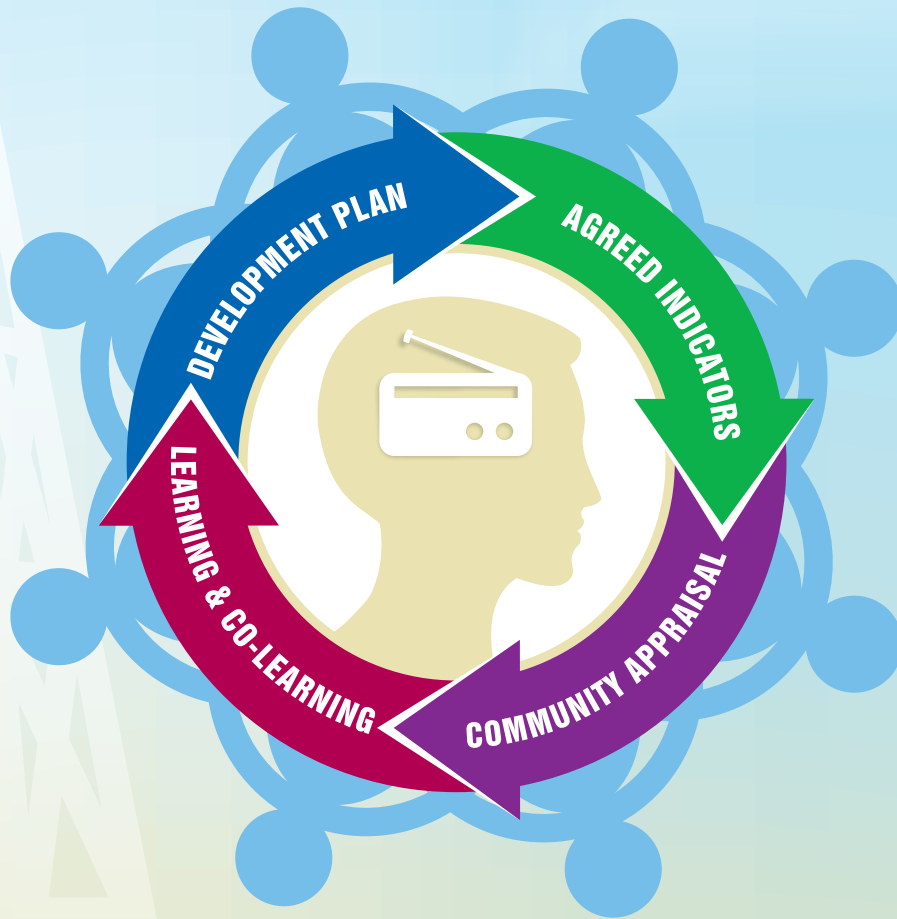


Version 2.0

# Community Radio Continuous Improvement Toolkit

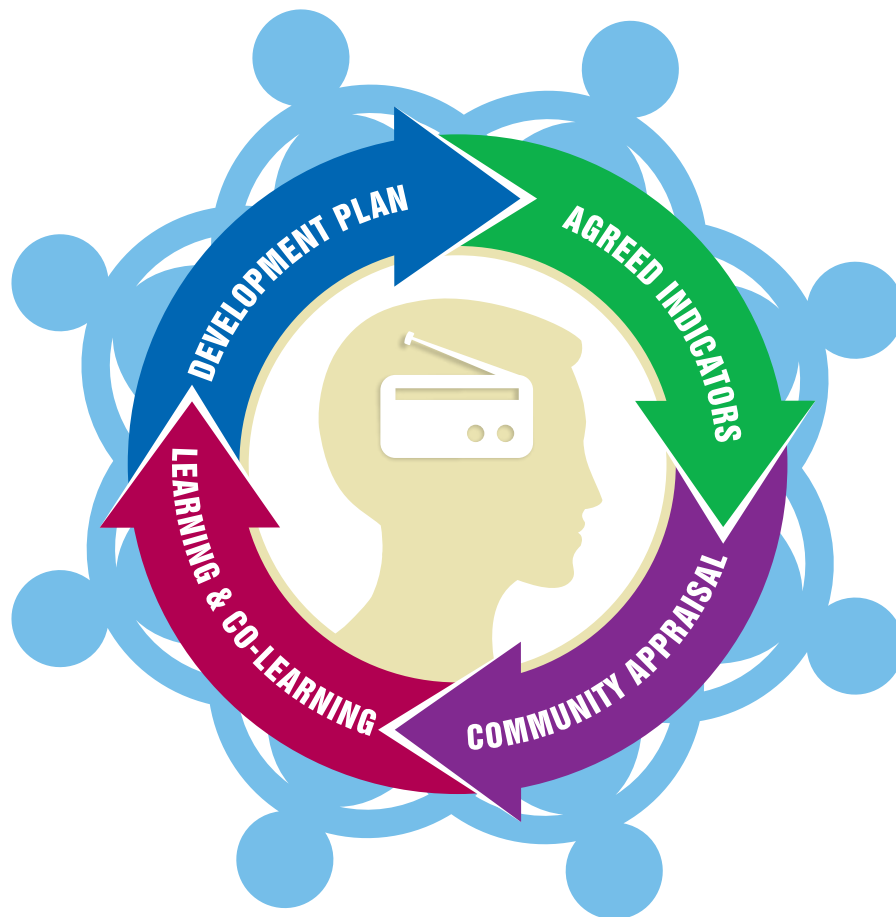


Commonwealth Educational Media Centre for Asia  
New Delhi



# Community Radio Continuous Improvement Toolkit

Version 2.0



Commonwealth Educational Media Centre for Asia  
New Delhi

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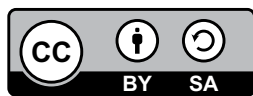
### Community Radio Continuous Improvement Toolkit, *Version 2.0*



Developed by:

UNESCO Chair on Community Media, University of Hyderabad

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## Foreword to Version 2.0 of CR-CIT

Community Radio has emerged as an effective medium to give voice to the voiceless at the grassroots level in India. Currently, there are about 170 Community Radio Stations (CRS) on the air and it is estimated that more than 500 CRS are at various stages of processing. Considering the experiences of a decade of Community Radio in India, it is felt that a self-review mechanism should be instituted for better governance of this effective medium of communication. CEMCA with its intense engagement with the Community Radio sector in varied aspects ranging from policy interventions to practice is eminently suited to address this felt need. Towards this, CEMCA aims to assist the CRS in their pursuit of continuous improvement through a research based *Toolkit*.

