not be clear and will cause problems during production.
2. **Type your copy double-spaced.**
3. **Use standard A4 paper.** Choose a heavier grade paper that does not have a tendency to rattle when handled.
4. **Use only one side of the paper.**
5. **Script headings -** among the information that could appear in the heading are the target audience of the programme or spot; the key message it is communicating; the title of the programme or spot; the number of the programme series; the writer's, director's, and/or producer's names; the length of the programme or spot; date and time of broadcast; cast list; and the music and sound effects list. This heading may be at the top of the first page of the script, or if it is lengthy, on a separate title page. If a separate title page is used, only a brief identifying title need appear on the subsequent pages.
6. **Page numbering:** If the script is more than one page long, number all pages at the top in sequence. Often the number is repeated, 6-6-6-6-6, to make it easier to assemble the script if the pages become disarranged.
7. **Line numbering:** In complex scripts involving several characters, music, or sound effects (most radio programmes), the lines are numbered. The numbering assists the producer in guiding the actors and announcers where to start during production. For example, it is much easier for the actors to find their place if the producer can say, "Let's begin on line 247", rather than "Let's begin on page six where Fatima says, 'Where are you going?'" For simple scripts, particularly radio spots, the numbering is usually omitted.
8. **If the lines of one character or announcer continue from one page to the next, the warning cue MORE MORE MORE is written at the bottom of the page.** This warning prevents the actor from assuming that his speech is completed, pausing while the page is turned, and finding the speech continued. This would break the flow and smoothness of delivery and usually means you will have to stop production and re-record that section.

## Basic script layout

The radio script is written in two columns:

- ◆ On the left is a small column about twelve spaces across, which identifies the source of each sound (voice, music or sound effect), and
- ◆ On the right is the principal column in which the text of what is to be said or instructions for sound effects and music cues are written.

1 NURSE: How is your child today, Fatima?  
2 FATIMA: He has diarrhoea. I'm very worried  
3 about him because he doesn't want to eat.  
4 NURSE: Well, maybe I can help you with that.  
5 Other mothers have found that their child eats  
6 better, even when he has diarrhoea, if they sit  
7 their child on their lap and help him to eat.

**Voice cues:** If a single voice is used, it is frequently designated as ANNCR for announcer or NARR for narrator. Multiple voices may be identified by the names of their characters (MARIA, FATIMA, BUNE) or if the role is too small to have a name, as MALE VOICE, FEMALE VOICE, VOICE No. 1, VOICE No. 2.

In parentheses and capital letters, note the directions concerning inflection, rhythm, and style for the actors and announcers such as (IRRITATED), (NERVOUSLY), and (HAPPY).

FATIMA: (WORRIED) Good morning, my little one. Are you  
feeling better this morning?

You can indicate that you want the actor to change intonation or rhythm within the same speech by writing (TRANSITION) or (TRANS).

94 FATIMA: (WORRIED) I'm so worried that you're not eating  
95 well enough because you have diarrhoea. (TRANS) I  
96 know, I'm going to sit you on my lap and feed you  
97 myself!

You may also want to indicate that the actor or announcer should pause before going on with the text.

98 FATIMA: Come on my little man, take a bite for your mama.  
99 You know it makes me happy to see you eat. Give  
100 it a try. (PAUSE - 1 SECOND). I knew you could  
101 do it!

Underline words which you want the actors or announcers to especially emphasize. A phrase can vary in meaning depending on which word is accented or emphasized when it is read. For example, look at the difference in meaning that simply underlining a word can give to Fatima's last line.

FATIMA: I knew you could do it. (No one else believed it to be true.)

FATIMA: I knew you could do it. (I had faith that you could do it.)

FATIMA: I knew you could do it. (No one else could, but you.)

**Music cues:** Simply write MUSIC in the left-hand column and a description of the specific music you want played in the right-hand column. Capitalize and underline the entire phrase:

MUSIC: LIGHT "MORNING MUSIC" UP AND UNDER

MUSIC: PROGRAMME THEME, UP AND FADES OUT

**Sound effect cues:** Similarly, the word SOUND (or SFX, for sound effects) is designated as the sound cue in the left-hand column and the description of the sound effect you want played in the right-hand column. Again, the entire phrase is capitalized and underlined.

SOUND: ROOSTERS CROWING IN THE DISTANCE.  
RAPID FOOTSTEPS FADE IN AND STOP.

FATIMA: (WORRIED) Good morning, my little one. Are  
you feeling better this morning?

## **Calculating the time of your radio script**

In general, people speak 150 to 200 words per minute, so a one-minute monologue would be about 150-200 words. A two-minute dialogue is about one and a half pages of text written in the above format. However, that does not take into account sound effects, music, and type of intonation that you want the speaker to have. Experience is the best teacher of the time required to produce a page of radio script in the way you want. Read your script aloud several times the way you would want it to sound on the radio and time each section. Be sure to take into account the amount of time you want for the sound effects and music.

## HOW TO ADAPT SAMPLE RADIO SPOTS

The following are sample radio spots which you can adapt to 1) address the specific CDD problem that has been identified and 2) fit the target audience who will be listening to the broadcasts. There are two main ways to adapt these spots:

- ◆ Use the spot exactly as it is, but change the names and vocabulary to fit your target audience, and add appropriate sound effects and music.
- ◆ Use the same format, but change the behaviour (and vocabulary, etc.) to that which you have selected for your CDD Programme.

Before each sample script you will find a description of the message, the target audience, the format, the source of information, the "reason why the target audience should do what your are asking", the duration of the spot, and some special notes.

The notes include specific suggestions for adapting each spot to your programme needs and settings. For instance, in Sample Spot No. 2, the source of information can be changed to fit your country. Sample Spot No. 4 can be adapted by choosing a song that is popular in your country. The names of the speakers, the music, the jingle, and the choice of the sex of the speaker can also be adapted or changed to make the radio spot more acceptable, attractive, persuasive, relevant and understandable to your target audience. Use the information in the section "The language of radio" starting on page 40, to help you adapt the spots.

*The following sample spots were created or adapted specifically for this guide. Not all of them have been broadcast as they are presently written. Pretest each of the spots that you adapt to ensure that it is acceptable, attractive, persuasive, personally relevant, and understandable to your specific target audience.*



## **SAMPLE SPOT No. 1**

**MESSAGE:** When to seek help

**TARGET  
AUDIENCE:** Rural mothers

**FORMAT:** Dialogue - Two mothers talking

**SOURCE OF  
INFORMATION:** A fictitious mother with experience

**REASON WHY:** Self-confidence. "If I take my child for treatment when he has many watery stools, repeated vomiting, fever, or bloody stools, I will feel confident that I am doing the best thing for my baby."

**DURATION:** 30 seconds

**NOTES:** This spot was originally developed to teach the danger signs for diarrhoea to watch for. The evaluation that was conducted after the spot was broadcast showed that most mothers could list all of the signs. They had memorized them from the spot.