In Phase I of the ‘Development of Community Radio Continuous Improvement Toolkit’, a project commissioned to the UNESCO Chair on Community Media by CEMCA, the Community Radio Continuous Improvement Toolkit (CR-CIT) Version 1.0 was released. The CR-CIT provides an easy-to-use framework that allows CR stations to periodically assess themselves on their performance. The toolkit has been drafted keeping in view: (a) the national community radio policy guidelines (in India) which have several mandatory provisions; and (b) certain non-negotiable principles of community media globally, such as community participation and ownership, access and inclusion to marginalized groups, gender equity, community-generated content, emphasis on local cultures and identities, and transparency and accountability in practice. Continuing the work related to further refinement of this *Toolkit* developed during 2012-13 and to get feedback on both the process as well as the contents of the *Toolkit*, we organized field testing workshops at *Radio Active* in Bangalore, *Gurgaon Ki Awaaz* (GKA), Gurgaon, *Rudi no Radio*, Ahmedabad, and *Bol Hyderabad*, Hyderabad. We also conducted field testing in Bangladesh with the support of Bangladesh NGOs Network for Radio and Communication (BNNRC).

The Commonwealth Educational Media Centre for Asia (CEMCA) has been working to promote CR in the Commonwealth Asia, in general, and in India and Bangladesh in particular, to support *learning for development*, and create enabling environment for the marginalized communities and groups. Realizing that creating a structural framework for quality and standard for communities that are diverse in terms of their needs, affordances and goals, as a non-viable option, we at the CEMCA embarked upon exploring ways to “improve” CR practices through self-assessment and peer-review. With ‘continuous improvement’ and ‘co-learning’ as the foundations of ‘quality’ that is acceptable to the communities served, the UNESCO Chair on Community Media at the University of Hyderabad prepared the Version 2.0 of the *Community Radio Continuous Improvement Toolkit* (CR-CIT) based on extensive feedback received during the field-testing of the earlier version in four CR stations across the country, with additional inputs from eight other stations whose representatives participated in the process as peers. Further, this version also takes into consideration feedback received during the validation and field testing processes in Bangladesh.

Version 2.0 of CR-CIT also includes a substantial new section on the suggested Peer Review process. In the spirit of continuous improvement, this *Toolkit* is a work in progress, and we also need preparation of Peer Reviewers to use the CR-CIT. CEMCA will be engaged in supporting CR stations to voluntarily adopt the CR-CIT and define their path of continuous improvement. The overall aim is to create an environment that can be used for self-improvement and then peer-review at a later stage by building capacities of the stakeholders to assist peer CR stations. The CR-CIT is the outcome of the rigorous work done by professionals led by Prof. Vinod Pavarala, the UNESCO Chair at University of Hyderabad. While I want to thank him and his team, the CR-CIT has also been validated through expert interventions and field testing and I would like to thank all who contributed to the development of this improved version.

Our humble initiative will be successful if this is found to be useful for improving the quality of CR operations and governance in all its dimensions. We are eager to receive your feedback to further improve this *Toolkit*.

**Sanjaya Mishra**

*Director*

Commonwealth Educational Media Centre for Asia

## Acknowledgements

Ten years after the community radio policy has been announced in India, there are over 160 radio stations set up by a variety of organisations broadcasting in different geographical locations to a range of audiences. Most of these stations have been doing their work, earnestly providing a valuable service to their respective communities with good intentions and to the best of their abilities. While there is a growing literature of scholarly research in the community radio sector and an even more impressive volume of evaluation reports done for external funding agencies, there have been few substantial and credible efforts at evolving frameworks and standards that the CR stations themselves could use to review their performance. The research team at the UNESCO Chair on Community Media, University of Hyderabad, is pleased to offer this Community Radio Continuous Improvement Toolkit (CR-CIT) [Version 2.0] as our contribution to bridging this gap.

We are indeed grateful to Dr. Sanjaya Mishra, Director, Commonwealth Educational Media Centre for Asia (CEMCA), New Delhi, for perceptively recognising the need for such a toolkit and entrusting the UNESCO Chair with the task. Dr. Rukmini Vemaraju, the then Programme Officer at CEMCA, was a source of encouragement, especially in the early stages of this project, and enriched our deliberations with her suggestions. Dr. Ankuran Dutta who succeeded her at CEMCA kept track of the process through its field-testing at various locations in the country. Ashish Sen, AMARC Asia-Pacific and Consultant for CEMCA, has kept a close watch on our work, especially in the field-testing phase, and provided valuable inputs.

CR-CIT was developed through intense discussions over two different workshops with representatives of community radio stations from across the country as well as with community radio experts engaged in advocacy, research and capacity building. Our sincere thanks to all of them for wholeheartedly embracing our concept and providing valuable insights, based on their ground-level realities and national/international experiences. The initial version, thus developed, was then subjected to rigorous field-testing at four different community radio stations in the country, with the additional involvement of peers from eight other radio stations. The ease with which various stakeholders at these stations waded into the self-assessment process using CR-CIT reinforced our confidence about the value of the toolkit. The changes and modifications suggested during the field testing have now been incorporated in this CR-CIT, Version 2.0.

This new, revised version also benefited immensely from an adaptation, validation and field testing process in Bangladesh, where all 16 CR stations in the country participated with a great deal of enthusiasm. We are grateful to Mr. AHM Bazlur Rahman, CEO of Bangladesh Network of NGOs for Radio and Communication (BNNRC) and his dynamic team for facilitating this work. We are thankful to BNNRC also for initiating the translation of CR-CIT into Bengali.

We have realised early enough that the value of CR-CIT would be enhanced if it becomes available in Indian languages and station personnel can use it easily without outside facilitators. In that direction, we have been able to put together a Hindi version, in collaboration with Ideosync Media Combine, New Delhi. We gratefully acknowledge Venu Arora of Ideosync for facilitating the translation. This would not have been possible without the capable translation work done by Anupama Jha in Delhi and Gunavathi Mandal in Hyderabad. Translations into a few other languages are on the anvil.

Mahaprajna Nayak from the Community Media programme at Tata Institute of Social Sciences (TISS), Mumbai, who served as an intern with us in the summer of 2013, lent valuable support during the early phase of the project. In Phase II, Himabindu Chintakunta worked as a research assistant and contributed significantly to the different components of the project.

University of Hyderabad has played a willing host to all of our activities. Without its intellectual ambience, infrastructural facilities, and administrative support, our team's work at the UNESCO Chair on Community Media would have been tougher. R. Thyagarajan at the CEMCA office and Mallikarjun Yadav at the Department of Communication ensured timely financial clearances and management of funds to facilitate our work.