The strength of this spot is the internal repetition. You will notice that the list of signs of when to seek treatment is stated three times.

This spot should be delivered fairly quickly. When you produce it, ask the actors to follow right after each other so that the two voices flow together. Be sure and select women whose voices are different from each other so that the listener does not become confused about who is talking.

**MUSIC:** **CDD SIGNATURE TUNE OR JINGLE MUSIC UP AND UNDER**

**FIRST MOTHER:** Ah ha! They have many watery stools, repeated vomiting, fever, or bloody stools.

**SECOND MOTHER:** Who has many watery stools, repeated vomiting, fever, or bloody stools?

**FIRST MOTHER:** Children who need to be taken to see a doctor for treatment.

**SECOND MOTHER:** Aaah, you mean that children who have many watery stools, repeated vomiting, fever, or bloody stools need to go to the health centre for treatment.

**FIRST MOTHER:** That's right!! These children need to see a doctor as soon as possible. Take them to the nearest health centre immediately.

**SOUND:** **CDD PROGRAMME SLOGAN/JINGLE**

## **SAMPLE SPOT No. 2**

**MESSAGE:** Actively help the child to eat during diarrhoea episodes

**TARGET  
AUDIENCE:** Rural mothers

**FORMAT:** Monologue - Testimonial

**SOURCE OF  
INFORMATION:** A real mother talking about her experience

**REASON WHY:** If I feed my child small portions of food six times a day, I will have **peace of mind** because I will know that my child is eating, even if it is just a little bit.

**DURATION:** 30 seconds

**NOTES:** The strength of this spot is the format. The testimonial has been used with a great deal of success to promote commercial products, but it is very unusual in social programmes. This spot is adapted from a set of three, each one using the testimonial of the experience of a real mother. They were very well received and remembered by the target audience. As one woman said, "I like it because they talk like I do."

To adapt this spot, interview several members of your target audience about their experiences. Then use (edit in) the piece (or pieces) which most clearly tells your message.

**MUSIC:**                    **CDD SIGNATURE TUNE OR JINGLE MUSIC UP AND UNDER**

**ANNOUNCER:**            Children need to be encouraged to eat when they have diarrhoea. Feed your child small portions of food at least six times a day so that he won't lose weight when he has diarrhoea. Listen to the voice of experience.

**REAL MOTHER:**        I thought I was going to have to bury that child because of her diarrhoea. She didn't want to eat a thing. She was listless and reeeeeeally skinny. I was really getting worried. So I began feeding her little portions of food every couple of hours. At first she'd only eat a few bites. Then each day she would eat a little more and finally her appetite came back. (LAUGHING) Now look at her, that child eats and eats!

**SOUND:**                    **CHILD LAUGHING**

**ANNOUNCER:**            Listen to the voice of experience. When your child has diarrhoea and doesn't want to eat, feed him small portions of food at least six times a day. Little by little his appetite will return.

**SOUND:**                    **CDD PROGRAMME SLOGAN/JINGLE**

### **SAMPLE SPOT No. 3**

**MESSAGE:** Timely initiation of care for the child with diarrhoea

**TARGET  
AUDIENCE:** Urban mothers

**FORMAT:** Dialogue

**SOURCE OF  
INFORMATION:** Mother/announcer

**REASON WHY:** Loving mothers take special care of their child as soon as diarrhoea starts. "If I take special care of my baby as soon as diarrhoea starts, I will feel I am a good mother because young children are delicate and need special care."

**DURATION:** 30 seconds

**NOTES:** This spot emphasizes the special bond between a mother and her infant. It is relatively difficult to produce, but the mixture of sound effects, voices, and music make the listener feel tender and caring. Carefully produced, it can be a very effective format.

**SOUND:**            **BABY LAUGHING**

**MOTHER:**            (TENDERLY) There is nothing more delightful than a happy baby.

**SOUND:**            **BABY CRYING**

**MOTHER:**            Or anything more distressing than a baby when he's sick.

**MUSIC:**            **SOFT, "CHILD-LIKE" MUSIC SUCH AS A MUSIC BOX OR MERRY-GO-ROUND UP AND UNDER**

**ANNOUNCER 1:**    Young children are delicate. They need special attention, especially when they have diarrhoea.

**ANNOUNCER 2:**    Diarrhoea is especially dangerous to young children. Always give your baby more attention as soon as the diarrhoea starts.

**SOUND:**            **MOTHER AND CHILD LAUGHING TOGETHER**

**ANNOUNCER:**      And enjoy the laughter....together...

**SOUND:**            **CDD PROGRAMME SLOGAN/JINGLE**

## **SAMPLE SPOT No. 4**

**MESSAGE:** Actively help your child to drink more fluid during diarrhoea episodes

**TARGET AUDIENCE:** Rural mothers, especially younger or first-time mothers.

**FORMAT:** Dialogue

**SOURCE OF INFORMATION:** Fictitious mother with experience

**REASON WHY:** "If I sit my baby on my lap and help her sip a little bit at a time, I will feel **happy** because I will know my child is drinking, even if it's just a little bit more.

**DURATION:** 60 seconds

**NOTES:** This spot features a mother who is happy because she knows what to do when her child has diarrhoea.

To adapt this spot, have the mother sing a song that is popular in your country.

FIRST MOTHER: (HAPPILY SINGING A POPULAR SONG) La, la, la, la, la, la, la, la, la, la.....Finally, finally, I've solved my problem.

SECOND MOTHER: Woman, what are you talking about?

FIRST MOTHER: (EXCITEDLY) I've finally figured out how to get my baby to drink more when she has diarrhoea.

SECOND MOTHER: You've what?

FIRST MOTHER: (LAUGHING) You know how babies stop wanting to drink when they have diarrhoea. They get so thin and listless.

SECOND MOTHER: That's right, so why are you laughing? I get worried sick when my baby has diarrhoea and won't drink.

FIRST MOTHER: (EXCITEDLY) Because I've finally found a way to get her to drink more. I sit her on my lap and help her sip a little bit at a time.

SECOND MOTHER: (DOUBTFULLY) And that works?

FIRST MOTHER: (CONFIDENTLY) It sure does! I sat her on my lap and kept playing with her until she finally drank a little bit. At first she didn't drink much, but little by little drank more and finally she was asking for the cup!

SECOND MOTHER: That's great!

FIRST MOTHER: It sure is! And if you follow my advice, you'll be just as happy as I am. (SINGING THE SAME POPULAR SONG) La, la, la, la, la, la, la, la, la, la.....

SOUND: CDD PROGRAMME SLOGAN/JINGLE

## SAMPLE SPOT No. 5

**MESSAGE:** Increase the quantity of liquids as soon as diarrhoea starts

**TARGET  
AUDIENCE:** Rural women, especially younger or first-time mothers

**FORMAT:** Dialogue

**SOURCE OF  
INFORMATION:** Fictitious mother with experience

**REASON WHY:** Self-confidence. "If I give my child lots of liquids as soon as the diarrhoea starts, I will feel **confident** I am doing the best thing for my child because I need to replace the liquids the child is losing from the diarrhoea."