With the availability of the first version of CR-CIT in the public domain since August 2013, many community radio stations have voluntarily (outside of the field testing process) adopted the toolkit for their self-assessment. The proof of its worth ultimately lies in its adoption by more and more community radio stations that are interested in continuously improving their services to their respective communities.

We are hoping to sustain our efforts to achieve that end by creating a ‘Community of Practice’, an online platform, through which practitioners can share experiences and learn from each other.

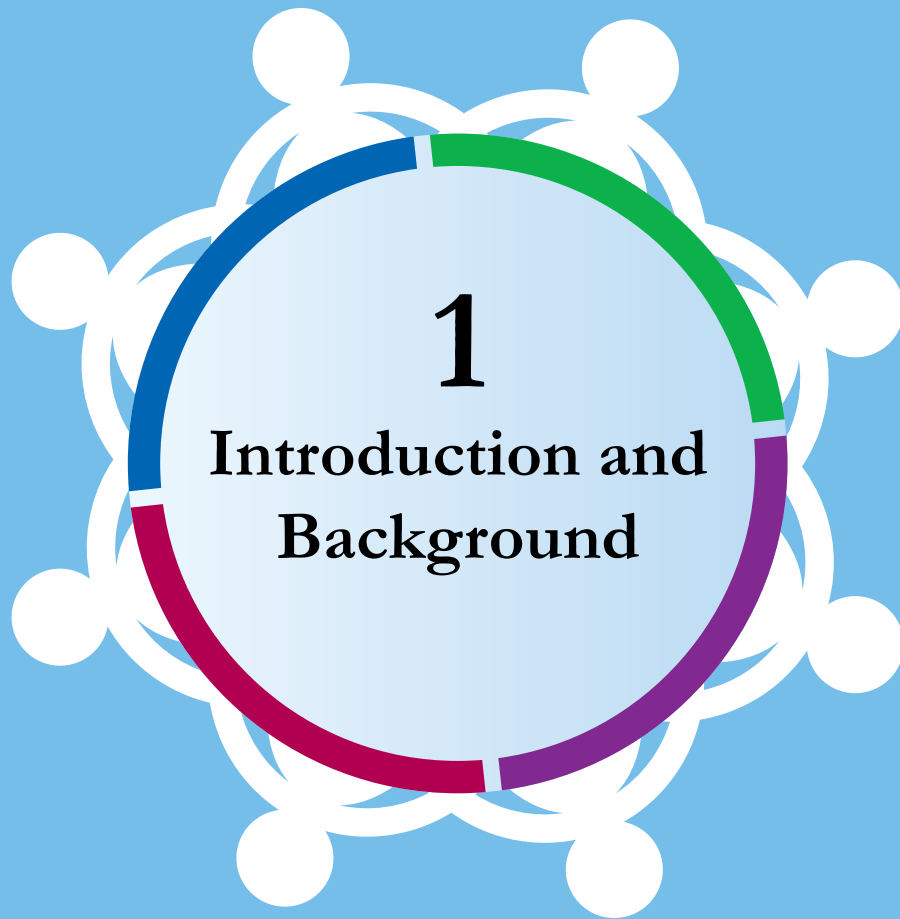
**Hyderabad**  
**May, 2014**

*Vinod Pavarala*  
*Kanchan K. Malik*  
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*Preeti Raghunath*

**UNESCO Chair on Community Media Team**

## Abbreviations

<b>AIR</b>	All India Radio
<b>AMARC</b>	World Association of Community Radio Broadcasters
<b>BECIL</b>	Broadcast Engineering Consultants India Limited
<b>CoP</b>	Community of Practice
<b>CR</b>	Community Radio
<b>CR-CIT</b>	Community Radio Continuous Improvement Toolkit
<b>CRMC</b>	Community Radio Management Committee
<b>CRS</b>	Community Radio Station
<b>LOI</b>	Letters of Intent
<b>MGNREGA</b>	Mahatma Gandhi National Rural Employment Gurantee Act
<b>MIB</b>	Ministry of Information and Broadcasting, Government of India
<b>NGO</b>	Non-Governmental Organisation
<b>UNESCO</b>	United Nations Educational Scientific and Cultural Organization
<b>UNICEF</b>	United Nations Children Education Fund

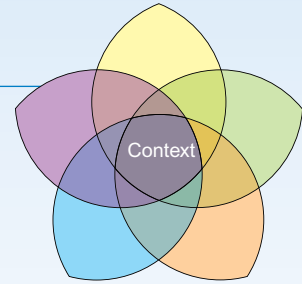


**1**

**Introduction and  
Background**

## 1.1 The Context

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



As per the MIB website, India has around 160 operational CRSs (including educational institutions, KVKs, and those set up by civil society groups), with less than a third of those managed by civil society organisations. A total of 436 Letters of Intent (LOIs) have been issued as against the total of 1238 applications received.<sup>2</sup> However, ever since CRSs have come into existence there have been debates about programming, community ownership and management, content sourcing, sustainability, and other such related issues. There is a great deal of variety in the organisations that run these stations, and a broad range of content and management practices can also be seen. It is time India’s community radio stations started a systematic process of self-reflection about their experiences and see how they can compare themselves against the philosophy of community radio as promoted by international agencies such as AMARC and UNESCO, but also against the best practices of their peers nationally and internationally. In fact, in February 2014 the Ministry of Information and Broadcasting initiated a process of peer review for CR stations.

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

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

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

<sup>2</sup> Figures as of August 01, 2013. Source: Ministry of Information & Broadcasting, Facts and Figures. <http://mib.nic.in/ShowDocs.aspx>, Last Accessed on April 12, 2014.

<sup>3</sup> Pavarala and Malik, p.18.

## 1.2 Conceptual Framework



### 1.2.1 Continuous Improvement

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

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

The Continuous Improvement model has been used in fields such as management and education. If we adopt this framework in the context of community radio, the fundamental questions we need to ask ourselves are:<sup>7</sup>

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

### 1.2.2 Co-Learning and Communities of Practice

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

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

*They [members of a community of practice] help each other solve problems. They discuss their situations, their aspirations, and their needs. They ponder common issues, explore ideas, and act as sounding boards. They may create tools, standards, generic designs, manuals and other documents – or they may simply develop a tacit understanding that they share. However they accumulate knowledge, they*

<sup>4</sup> Manchester Metropolitan University, *Continuous Improvement Toolkit to Support Improvement and Innovation in Higher Education*, p.3. Retrieved 12 June 2013 from [http://www.mmu.ac.uk/humanresources/changeacademy/improvement\\_toolkit.pdf](http://www.mmu.ac.uk/humanresources/changeacademy/improvement_toolkit.pdf)

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

<sup>6</sup> Lennie and Tacchi, pp. 1 and 5.