**DURATION:** 40 seconds

**NOTES:** In the country where this spot was developed, community research had demonstrated that many mothers had problems with the word dehydration. They could not pronounce it and they confused it with the word malnutrition. This spot demonstrates a mother practising her "new word" and explaining to her neighbour what mothers need to do to prevent it.

To adapt this spot, change the names of the mothers, the sound effect of the rooster crowing, and the music to make them appropriate for your target audience.

**SOUND:**                   **ROOSTER CROWING**

**MUSIC:**                   **LIVELY MUSIC UP AND UNDER**

**FIRST MOTHER:** (SLOWLY) De-hy-dra-tion. (A LITTLE MORE QUICKLY) De-hy-dra-tion.

**SECOND MOTHER:** For heaven's sake, Maria, what are you doing? Talking to yourself?

**FIRST MOTHER:** (LAUGHING) No, Consuelo. I'm practising a new word that I just heard on the radio. Dehydration.

**SECOND MOTHER:** And what's that?

**FIRST MOTHER:** It's easy. When children have diarrhoea, they lose a lot of liquids and that's why they get so thirsty. If we don't give them lots of liquids to replace what they are losing, the child can die.

**FIRST MOTHER:** And this is called "de-hy" what?

**SECOND MOTHER:** Dehydration, Consuelo. Like they say on the radio, if your child has diarrhoea, give him lots of liquids so that he won't die from dehydration.

**SOUND:**                   **CDD PROGRAMME SLOGAN/JINGLE**

## SAMPLE SPOT No. 6

**MESSAGE:** Increase the volume of liquid as soon as diarrhoea starts

**TARGET  
AUDIENCE:** Rural mothers

**FORMAT:** Dialogue

**SOURCE OF  
INFORMATION:** Fictitious "Dr. Healthy"

**REASON WHY:** Self-confidence. "If I give my child lots of liquid as soon as the diarrhoea starts, I will feel **confident** I am doing the best thing for him because Dr. Healthy told me so and I trust his advice."

**DURATION:** 30 seconds

**NOTES:** In one country, a fictitious doctor character, "Dr. Healthy", was used as the source of information in CDD spots for three years. He became very famous and trusted; people even reported that they had seen him in their villages. The mothers' voices were real mothers who were asked to repeat the simple message. These were then edited into the final spot during production.

Community research from many countries indicates that people want to hear technical health information from a doctor, even though they cannot always go to the health centre. Creating a doctor character and using that character to provide technical information in a series of spots could be a good option for your programme.

To adapt this spot, record mothers repeating your message and edit them into the final production.

**FIRST MOTHER:** I always give my child extra liquid as soon as the diarrhoea starts.

**SECOND MOTHER:** I always give my child extra liquid as soon as the diarrhoea starts.

**THIRD MOTHER:** I always give my child extra liquid as soon as the diarrhoea starts.  
Is that right, Dr. Healthy?

**DR HEALTHY:** Very good, mothers! You should always begin giving lots of extra liquid as soon as your child has diarrhoea. Your child needs lots of liquid to replace what he is losing!

**SOUND:** CDD PROGRAMME SLOGAN/JINGLE

## SAMPLE SPOT No. 7

**MESSAGE:** When to seek help

**TARGET  
AUDIENCE:** Rural mothers

**FORMAT:** Dialogue

**SOURCE OF  
INFORMATION:** "Dr. Healthy"

**REASON WHY:** Self-confidence. "If I take my child immediately to the doctor when he has many watery stools, repeated vomiting, fever, or blood in the stool, I will feel **confident** I am doing the best thing for my child because Dr. Healthy told me so and I trust his advice."

**DURATION:** 45 seconds

**NOTES:** In the country where this spot was developed, many rural mothers said that they had questions for the doctor, but that the health centre was too far away. The radio experts asked women what questions they had for the doctor and then answered those questions in the format of "Consultation for All" (see next page).

This format can be used to promote any CDD message. Use it to answer questions your target audience has about how to take care of their children during diarrhoea episodes. It could also be a useful format for men. Simply have men ask the questions.

Originally, this spot used the voices of real people which were then edited into the final production. However, you could also use the voices of announcers. Be sure to have the person who is asking the question repeat the doctor's advice and to have the doctor praise him or her for understanding.

**MUSIC/SOUND:**     **SIGNATURE TUNE OR SOUND EFFECT FOR  
CONSULTATION FOR ALL**

**ANNOUNCER:**     Welcome mothers to "Consultation for All" where mothers ask questions and Dr. Healthy answers.

**REAL MOTHER:**   Dr. Healthy, my child has diarrhoea. When should I be sure to take him to see the doctor?

**DR HEALTHY:**     That's a good question, Maria. You should always take your child immediately to the doctor if he has many watery stools, repeated vomiting, fever, or blood in the stool.

**MOTHER:**         I see, I should take my child to the doctor if he has many watery stools, repeated vomiting, fever, or blood in his stools!

**DR HEALTHY:**     Very good, Maria!

**SOUND:**           **CDD PROGRAMME SLOGAN/JINGLE**

## **SAMPLE SPOT No. 8**

**MESSAGE:** Timely (early) initiation of care for the child

**TARGET  
AUDIENCE:** Urban mothers

**FORMAT:** Monologue

**SOURCE OF  
INFORMATION:** Children

**REASON WHY:** Love/tenderness. "Taking special care of my child as soon as diarrhoea starts is good because it shows my love for my child."

**DURATION:** 45 seconds

**NOTES:** The strength of this spot is the children's voices. The song creates a tender image of a loving mother. A child thanking his mother for taking care of him can be a very powerful motivator. You could use this format for almost any CDD message.

You will first need to produce the song alternating the children singing with just the music. You will then edit in the announcer's voices over the musical bed when the children are not singing.

Be careful when you are producing any song to ensure that you can understand the words. If you have difficulty understanding several children's words in this song, try using just one child's voice.

**MUSIC:**                    **CHILDREN SINGING**

My beautiful mother,  
What can I say?  
You always protect me,  
With all of your love.

You take special care,  
As soon as I'm ill,  
And that's why I love you,  
With all of my heart.

**MUSIC:**                    **MUSIC UNDER**

**FEMALE VOICE:** (Tenderly) Young children are very delicate. They need special attention, especially when they have diarrhoea.

**MUSIC:**                    **CHILDREN SINGING**

My beautiful mother,  
What can I say?  
You always protect me,  
With all of your love.

**MUSIC:**                    **MUSIC UNDER**

**FEMALE VOICE 2:**                    Diarrhoea is especially dangerous to young children. Always give your baby more attention as soon as the diarrhoea starts.

**MUSIC:**                    **CHILDREN SINGING**

You take special care,  
As soon as I'm ill.  
And that's why I love you  
With all of my heart.

**MUSIC:**                    **MUSIC UNDER**

**CHILD:**                    Mama, thank you for taking care of me. I love you a lot.

**SOUND:**                    **CDD PROGRAMME SLOGAN OR JINGLE**

## SAMPLE SPOT No. 9

**MESSAGE:** Actively encourage the child to drink more during diarrhoea episodes.

**TARGET AUDIENCE:** Rural mothers

**FORMAT:** Monologue

**SOURCE OF INFORMATION:** Fictitious older woman, "Mama Knowsbest"

**REASON WHY:** Self-confidence. "If I sit my child on my lap and help him drink, I will feel **confident** he is getting enough to drink when he is sick.

**DURATION:** 60 seconds

**NOTES:** Community research in many countries, especially in Africa, indicates that mothers trust older women (grandmothers, mothers-in-law) to give them advice about child-rearing. This spot features "Mama Knowsbest", a fictitious older woman who has a lot of experience and knows how to take care of children. She embodies the confidence and experience of the strong older woman. If your community research also indicates that your target audience trusts and looks to older women for advice, use a character like "Mama Knowsbest" for a series of spots about child care during diarrhoea episodes.

To adapt this spot, change the name of Mama Knowsbest to one which is appropriate and attractive in your setting. Use a female announcer who has a full, low voice, a strong belly-laugh, and who can sound confident without sounding excited. Make sure that Mama Knowsbest repeats your message at least twice!

MAMA

"KNOWSBEST": (VOICE OF OLDER WOMAN. FULL AND ASSURED) OK, mothers, I know you worry about your child when he has diarrhoea. We all do. But listen to Mama "Knowsbest". I've seen it all and I can tell you that the best thing to do to make sure that your child drinks enough when he has diarrhoea is to sit him on your lap and help him to drink yourself.

I know we're all busy and we have a lot to do to take care of our families, but when a child has diarrhoea, he needs that extra attention.

Sit him on your lap and help him to drink. Sing to him, talk to him, and little by little he'll sip. Then you can stop worrying that he's not drinking. You'll know that he is because you did it yourself!

SOUND: CHILDREN RUNNING FADE-IN FROM BACKGROUND TO FOREGROUND

CHILDREN: Mama, Mama, Mama "Knowsbest", we're thirsty.

MAMA

"KNOWSBEST": OK, OK, just wait a minute. (BELLY LAUGH) Take it from me, Mama "Knowsbest", I know how to take care of children! When your child has diarrhoea, sit him on your lap and help him to drink yourself! You'll be able to sleep well at night knowing that your child is drinking enough - even when he has diarrhoea!

SOUND: CDD PROGRAMME SLOGAN/JINGLE

## SAMPLE SPOT No. 10

MESSAGE: When to seek help

TARGET  
AUDIENCE: Semi-urban and urban fathers

FORMAT: Dialogue

SOURCE OF  
INFORMATION: Doctor

REASON WHY: Self-confidence. "I am a **smart** father because I know the signs which mean that I should take my child to the hospital."

DURATION: 60 seconds

NOTES: This spot shows a father being praised by a doctor for doing the right thing when his child had diarrhoea. Showing people doing the desired behaviour and being praised for it can be a very powerful motivator for the listener to behave the same way.

Always show people doing the **right action** and being praised for it, never being scolded for the wrong action.

**SOUND:                    HOSPITAL SOUNDS (PEOPLE TALKING, BABIES CRYING)**

**DOCTOR:**                    Abdulla, your child will be just fine. You did the right thing to bring him to the hospital so quickly.

**ABDULLA:**                    Thanks be to God. When he wouldn't stop vomiting I brought him as quickly as I could!

**DOCTOR:**                    And you saved your child's life. If your child ever has many watery stools, repeated vomiting, fever, or blood in the stool you should bring him to the hospital immediately.

**ABDULLA:**                    Many watery stools, repeated vomiting, fever, or blood in the stool. I'll remember Doctor.

**DOCTOR:**                    Good man! And now come see your baby, he's calling for you....

**SOUND:                    CDD PROGRAMME SLOGAN/JINGLE**

## SAMPLE PRETEST QUESTIONNAIRE

NAME OF PRETESTER: \_\_\_\_\_ DATE: \_\_\_\_\_

PLACE OF INTERVIEW: \_\_\_\_\_ TIME: \_\_\_\_\_

RESPONDENT NUMBER: \_\_\_\_\_

VERSION OF MATERIAL PLAYED FIRST: \_\_\_ VERSION A \_\_\_ VERSION B

PARTICIPATION OF THE RESPONDENT: \_\_\_ VERY ACTIVE

\_\_\_ REGULAR

\_\_\_ RESERVED

---

### INTRODUCTION

Good morning/afternoon. My name is \_\_\_\_\_ and I'm working with (name of radio station). We have prepared some new radio spots and we would like to talk with people in this area to find out their opinion about them. But first, do you have any children? Do you have a child under five years old?

**IF YES, CONTINUE THE INTERVIEW. IF NOT, ASK THE PERSON IF HE/SHE KNOWS SOMEONE WITH A CHILD UNDER FIVE YEARS OLD WHO LIVES CLOSE BY. THANK HIM/HER AND LOOK FOR ANOTHER RESPONDENT.**

We are developing some new radio spots and we would like to know people's opinions about how we can improve them before we play them on the radio. This isn't a census. I don't need to know your name or how much money your family makes. Anything you tell me will be totally confidential. Would you be willing to talk to me for about fifteen minutes?

**(IF THE PERSON MEETS THE QUALIFICATIONS AND AGREES TO BE INTERVIEWED, ASK):**

Do you have any questions or concerns before we begin?

**(NOTE THEIR QUESTIONS OR CONCERNS)**



I'm going to play for you a short radio message we've developed. I'm going to play it twice. Then I would like to ask you a few questions about it.

VERSION OF THE SPOT PLAYED  
SPOT A \_\_\_\_\_ or SPOT B \_\_\_\_\_

PLAY THE FIRST SPOT TWICE.

\_\_\_ 1. Please tell me in your own words what this message said. (WRITE AS MUCH AS POSSIBLE WHAT THE RESPONDENT TELLS YOU.)  
\_\_\_

\_\_\_ 2. Was there any part of the message that you did not understand?

\_\_\_ (2) Yes

\_\_\_ (1) No

\_\_\_ (9) Don't know

\_\_\_ 2a. If yes, what was it?

\_\_\_ 3. Who do you think this message is talking to?