<sup>7</sup> Adapted from Langley, G., Nolan, K., Norman, C., & Provost, L. (1996). *The Improvement Guide: a practical approach to enhancing organizational performance*, San Francisco: Jossey Bass Publishers.

<sup>8</sup> Edward Brantmeier, “Empowerment Pedagogy: Co-Learning and Teaching.” Retrieved 12 June, 2013 from <http://www.indiana.edu/~leechman/Brantmeier.pdf>

become informally bound by the value that they find in learning together. This value is not merely instrumental for their work. It also accrues in the personal satisfaction of knowing colleagues who understand each other's perspectives and of belonging to an interesting group of people. Over time, they develop a unique perspective on their topic as well as a body of common knowledge, practices, and approaches. They also develop personal relationships and established ways of interacting. They may even develop a common sense of identity. They become a community of practice.<sup>9</sup>

### 1.2.3 Components of the CR-CIT

A detailed review of literature<sup>10</sup> was undertaken in the beginning to identify the critical components of community radio that the stakeholders believe as having a bearing on the operations of community radio from the perspective of the community. Further discussion in the co-learning workshop and expert peer validation resulted in the delineation of nine distinct areas, as follows:

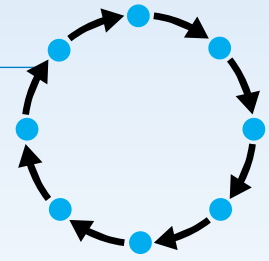
- Section I  Content Generation and Programming
- Section II  Policies and Guidelines
- Section III  Volunteers
- Section IV  Technology: Access and Management
- Section V  On-Air Standards of Broadcasting
- Section VI  Governance
- Section VII  Feedback and Grievances
- Section VIII  Content Sharing and Networking
- Section IX  Revenue Generation and Financial Accountability

A detailed User Guide for the parameters and indicators is given in Section 3.

<sup>9</sup> Wenger, E., McDermott, R., & Snyder, William M. (2002). *Cultivating Communities of Practice*, Boston: Harvard Business School Press, pp. 4-5.

<sup>10</sup> Review undertaken as part of this project is available in the project report submitted to CEMCA. Available at [http://www.cemca.org.in/ckfinder/userfiles/files/CR\\_CIT%201\\_0%20June%2013,%202013.pdf](http://www.cemca.org.in/ckfinder/userfiles/files/CR_CIT%201_0%20June%2013,%202013.pdf)

## 1.3 Methodology Adopted



The Community Radio Continuous Improvement Toolkit (CR-CIT) is designed to be participatory in nature, involving consultations with various stakeholders. This approach ‘respects, legitimises, contextualises and draws on the knowledge and experience of local participants as well as relevant experts and outsiders’.<sup>11</sup> These deliberations were conducted in order to both develop the CR-CIT (Version 1.0) and also to validate it with experts.

Further, the CR-CIT was field-tested in select CR stations across the country and in Bangladesh.<sup>12</sup> The idea was to make this toolkit inclusive and consensual, as an aid to community radio stations for their continuous improvement. The underlying focus is on social justice and a method that Donna Martens calls ‘the transformative lens’, which incorporates the knowledge and experiences of the historically excluded and marginalised people.<sup>13</sup>

This version, 2.0 of the CR-CIT is the outcome of the engagements undertaken by the team at the UNESCO Chair on Community Media over a period of two years.

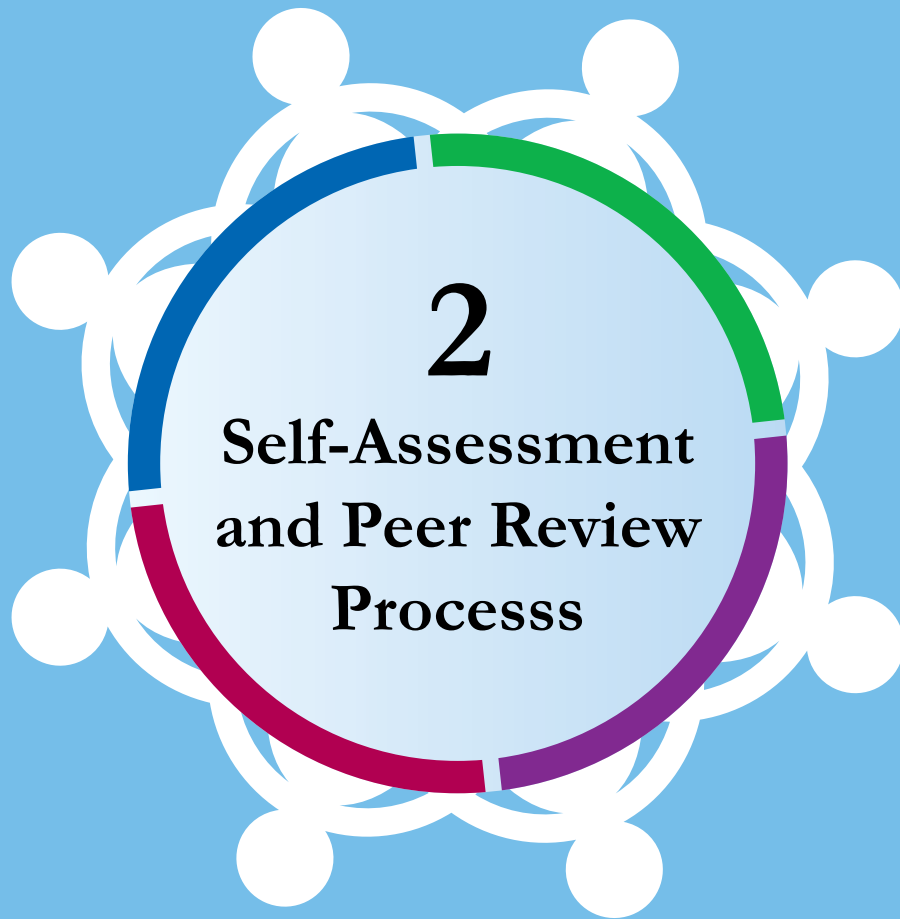
<sup>11</sup> Lennie and Tacchi, p. 22.

<sup>12</sup> Over 30 CR stations in India and 16 in Bangladesh, besides 20 CR experts and advocates were involved in the creation, validation and field testing of of this toolkit.

<sup>13</sup> Mertens, Donna M. (2009). *Transformative Research and Evaluation*, New York: Guilford Press.







**2**

**Self-Assessment  
and Peer Review  
Process**

## 2.1 Know your toolkit



### 2.1.1 What is CR-CIT?

- CR-CIT (the Community Radio Continuous Improvement Toolkit) is a toolkit that allows community radio stations to periodically assess themselves on their performance.
- CR-CIT has been drafted keeping in view: (a) the national community radio policy guidelines (in India) which have several mandatory provisions; and (b) certain non-negotiable principles of community media globally, such as community participation and ownership, access to and inclusion of marginalised groups, gender equity, community-generated content, emphasis on local cultures and identities, and transparency and accountability in practice.
- CR-CIT provides for indicators of performance along nine broad parameters: content generation and programming; policies and guidelines; volunteers; technology – access and management; on-air standards of broadcast; governance; feedback and grievances; content-sharing and networking; revenue generation and financial accountability.
- Themes such as participation, inclusion, gender, capacity building, etc. have been treated as core principles that cut across all the nine parameters.
- In many cases, the indicators (or questions) for each parameter are framed in such a way that the options move towards the ideal; in other cases, the questions provide an exhaustive list of all the possibilities that the CR station may explore. The indicators also permit individual stations to include any practices and processes that are unique to the local context and not mentioned by the toolkit (under the option, “Any others, please specify”).
- CR-CIT focuses on principles, practices, and processes. Impact of the community radio station on the community is outside the purview of this toolkit. This is primarily to help stations reflect on the extent to which their everyday practices and policies are in tune with the larger philosophy and best practices of community radio.
- CR-CIT could also be seen as a way for CR stations to assess the quality of their overall performance. ‘Quality’ here is not limited to the technical finesse of programmes, but includes active adoption of the core principles of CR by the stations across all the parameters.
- CR-CIT is NOT for comparison between different community radio stations. This is NOT meant to be an evaluation held by an external agency, with a pass/fail grade.

### 2.1.2 Who can use CR-CIT?

- Community radio stations which are at least two years old may like to use this toolkit. We think this is the time it takes for a community radio station to establish itself and put in place various processes to streamline its functioning. In fact, it could take even longer, say something like 5 years, given that most CR stations operate under various resource constraints. But, two years is long enough for a CR station to start looking at itself to decide how and where it can improve itself.
- CR-CIT may also serve relatively new CR initiatives to understand what goes into the functioning of an ideal CR station.

### 2.1.3 Why use CR-CIT?

- CR-CIT allows community radio stations to inject a dose of positive reinforcement into its staff and volunteers about the good work they have been doing.
- CR-CIT provides an opportunity to the CR station staff to pause from their hectic day-to-day schedules and reflect on their vision and mission along certain specific parameters.

- At the end of the Self-Assessment and Peer Review process (*described below*) using CR-CIT, individual CR stations would be able to set their own goal posts for the future, with the objective of continuously improving their performance.
- CR-CIT would help CR stations identify gaps and constraints in their functioning and enable them to plan ways to bridge the gaps and overcome constraints.
- The Self-Assessment and Peer Review process (SA&PR) using CR-CIT would provide pointers to managing CR stations efficiently and serving their listening community more effectively.
- Although CR-CIT is not meant to be used as a tool for external evaluation, the SA&PR process using the nine broad parameters would assist CR stations to better prepare for any external evaluations commissioned by funding agencies.
- Overall, the aim is that community radio stations strive continuously to match best practices followed globally.

### 2.1.4 When to use CR-CIT?

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

## 2.2 SA&PR Process: Step by Step

It is advised that CR stations use CR-CIT in a Self-Assessment and Peer Review (SA&PR) process. The SA&PR process would help stations recognise their strengths and identify gaps in their practices through a co-learning approach, leading to continuous improvement. The idea is to gradually build peoples' capacities to not only act as peer-reviewers but also take on the role of facilitators.



The main advantage of CR-CIT is that it is not prescriptive and allows for its application in a manner where peer reviewers could facilitate and supplement the process of self-assessment. The station, with inputs from the peer reviewers, could then work on strategies/goalposts for its future.

CR-CIT is modular in design and can be self-administered in parts. If the CR station desires to review its own performance along all the parameters at one go, it may be advisable to set aside adequate time to allow all key stakeholders to participate and express themselves.

Based on the experience of field-testing the CR-CIT, we recommend that two to three days be set aside for Step II, after Step I is completed at the convenience of the station. All people involved in the SA&PR process must have a common understanding of the period under review (e.g. from April 1, 2013 to March 31, 2014).

**Step I** – Pre-meeting among the following: (a) the station manager and staff; (b) CR Management Committee (CRMC) members and members of the Advisory body, if any; and (c) at least one representative of the parent organisation (if not already on the CRMC) to go through the CR-CIT and collect information that may be required to address the various parameters in the main meeting involving peer reviewers [See Step II].

The toolkit comes with a detailed **User Guide**, [*See Section III of the Toolkit*] which explains in detail the rationale for various parameters and describes the indicators. The CR station would benefit from reviewing this guide before embarking on the SA&PR process. This may help in compiling the data necessary to respond appropriately to some of the questions.

**Step II** – This step consists of the meeting that is at the heart of the SA&PR Process. The meeting must include as participants (a) the station manager and staff; (b) CR Management Committee (CRMC) members and members of the Advisory body, if any; and (c) one representative of the parent organisation (if not already on the CRMC) and (d) one representative each from two CR stations to serve as peer reviewer. While station personnel are critical to give operational inputs, the presence of CRMC members and that of the parent organisation are important because the toolkit has implications for larger policies and resources. We suggest the following specific guidelines for how this meeting could be conducted:

1. CR-CIT must be administered one parameter at a time. Within each parameter, the group takes up one question at a time and decides its response. One person from the group would read the question within the parameter. A second participant would read the corresponding explanation given in the user guide. This is followed by discussions and deliberations among members of the self-assessing station, and the appropriate options are ticked.
2. The peers observe and wait, while the station team goes through all the questions within one parameter. They may then be invited to express their views and share their own experiences on that particular parameter. [*See Role of Peer Reviewers, below*]
3. The station team may consider the views expressed by the peers and its own responses in order to set goalposts for the station. Goalposts must always include a realistic timeline so that the station may go back and review what it has been able to achieve. Use the **Notes/Goalposts** pages at the end of each section of the toolkit for this purpose.
4. This process is repeated for all nine parameters.
5. Finally, there may be an open discussion leading to an assessment of the outcomes of this SA&PR process for the station. This could lead to a compilation of an outcome document and a to-do list for the stations derived from the goalposts.