\_\_\_ (1) Yourself

\_\_\_ (2) Other people \_\_\_\_\_  
(PROBE TO UNDERSTAND EXACTLY WHO THE RESPONDENT THINKS THE SPOT IS TALKING TO)

\_\_\_ (9) Don't know

\_\_\_ 4. Did the message say anything that might bother or offend people you know?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 5)

\_\_\_ (9) Don't know (go to question 5)

\_\_\_ 4a. If yes, what?  
\_\_\_

\_\_\_ 5. Did the message say anything that you don't believe to be true?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 6)

\_\_\_ (9) Don't know (go to question 6)

\_\_\_ 5a. If yes, what?

\_\_\_ 6. Do you think that this message is asking people to do something?

\_\_\_ (1) Yes

\_\_\_ (2) No (go to question 8)

\_\_\_ (9) Don't know (go to question 8)

\_\_\_ 6a. What is it asking people to do?

\_\_\_ (1) Go to the hospital

\_\_\_ (2) Other \_\_\_\_\_

\_\_\_ (9) Don't know

\_\_\_ 7. How likely is it that people will do what this message is asking?

\_\_\_ (1) Very likely

\_\_\_ (2) Somewhat likely

\_\_\_ (2) Not very likely

\_\_\_ 7a. Why?

\_\_\_

8. Do you hear any other broadcasts that sound like this one on the radio?
- (2) Yes
- (1) No (go to question 10)
- (9) Don't listen to radio at all (go to question 10)
- (9) Don't know (go to question 10)
9. In your opinion, how would you rate this message in comparison to the other materials you hear on the radio?
- (1) Better than most materials
- (2) Not as good as most materials
- (2) About the same as most materials
- (9) Don't know
10. Is there anything in the message that you particularly liked?
- (1) Yes
- (2) No (go to question 11)
- (9) Don't know (go to question 11)
- 10a. What was it?
- 
- 
11. Is there anything in the message that you particularly disliked?
- (2) Yes
- (1) No (go to question 12)
- (9) Don't know (go to question 12)

\_\_\_ 11a. What was it?  
\_\_\_

\_\_\_ 12. Please select the answer which describes your feelings about the voice(s) you heard in the message.

\_\_\_ (1) Believable

\_\_\_ (2) Not believable

\_\_\_ (1) Appropriate to the message

\_\_\_ (2) Not appropriate to the message

\_\_\_ 13. Please select the answer which describes your feelings about the music you heard in the message.

\_\_\_ (1) Appropriate to the message

\_\_\_ (2) Not appropriate to the message

\_\_\_ 14. Did you hear any sound in the message which distracted you or which you didn't understand?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 15)

\_\_\_ (9) Don't know (go to question 15)

\_\_\_ 14a. What sound was it?  
\_\_\_

\_\_\_ 15. If you could change anything in this spot (the music, the voices, the words, etc.), what would you change to make it better? (REFER BACK TO SOMETHING THEY HAVE MENTIONED THAT MIGHT BE CONFUSING OR IRRITATING.)

Thank you very much. Now I'm going to play another message. I'm going to play it twice. Then I will ask you some questions about it.

VERSION OF THE SPOT PLAYED  
SPOT A \_\_\_\_ or SPOT B \_\_\_\_

PLAY THE SECOND SPOT TWICE.

\_\_\_ 1. Please tell me in your own words what this message said. (WRITE AS MUCH AS POSSIBLE WHAT THE RESPONDENT TELLS YOU.)  
\_\_\_

\_\_\_ 2. Was there any part of the message that you did not understand?

\_\_\_ (2) Yes

\_\_\_ (1) No

\_\_\_ (9) Don't know

\_\_\_ 2a. If yes, what was it?

\_\_\_ 3. Who do you think this message is talking to?

\_\_\_ (1) Yourself

\_\_\_ (2) Other people \_\_\_\_\_  
(PROBE TO UNDERSTAND EXACTLY WHO THE RESPONDENT THINKS THE SPOT IS TALKING TO)

\_\_\_ (9) Don't know

\_\_\_ 4. Did the message say anything that might bother or offend people you know?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 5)

\_\_\_ (9) Don't know (go to question 5)

\_\_\_ 4a. If yes, what?  
\_\_\_

\_\_\_ 5. Did the message say anything that you don't believe to be true?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 6)

\_\_\_ (9) Don't know (go to question 6)

\_\_\_ 5a. If yes, what?

\_\_\_ 6. Do you think that this message is asking people to do something?

\_\_\_ (1) Yes

\_\_\_ (2) No (go to question 8)

\_\_\_ (9) Don't know (go to question 8)

\_\_\_ 6a. What is it asking people to do?

\_\_\_ (1) Go to the hospital

\_\_\_ (2) Other \_\_\_\_\_

\_\_\_ (9) Don't know

\_\_\_ 7. How likely is it that people will do what this message is asking?

\_\_\_ (1) Very likely

\_\_\_ (2) Somewhat likely

\_\_\_ (2) Not very likely

\_\_\_ 7a. Why?

\_\_\_

- \_\_\_ 8. Do you hear any other broadcasts that sound like this one on the radio?
- \_\_\_ (2) Yes
- \_\_\_ (1) No (go to question 10)
- \_\_\_ (9) Don't listen to radio at all (go to question 10)
- \_\_\_ (9) Don't know (go to question 10)
- \_\_\_ 9. In your opinion, how would you rate this message in comparison to the other materials you hear on the radio?
- \_\_\_ (1) Better than most materials
- \_\_\_ (2) Not as good as most materials
- \_\_\_ (2) About the same as most materials
- \_\_\_ (9) Don't know
- \_\_\_ 10. Is there anything in the message that you particularly liked?
- \_\_\_ (1) Yes
- \_\_\_ (2) No (go to question 11)
- \_\_\_ (9) Don't know (go to question 11)
- \_\_\_ 10a. What was it?
- \_\_\_
- \_\_\_ 11. Is there anything in the message that you particularly disliked?
- \_\_\_ (2) Yes
- \_\_\_ (1) No (go to question 12)
- \_\_\_ (9) Don't know (go to question 12)

\_\_\_ 11a. What was it?  
\_\_\_

\_\_\_ 12. Please select the answer which describes your feelings about the voice(s) you heard in the message.

\_\_\_ (1) Believable

\_\_\_ (2) Not believable

\_\_\_ (1) Appropriate to the message

\_\_\_ (2) Not appropriate to the message

\_\_\_ 13. Please select the answer which describes your feelings about the music you heard in the message.

\_\_\_ (1) Appropriate to the message

\_\_\_ (2) Not appropriate to the message

\_\_\_ 14. Did you hear any sound in the message which distracted you or which you didn't understand?

\_\_\_ (2) Yes

\_\_\_ (1) No (go to question 15)

\_\_\_ (9) Don't know (go to question 15)

\_\_\_ 14a. What sound was it?  
\_\_\_

\_\_\_ 15. If you could change anything in this spot (the music, the voices, the words, etc.), what would you change to make it better? (REFER BACK TO SOMETHING THEY HAVE MENTIONED THAT MIGHT BE CONFUSING OR IRRITATING.)