### 2.2.1 Role of the Peer Reviewers

- Peer Reviewers from two stations (one each) – *preferably* from the same linguistic region and those from stations that are similar to the station carrying out the self-assessment [broad categories may include, rural, urban, NGO, campus, KVKs, Agriculture Universities etc.] – would participate along with the station team in the SA&PR process. It may be an added advantage if the invited peers have prior orientation to CR-CIT and the SA&PR process.
- The peer reviewers could initiate the SA&PR process by going through the procedures (*described in Step II above*) with the station team so that there is a common understanding of what is involved.
- After the station team has gone through all the questions in one parameter and noted down the responses, the peers respond to the same set of questions and express their views on each aspect of the parameter.
- The idea would be to share their experiences with the self-assessing station and add new perspectives, where relevant, about the parameter.
- The peers' role is that of a 'friend' and co-learner, who are assisting the station in the process of a productive self-assessment. At the same time, they bring to the process, their own views and suggestions.
- The peers refrain from acting as external evaluators. They are welcome to share ideas that would help in deciding the goalposts.
- Peers may also not get into a self-evaluation mode. Giving examples from their own stations may be useful, however, if it is to suggest solutions or to contribute novel ideas.
- Peer Reviewers facilitate the open discussion at the end of the process, leading to an outcome document. The outcome document could include the perceived strengths and weaknesses of the self-assessing station, experiences and learning of the peer stations, and a compilation of the goalposts.

## 2.2.2 Getting Started

- Hold pre-meeting and compile relevant data necessary to address the various parameters in the main meeting. [Step I – *Also see the Checklist below*]
- Decide on appropriate peers and set a mutually convenient time and an appropriate date for holding the main meeting [Step II]
- Invite all stakeholders [Step II]
- Ensure that the place for the main meeting allows for close interaction and discussion among all the participants.
- Use the CR-CIT to review the performance of the CR stations following the SA&PR process explained above and set goalposts for continuous improvement.

## 2.3 Checklist for CRS adopting CR-CIT

It might be useful for the participating CR stations to keep the following information ready before actually reviewing their performance based on the nine parameters listed out in the CR-CIT. The unit for calculation is one year (unless the station itself decides on another time period).



### Content Generation and Programming

- Total number of people involved in Programme Planning, Production, as Talent, Post-production (including staff, volunteers and people from the community)
- Total number of people from the community including volunteers (excluding paid staff)
- Total number of people from marginalised communities including volunteers (excluding paid staff)
- Total number of women including paid members of staff
- Total number of local talent/artistes in entertainment programmes
- Total number of community members as experts in information-based programmes (excluding people from the community who may be officials and in positions of power)

### Policies and Guidelines

- CR station's own vision and mission statement
- Inclusive practices in written form, if any, for staffing purposes
- Fair and just workplace policy in written form, if any
- Inclusive practices in written form, if any, for historically marginalised groups and women
- Content policy in written form, if any
- Policy on capacity building, in written form, if any

### Volunteers

- Total number of volunteers participating in the CR station
- Policy on attracting volunteers, if any
- Policy on capacity building of volunteers, if any

### **Technology: Access and Management**

- Training policy, if any
- Support documents for maintenance of equipment, in the local language, if any
- Insurance policy of the CR station

### **On-Air Standards of Broadcasting**

- CR station's own programming code (besides the country's broadcasting code)

### **Governance**

- Composition of the Radio Management Committee/Radio Advisory Council

### **Feedback and Grievances**

- Modes/processes in place to receive and analyse feedback
- Modes/processes in place to analyse and redress grievances
- Modifications in the functioning of the CR if any, based on feedback
- Redressals if any, based on grievances received

### **Content Sharing and Networking**

- Content sharing policy of the CR station, if any
- Third-party sources for programming (UNICEF, UNESCO, Deutsche-Welle etc.)
- Percentage of third-party sourced programmes
- Policies for protecting rights of local artistes, particularly when sharing programmes with other CR stations
- Capacity sharing policy of the CR, if any, on technology, management practices, inclusiveness etc
- Networking policy of CR station, if any, with other CR stations, national and international networks
- Networking policy of CR station, if any, with social movements on rights and entitlements

### **Revenue Generation and Financial Accountability**

- All sources of revenue
- Membership fees, if any
- Community contributions, if any, in cash or kind
- Station merchandise, if any
- Number of hours of broadcasting per day
- Total number of hours of commercial time aired in the last one year
- Practices, if any, on sharing income and expenditure on CR station with the community

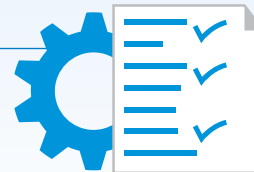


**3**

**User Guide**

In this chapter, we explain the meaning of the nine parameters identified, and their various sub-components. Questions here refer to the questionnaire, which is the tool to measure and understand the present situation of the CRS. Explanations for each of the questions and how to interpret the responses are also given here to help you use the toolkit in a systematic manner. As indicated previously, the CR team should discuss this section carefully to have a common understanding of the questions, before the exercise starts.

### 3.1 Content Generation and Programming



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

#### Guidelines for Questions 1.1-1.3

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

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

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

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



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

$$8/10 \times 100 = 80\%$$

And since 80% is above 75%, the amount of participation would be **“Substantial”**

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

- 1.2:** This question focuses on the extent of participation of people from marginalised communities in the four areas of programme development at the CR station. The base number for this question *includes station staff* that are also a part of such groups.

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

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

$$3/10 \times 100 = 30\%$$

The amount of participation would then be **“Moderate”**

- 1.3:** This question looks at the number of women involved in the four areas of programme development at the CR station. This question also *includes members of the staff* of the CR station who are women. The entire pool of people involved under each activity for all programmes must be treated as the base number. The percentage of women (including staff) must be calculated and then marked in the appropriate cell in the matrix.

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

$$5/10 \times 100 = 50\%$$

And since 50% is in the 50–74% bracket, the amount of participation would be **“Good”**

- 1.4:** It is important that CR stations try to encourage participation of community members in all age groups. All the people involved in content generation and programming, including staff, would be the base number for this question. When you add up percentage of members from all the age groups it should approximate to 100%.
- 1.5:** This question seeks to find out the percentage of the entertainment-based programmes on the CR station that promote *local talent/artistes*. The station concerned may arrive at the definition of entertainment through consensus. Community radio ideally showcases and encourages local talent and indigenous art forms. For this question, the percentage of entertainment programmes promoting local talent must be calculated against a CR station’s total number of entertainment programmes. The goal is to move towards a higher percentage of entertainment programmes, which encourage local talent and art forms.

- 1.6:** This question tries to ascertain the percentage of information-based programmes that have *community members* as *experts*. “Experts” need not be limited to those who draw their knowledge only from formal, institutional sources; one could also include those with experiential learning. For this question, the percentage must be calculated against the CR station’s total number of information-based programmes. The goal is to move towards a greater percentage of information-based programmes, which bring in inputs from within the community, thereby promoting local knowledge.
- 1.7:** CR stations air programmes in a variety of formats that appeal to diverse audiences.
- ‘Talk’ refers to a format that involves one person speaking to the audience.
  - ‘Interview’ typically involves a host and a guest in a question and answer mode.
  - ‘Discussion’ involves interaction between two or more people in a radio show.
  - ‘Vox Pop’ refers to a format that involves interviews with people chosen randomly on the street. The objective is to obtain a range of responses and opinions on a given subject.
  - ‘Magazine’ refers to a format that is a mix of different types of programmes presented as a package.
  - ‘Talent Shows’ refers to programmes that seek to identify new talent, for example in music, from among the participants in the show.

*Please tick all options applicable.*

The more the number of programme formats that a CR station uses in its programming, the greater is the diversity in content, appealing to different audience interests. Community radio should be able to showcase the range of possibilities in radio production that are often missing in commercial radio. A station could work towards a desired programme mix and make an assessment of the extent to which its current programme mix matches that.

- 1.8:** This question seeks to review the CR station’s archiving practices. The options move from a minimum of three months (as stipulated by the CR guidelines of MIB) to continuous archiving since inception of the station. Archiving, generally, is a standard radio practice, and for community radio, in particular, archiving enables preservation and transmission of a community’s oral histories and cultures.
- 1.9:** This question emphasises the need for regular capacity-building for the station’s staff in *programme development*. While this is dependent on availability of resources, it is suggested that at least two such workshops in a year may be necessary to keep alive the enthusiasm of the staff and to enhance their expertise.

## 3.2 Policies and Guidelines

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



- 2.1:** This question seeks to know if the CR station orients all relevant stakeholders, such as its core staff, volunteers, listeners and members of the Management Committee, to the government’s CR policy guidelines. This is to ensure that the station does not commit any violations that would attract legal action. *Please tick all options applicable.*
- 2.2:** While the CR policy lays out broad guidelines for running a station, one would expect a CR station to clearly articulate its own vision/mission statement reflecting its overall philosophy and approach.

- 2.3:** This question seeks to encourage CR stations to make a public commitment in writing of their intention to follow inclusive practices in terms of personnel involved. It is ideal that this commitment is made in the local languages for the understanding of the staff and community. *Please tick all options applicable.*
- 2.4:** It is desirable that the CR station have a written policy to create a fair, safe and just workplace environment for all its staff and volunteers. *Please tick all options applicable.*
- 2.5:** Inclusion of excluded voices is the means by which community radio stations promote social change. This question, therefore, seeks to gauge whether the CR station has a policy to adequately represent the issues of groups that are historically marginalised. *Please tick all options applicable.*
- 2.6:** This question aims to assess whether the CR station has a content policy that caters to all sections of its community. This is to ensure that the station does not alienate any particular group within the listening area. *Please tick all options applicable.*
- 2.7:** Community radio stations are required to follow the AIR Commercial Code on advertising, option (a), and CR Policy Guidelines that restrict advertising on CR stations to local products and services, option (b). Stations, however, may choose to go beyond it to formulate its advertising policy that may limit the kind of advertising they will accept. Option (c) is indicative of the additional limitation that the station may impose upon itself, based on its own ideology and principles.
- 2.8:** This question seeks to examine if the CR station has any specific codes of conduct for various groups involved in the functioning of the station. This ensures that everyone behaves in a manner that makes it possible to have a comfortable and amicable work environment. *Please tick all options applicable.*
- 2.9:** This question reflects one of the principles of community radio that a station must constantly strive to widen its circle of expertise beyond its staff in all areas of CR such as policy, production, marketing, etc. Building capacities of more and more community members ensures that the running of the radio station does not become the domain of only the trained staff.
- 2.10:** It is important that the CR station not only formulates policies, but also makes various stakeholders aware of them. Awareness among all relevant actors, besides ensuring compliance, could also help avoid unreasonable expectations being placed on the station, resulting in potential conflicts. *Please tick all options applicable.*
- 2.11:** This question reviews the methods used by the CR station to make various stakeholders aware of its policies. The more methods used to reach out, the better. *Please tick all options applicable.*

### 3.3 Volunteers

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

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

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



- 3.1:** The first question is about the percentage of volunteers against the total number of people working at the CR station. The entire pool of people involved for the various activities must be taken into consideration. For example, a certain CR station has a total number of 20 people involved in the various activities of the CR station out of which five are volunteers, then the percentage of volunteers would be:

$$5/20 \times 100 = 25\%$$

Option (b) is the appropriate answer

The ideal long-term goal for this question is to increase the percentage of volunteers.

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

An 'open house' is when a station opens its premises on a scheduled day and time to the general public to observe its work and interact with staff. *Please tick all options applicable.*

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

'Marginalised groups' here include dalits and tribals; 'minority groups' here include religious, linguistic, ethnic, and sexual minorities

*Please tick all options applicable.*

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

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

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

*Please tick all options applicable.*

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

- 3.6:** This question suggests that the station should have a way of recognising special contributions of volunteers and offer incentives for them to strengthen their association with the radio station. *Please tick all options applicable.*

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

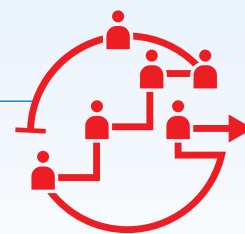
- 3.8:** The purpose of this question is to look at how a CR station manages its volunteers. While recruiting and orienting a cadre of volunteers is important, it is critical that the station optimises their contributions to the station.

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

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

*Please tick all options applicable.*

### 3.4 Technology: Access and Management



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

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

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

- ‘Peer-to-peer learning’ here indicates staff members training each other or learning from personnel at another CR station.
- ‘Off-site training’ could be in the form of training sessions conducted by an external agency outside the station (e.g. CEMCA, UNICEF, UNESCO, MIB).
- ‘On-site training’ involves professionals (e.g. BECIL, Nomad, Maraa, Ideosync) coming to the station to train staff.

*Please tick all options applicable.*

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

**4.4:** A community radio station that has invested in building technical capacities of its staff and volunteers should be able to move towards a position where they also choose the technology to be used, rather than use the technology that is always chosen for them. While professional opinions on the available technology options may be necessary, the station may want to reflect on whether the actual users are involved in the decision-making.