Now I'm going to play both of the spots one more time and I would like you to tell me which one you like best. (PLAY BOTH SPOTS ONE MORE TIME.)

SPOT A 1st \_\_\_\_\_  
SPOT B 1st \_\_\_\_\_

\_\_\_ 16. You have just heard the two messages again. Of the two, which one did you like the best? (IF THE RESPONDENT HESITATES TO RESPOND OR DOESN'T WANT TO OFFEND YOU BY MAKING A CHOICE, TELL HIM/HER YOU ARE ONLY ALLOWED TO PLAY ONE OF THE SPOTS ON THE AIR AND YOU NEED HIS/HER HELP IN DECIDING WHICH ONE YOU SHOULD PLAY FIRST.)

\_\_\_ Version A: "Name" of spot \_\_\_\_\_

\_\_\_ Version B: "Name" of spot \_\_\_\_\_

\_\_\_ Likes both equally (go to question 18)

\_\_\_ Neither one (go to question 19)

\_\_\_ Don't know (indifferent) (go to question 18)

\_\_\_ 16a. Why do you like that message best?

\_\_\_

\_\_\_ 17. What didn't you like about the other message?

\_\_\_

\_\_\_ 18. Why do you like both equally?

\_\_\_

\_\_\_ 19. Do you own a working radio?

\_\_\_ (1) Yes (go to question 22)

\_\_\_ (2) No

\_\_\_ 20. Do you ever listen to the radio?

\_\_\_ (1) Yes

\_\_\_ (2) No (THANK THE RESPONDENT FOR HIS/HER OPINION AND  
CLOSE THE INTERVIEW)

\_\_\_ 21. Where do you listen?

\_\_\_ (1) Neighbour's house

\_\_\_ (2) Work

\_\_\_ (3) Other \_\_\_\_\_

\_\_\_ (9) Don't know

\_\_\_ 22. How often do you listen to the radio?

\_\_\_ (1) Every day

\_\_\_ (2) Other \_\_\_\_\_

\_\_\_ (9) Don't know

23. What radio stations do you usually listen to and at what times of day?

TIME		RADIO STATION
5:00	-	6:00
6:00	-	7:00
7:00	-	8:00
8:00	-	9:00
9:00	-	10:00
10:00	-	11:00
11:00	-	12:00
12:00	-	13:00
13:00	-	14:00
14:00	-	15:00
15:00	-	16:00
16:00	-	17:00
17:00	-	18:00
18:00	-	19:00
19:00	-	20:00
20:00	-	21:00
21:00	-	22:00
22:00	-	23:00
23:00	-	24:00

DON'T KNOW

\_\_\_ 24. What are your favourite radio programmes?

\_\_\_ \_\_\_ (1) News (PROBE TO FIND OUT WHAT TIME HE/SHE LISTENS TO THE NEWS) \_\_\_\_\_

\_\_\_ \_\_\_ (2) Social and cultural

\_\_\_ \_\_\_ (3) Agricultural broadcast

\_\_\_ \_\_\_ (4) Music

\_\_\_ \_\_\_ (8) Other \_\_\_\_\_

\_\_\_ \_\_\_ (9) Don't know

25. Do you have other comments or questions for me today?

**THANK YOU VERY MUCH FOR YOUR OPINION. IT WILL HELP US TO IMPROVE THESE MESSAGES BEFORE WE PUT THEM ON THE RADIO.**

**PRETEST TABULATION FORM**  
Components of Effectiveness

Version of spot played: A \_\_\_\_\_ B \_\_\_\_\_

Question No.	Coding: 1	Coding: 2	Coding: 9
2			
3			
4			
5			
6			
6a			
7			
8			
9			
10			
11			
12			
13			
14			

**Components of effectiveness:** For each component, add the number of responses ticked under "Coding 1" for the questions listed, and divide as indicated to get the percentage of positive responses:

**Acceptability:**  $\frac{\text{questions 4 + 5 + 12 + 13 + 14}}{(\text{total no. of respondents}) \times 5} = \underline{\hspace{2cm}}$  (50% or more?)

**Comprehension:**  $\frac{\text{questions 2 + 6 + 6a}}{(\text{total no. of respondents}) \times 3} = \underline{\hspace{2cm}}$  (50% or more?)

**Personal Relevance:**  $\frac{\text{question 3}}{(\text{total no. of respondents})} = \underline{\hspace{2cm}}$  (50% or more?)

**Attraction:**  $\frac{\text{questions 8 + 9 + 10 + 11}}{(\text{total no. of respondents}) \times 4} = \underline{\hspace{2cm}}$  (50% or more?)

**Persuasion:**  $\frac{\text{question 7}}{(\text{total no. of respondents})} = \underline{\hspace{2cm}}$  (50% or more?)



**PRETEST TABULATION FORM**  
**Components of Effectiveness**

Version of spot played: A \_\_\_\_\_ B \_\_\_\_\_

Question No.	Coding: 1	Coding: 2	Coding: 9
2			
3			
4			
5			
6			
6a			
7			
8			
9			
10			
11			
12			
13			
14			

**Components of effectiveness:** For each component, add the number of responses ticked under "Coding 1" for the questions listed, and divide as indicated to get the percentage of positive responses:

**Acceptability:**  $\frac{\text{questions } 4 + 5 + 12 + 13 + 14}{(\text{total no. of respondents}) \times 5} = \underline{\hspace{2cm}}$  (50% or more?)

**Comprehension:**  $\frac{\text{questions } 2 + 6 + 6a}{(\text{total no. of respondents}) \times 3} = \underline{\hspace{2cm}}$  (50% or more?)

**Personal Relevance:**  $\frac{\text{question } 3}{(\text{total no. of respondents})} = \underline{\hspace{2cm}}$  (50% or more?)

**Attraction:**  $\frac{\text{questions } 8 + 9 + 10 + 11}{(\text{total no. of respondents}) \times 4} = \underline{\hspace{2cm}}$  (50% or more?)

**Persuasion:**  $\frac{\text{question } 7}{(\text{total no. of respondents})} = \underline{\hspace{2cm}}$  (50% or more?)









**Extract from the UIP Communication Strategy Summary**  
**Hindustan Thompson Associates Ltd. and UNICEF, New Delhi**

## 5. Media selection and implementation proposal

### 5.1 Introduction

The communication task of reaching 22 crore<sup>1</sup> rural people and 1.3 crore urban slum dwellers residing in 2,88,000 villages and 165 towns in the four states is really mammoth. This is further accentuated by the limited reach of available media.

The mass media (TV, cinema, radio, press) coverage in the rural areas and amongst urban slum dwellers is as given.

	<u>Mass Media &amp; Coverage</u>
<b>Rural Areas</b>	
Target beneficiaries	40
Influencers	65
<b>Urban Areas</b>	
Target beneficiaries	50
Influencers	75

The above understanding leads us to the obvious solution of creating localized media forms. However, despite our need for one to one communication, it is not feasible to create media forms for individuals. Therefore, we feel that identification of mass congregation points such as fairs, festivals, weekly bazaars etc will be critical. Also, 'influencers' living within the community who are more accessible would be used as 'media forms' to help generate interpersonal communication.

### 5.2 Media selection criteria

A mix of mass media and non-mass media would be used to deliver the message. The specific media forms would be selected basis the following:

<sup>1</sup> 10 million

- i. The coverage they offer and the number of times they can help expose our message to the target consumers
- ii. Task suitability and adaptability
- iii. Their relationship with the audience
- iv. Execution flexibility
- v. Cost efficiency

Keeping the above factors in mind, we are recommending the following media package comprising mass and localised media forms, for the rural and urban areas.

<b>The Media Package</b>		
	<b>Rural</b>	<b>Urban</b>
<b>Influencers</b>	TV, radio, pres Panchayats/School Activity, Anganwadis/ <sup>1</sup> DWCRA/Jan Shiksha <sup>2</sup> Nilayams - Mailers	TV, radio, press School Activity
<b>Target Beneficiaries</b>	TV, radio Weekly 'Haats' <sup>3</sup> Fairs/Festivals, Newsboards/ Wall paintings, Charts	TV, radio Newsboards CCTV

<sup>1</sup> Health worker

<sup>2</sup> Local professionals

<sup>3</sup> Bezaar

### 5.3 Media package - a closer look

#### Mass media

TV - Though overall reach of TV is limited in the rural areas, during our trips into the field we found a high level of involvement with this medium. We therefore recommend this medium for the target beneficiaries as a group. Both 'Shishu Rakshak Mela'<sup>1</sup> and conviction building messages would be beamed through this medium. An advantage of using TV would be that a large proportion of the influencer groups would be covered.

Radio - Radio would be used to address influencers and target beneficiaries. The medium would have a dual role to play. (a) Given the wide reach of the medium it would be used extensively to beam the 'go to the 'mela'' messages. (b) Story based serialized sponsored programmes would be used to beam conviction building messages, reaching target beneficiaries, not reached by TV.

Press - Press would be used to address the various influencers is that

- it carries high credibility amongst them
- detailed information can be provided, which is particularly necessary in this case

#### Localized media

Panchayats/Gram Sabhas - Monthly mailers will be sent to Gram sabhas/Panchayats<sup>2</sup> informing them of the work being done by the Government for immunization and their role in the programme. The pradhans could in turn be used to exert an influence on the people in the village.

---

<sup>1</sup> "Child protection event"

<sup>2</sup> Village committee

**School activity** - Direct Mailers will be sent periodically to school teachers asking for their participation in

- i. spreading the word for immunization
- ii. using the school children do the same in one village per month

**Fairs & Festivals** - Fairs are usually held around major festivals/happenings. Fairs are family events and are visited by both men and women. These are very large congregations and carry on for a couple of days. Mobile video vans will be used to reach out to our target beneficiaries.

**Weekly Haats** - The 'Haats' are weekly bazaars which occur regularly at a fixed place and time. Here, the rural people buy their daily necessities. The regularity of occurrence makes Haats an important contact opportunity. Each 'Haat' normally cover 10-12 villages in the vicinity. These 'Haats' would be used as communication points and a variety of media forms would be used to communicate messages to the target beneficiaries and implementers.

**Newsboards/Wall paintings** - Newsboards/Wall paintings would be put up at pre-selected sites in villages and slums. In order to make the newsboards a central focus point village life, it would be helpful if they are used to communicate local news, by the village.

**CCTV<sup>1</sup> at Government Hospitals** - This medium is recommended to extend the reach of the audio-visual medium. We believe that by reaching out to pregnant women and mothers in the hospital environment we would be penetrating their minds at an opportune moment. At this stage their mind set is likely to be most receptive to immunization and all other health messages.

We are recommending the installation of two Black & White monitors - one each in the OPD<sup>2</sup> and maternity ward. These monitors would be used to beam immunization and other health messages.

---

1 Closed circuit television

2 Out-patient department



#### 5.4 Overall reach

The combined reach of mass media and localized media recommended (as discussed in the preceding section) would be as follows:

	<u>% Coverage</u>
<b>Rural areas</b>	
Target beneficiaries	80
Influencers	80
<b>Urban slums</b>	
Target beneficiaries	80

#### 5.5 Implementation proposal

##### Mass media

In order to make effective use of mass media, depending on the medium, details in terms of programme, time, space selection need to be considered carefully. One of the main strengths of HTA's strategic planning lies in the area of media planning. HTA would prepare plans and make recommendation, regarding the most effective and efficient means of slotting film and audio spots as well as press advertisements. However, it would be the responsibility of MHFW and UNICEF to ensure the execution of these, according to the plans submitted.

### **Localized media**

To implement the localized media package the infrastructure required is extensive, which is both difficult to create and execute. Hence the obvious solution would be to handover the package to the health system for implementation. However, looking at practicality of the matter the following areas are worth considering:

- Current workload
- Inadequate manpower availability
- Seasonal work pressure

### **System for operationalizing localized media**

Through various discussions between MHFW, UNICEF & HTA we believe that a sub-structure from within the existing health system should be created, in order to execute the various localised media forms.

**Structure** - For each of the four states, we recommend one state level officer be responsible for the overall implementation in the state. One officer at the division level and 2 district level officer, will assist the state level officer.

**Areas of responsibility** - The district level officers would be responsible for the execution and monitoring of Haat activity. They would also be required to conduct random checks on 'Shishu Rakshak Melas', school activity and execution of other collaterals.

**Pros** - An exclusive team will lead to higher productivity and better speed of response. Further, it is recommended that the system should constantly rotate the personnel incharge of the project. By constantly ploughing back skilled personnel into the system this would become an opportunity to enhance the overall management skills of the health personnel.



Cons - Unless immunization and other programmes are phased out there lies, the inherent problem of the team being pulled in too many directions.

#### **Why phase out localised media**

Planned execution of localized media is critical for the success of our programme. Since the four state execution involves a high degree of investment and risk, we recommend executing localized media in four districts for a 3 month period to validate:

- i. Creation and effective usage of localized media
- ii. Possibility of replication of media forms
- iii. Number of people reached and costs thereof
- iv. Effective operation of the structure

#### **5.6 Implementation schedule**

- . Mass media activity will commence within three months of approval
- . Simultaneously, designing and production of training material would be initiated
- . Selection and training of manpower, incharge of executing localized media, would be conducted simultaneously.
- . The evaluation of the localized media options would take place three months after they have been operationalized in the test district. After taking into account and ironing out the problem areas the exercise would be extended to all districts in the four states.

## **GLOSSARY**

### **GENERAL TERMS**

**Catchy:** Easy to remember, and attractive. Usually describes a tune or slogan.

**Frequency:** The average number of times an audience is exposed to a specific radio material or message.

**Jingle:** The programme slogan (frequently the reason why people should do what you are asking), usually put to music. It generally lasts 5-10 seconds.

**Listenership:** The number of, or proportion of, people who listen to a particular radio station or programme.

**Magazine programme:** A radio programme, usually 15-30 minutes long, which uses a combination of formats and may treat several themes.

**Prime time:** Hours when the largest number of people are listening to the radio station. The station manager will charge the highest price for materials broadcast during these hours.

**Radio drama:** A series of radio programmes in which a plot develops around a central person or group of persons and their relationships.

**Radio programme:** A radio material, usually 5-20 minutes long, which has the same opening and closing for each programme to give it continuity. Only the content in the middle varies from programme to programme.

**Radio spot:** A radio material, 15-60 seconds long, usually accompanied by the jingle or using the music of the jingle to identify it, which is played between songs or other programmes.

**Reach:** The number of different people or households exposed to a specific media message during a specific period of time.

**Segmentation:** Subdividing an overall population into homogeneous small groups in order to better describe and understand a segment, predict behaviour, and formulate messages and materials to meet specific needs.

**Source of information:** The person, either fictional or real, who gives the message in radio materials.

**Target audience:** The specific group of people who will be the audience for the radio programme messages and materials.

## **RESEARCH TERMS**

**Closed-ended question:** A question with a limited number of possible answers.

**Focus group interviews:** A qualitative research technique in which a moderator leads a small group of respondents (6-10) through a discussion of a selected topic, allowing them to talk freely and spontaneously.

**In-depth interviews:** A qualitative research technique consisting of individual interviews to find out how people think and what they feel about a specific topic.

**Focused observation:** The researcher observes a specific set of behaviours to understand how well, how long, and/or how frequently they are performed. For example, you might want to observe mothers feeding their children during diarrhoea episodes to understand what foods they give and how often. Focused observation helps the CDD manager to understand what people actually do, in comparison with what they say that they do.

**Intercept surveys:** Short, small-sample surveys conducted in central locations where people gather. For example, you could conduct an intercept survey in a clinic or hospital, a marketplace, bus stop, or the place where women wash clothes.

**KAP:** Studies which measure the knowledge, attitude and practice of a given group of people.

**Monitoring:** The process of ensuring that radio materials are broadcast as planned by listening to the radio station(s) during the hours that you have asked the station(s) to play them and checking off on a monitoring sheet the materials that are aired.

**Open-ended question:** A question that gathers more information than just "yes" or "no".

**Qualitative research:** Research that obtains information about feelings and impressions from small samples of respondents. The information gathered cannot be quantified in numerical terms, and generalizations should be made carefully based on the results. Qualitative research can help you understand why people think or act as they do.

**Quantitative research:** Research designed to gather objective information from representative, random samples of respondents; results are expressed in numerical terms.

**Questions:** See "closed-ended" and "open-ended", above.

## **PRETESTING TERMS**

**Pretesting:** Systematically gathering target audience reactions to radio messages and materials before they are produced in their final form.

## **Components of Effectiveness: (measured in pretesting studies)**

**Attraction:** A pretesting measure to determine how attractive a radio material is to its target audience and therefore how much "attention" or recall it will attract.

**Comprehension:** A pretesting measure to determine whether the radio materials are clearly understood.

**Acceptability:** A pretesting measure to determine whether there is anything offensive, irritating, unrealistic, or false about the radio materials.

**Personal relevance:** A pretesting measure to determine whether the target audience perceives that the radio material is talking to them or to others.

**Persuasion:** A pretesting measure to determine whether the radio material might persuade the target audience to do what it is asking.

## **SCRIPT-WRITING TERMS**

**Aside:** Words spoken in the script for the audience to hear, but supposed not to be heard by the other characters.

**Cross-fade:** Two different sounds or musical passages that are manipulated simultaneously, one being faded in, the other faded out.

**Cue:** A signal to an actor to begin speaking.

**Echo:** An acoustic effect which can make voices and sound effects sound like they have a small "echo" around them. Can be used to give emphasis to text or to create a specific mood.

**Edit:** Correct, add, or delete materials once they are recorded.

**Fade-in:** Increase the sound from zero up to normal volume.

**Fade-out:** The reverse, from normal or whatever the present sound is down to zero.

**Fade-down:** Lower the volume, but not out completely; often used like fade-under.

**Fade-under:** When other materials, usually voices, are to be given prominence.

**Musical bed:** The soft music that forms a background while louder voices form the foreground.

**Musical curtain:** The use of music to change or end scenes or moods.

**Narrator (or announcer):** A neutral person (one who is not playing a specific character) who reads the script.

**Pause:** A brief time, usually not more than two seconds, in which no sound is heard.

**Programme closing:** The ending of a radio programme which is similar to the programme opening. It usually invites people to listen to the next programme and gives the time, date, and what the next programme will be about.

**Programme opening or signature:** A standardized opening which uses the same musical theme, sound effects, and voices to help the listener identify the programme quickly.

**Resolve the mood:** Let the listener know that one scene is ending.

**Script:** The format for writing radio materials. It is the blueprint or map which permits you to produce the radio materials efficiently.

**Segue:** One effect or passage is immediately followed by another, without any change in volume.

**Splice:** A technique which unites two pieces of a radio material together by cutting and taping the ends of magnetic tape.

**Sound effects:** Any sound occurring in a radio material that is not voice or music. Sound effects may be considered in two categories: natural and artificial.

**Theme song or theme tune:** See "Programme opening or signature", above.

**Transition:** The phrase, music, or sound effect which is used to separate scenes or portions of a broadcast, or signify the end of a scene. They also can resolve the mood of one scene and set the mood for the following scene.

**Under (music):** At low volume as background for actors' voices.

**Up and under (music):** At full volume, decreasing to low volume as background.

**Up (or full-music):** At full volume.

## **RADIO PRODUCTION TERMS**

**Dead air:** A time of silence in which nothing is being broadcast.

**Microphone (also called "mike"):** The instrument which converts sound into electrical impulses so that it can be recorded onto magnetic tape. There are four kinds of microphones: **Directional** which receive sound only from directly in front of the microphone (if you talk to the side of the microphone, your voice will not be recorded clearly or at all); **Bi-directional** which receive sound from two sides of the microphone; **Omni-directional** which receive sound from all around the microphone; and **Cardioid** which receive sound in an area shaped like a heart, that is, in front and to the sides of the microphone, but not below or behind it.

**Open microphone:** A microphone which is connected and receiving sound and/or recording. Any sound which is made will be picked up.

**Producer:** The person who coordinates the radio production and gives direction to the studio operator, actors, musicians, and announcers.

**Studio:** The place which contains the tape recorders and other equipment necessary to produce radio materials.

**Studio operator:** The person who runs the equipment during radio production and editing.

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