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

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

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

- 4.7:** This question examines the kind of support documents that are in place at a CR station to help users handle technical equipment. The goal for the CR station would be to develop user guides, preferably in local languages, which are simpler to use than the user manuals/guides provided by manufacturers. The station staff could document their experiences with the equipment and provide situation-based scenarios to guide other users.
- 4.8:** Natural disasters and other accidents at the CR station may cause serious damage and result in financial liabilities. This could, in turn, lead to disruption of services at the station. Therefore, insuring all essential equipment is recommended. *Please tick all options applicable.*
- 4.9:** In areas that are affected by frequent power cuts or load-shedding, it is advisable that the station has some alternative source of power.
- 4.10:** As the internet enhances connectivity with the external world, CR stations may want to consider having an internet connection.
- 4.11:** This question lists the various ways in which listeners connect and participate in programmes.

## 3.5 On-Air Standards of Broadcasting



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

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

- 5.1:** This question seeks to know if the CR station's programmes follow the minimal required standards as stipulated in the government's policy guidelines or has a document in place that incorporates the official policy and goes beyond. *Please tick all options applicable.*
- 5.2:** This question aims to find out how a CR station ensures that its staff and volunteers are familiar with all the relevant codes for programming. The goal of the station is to not only make the staff aware of these codes, but also to maximise the ways in which it can be done so as to enable the staff internalise these codes. *Please tick all options applicable.*
- 5.3:** While orientations and training sessions may help the staff to internalise the various codes, it is imperative that compliance of all concerned to codes is ensured. Non-compliance may even leave the station vulnerable to legal action. It is important that a CR station takes all possible measures to ensure that the codes are not violated. *Please tick all options applicable.*
- 5.4:** This question tries to examine what actions a CR station takes when violations occur in spite of taking all precautions. Punitive measures must always be proportionate to the scale and frequency of the violation committed. Stations must have in place a range of responses, including apologising to any offended sections on air. They must move towards instituting preventive steps such as holding periodic sensitisation workshops. *Please tick all options applicable.*

## 3.6 Governance



Governance refers to the decision-making structures and processes at a CR station. It is expected that these be of a participatory character and incorporate principles of transparency and accountability. Representation of different sections of the community, especially the marginalised,

in management structures is a precursor to striving for representation in programming. Involvement in decision-making processes would be empowering for those historically excluded.

An advisory body is one that provides direction in terms of programming and making the CR station relevant to the community. It normally consists of opinion leaders from within the community.

The Management Committee on the other hand decides on administrative and functional matters such as human and technology resources, budgets and day-to-day programming quality. It normally has members from among the staff, volunteers, parent organisation etc.

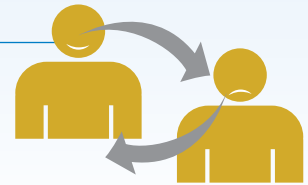
This section of the toolkit allows CR stations to review their performance on the parameter of participatory governance.

- 6.1:** This question explores the various ways in which a CR station makes policy decisions. The ideal situation is for the station to have a formal decision-making body, which is fairly representative of the community it seeks to serve. While consultations with listener groups and staff members and public hearings are desirable, they may not substitute a formal structure of governance. *Please tick all options applicable.*
- 6.2:** This question seeks to find out if a CR station has an Advisory body, which advises the station on policy and programming.
- 6.3:** This question seeks to ascertain the frequency with which the Advisory body meets. As community radio stations have to respond to a variety of challenges that are dynamic and fluid, it may be necessary for the Advisory body to meet as frequently as possible.
- 6.4:** The Advisory board makes recommendations on all content-related matters and networking. Therefore, it sits in on decisions pertaining to the station's broadcast policy and recommends ways to making it relevant to the community. *Please tick all options applicable.*
- 6.5:** This question seeks to find out if a CR station has a Community Radio Management Committee, which can be defined as a representative decision-making body to advise the station and formulate various policies.
- 6.6:** This question seeks to ascertain the frequency with which the CR Management Committee meets. As community radio stations have to respond to a variety of challenges that are dynamic and fluid, it may be necessary for the Management Committee to meet as frequently as possible. Ideally, the CR Management Committee that meets at least once in three months may be better suited to respond to emerging challenges.
- 6.7:** Since the CR Management Committee performs an advisory role, it sits in decision on a wide range of tasks that affect the functioning of the CR station. In addition to this, liaising with local authorities and getting involved with advocacy can help build the image of the CR station. *Please tick all options applicable.*
- 6.8:** It is important that the CR Management Committee is constituted in a representative manner to include historically excluded sections of the community. The diversity of the community ensures that the perspectives and interests of various groups are considered in the decision-making process. *Please tick all options applicable.*
- 6.9:** This question suggests that a robust policy to select its employees is in the interest of the CR station. This process should ideally not be something that is imposed by the parent organisation. The goal for the CR station would be to make the selection process as transparent and participatory as possible. Whatever the means, the idea is to choose the right person for the right task. *Please tick all options applicable.*
- 6.10:** This question is premised on the idea that frequent interactions with listeners will enable the station and the Management Committee to make decisions in tune with ground realities.
- 6.11:** Successful CR stations always tend to keep their doors open for members of the community to visit as and when they desire. If a CR station is open to community visits and permits the station to develop into a hub of community activity, people are likely to build a bond with the station. Often, matching a face with a voice helps people identify with the station. This can be done in a variety of creative ways. *Please tick all options applicable.*

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

## 3.7 Feedback and Grievances

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



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

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

- ‘Listenership Surveys’ are formal procedures adopted by the station to collect feedback with the aid of tools such as questionnaires.
- ‘Face to face meetings’ could include feedback given during personal visits, narrowcasting sessions, field/studio recording sessions, etc.
- ‘Social networking sites’ means the use of platforms such as Facebook, Twitter, Google+, YouTube etc.

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

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

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

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

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

*Please tick all options applicable.*

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

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

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

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

*Please tick all options applicable.*



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

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

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

*Please tick all options applicable.*

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

## 3.8 Content Sharing and Networking



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

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

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

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

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

**Step 1:** Total no. of broadcast hours:  $365 \times 8 = 2920$  hours

**Step 2:** Hours of third-party content:  $365 \times 1 = 365$  hours

**Step 3:** Percentage of third-party content =  $365/2920 \times 100 = 12.5\%$

**Tick option (d)**

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

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

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

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

*Please tick all options applicable.*

**8.5:** It is desirable that CR stations facilitate exchange visits to other stations where possible.

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

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

## 3.9 Revenue Generation and Financial Accountability



Community radio stations are expected to be ‘not-for-profit’ entities. The idea here is that community radio is a non-commercial venture, not that it needs to be a loss-making enterprise. Parent organisations and external funding agencies gradually start expecting the station to explore opportunities for generating revenues that would at least meet the operational costs.

Where there is external funding involved, the key principle is to ensure that there is diversity in funding sources and that the station is not over-dependent on a single source. It is important that the station makes the community a ‘shareholder’ and holds itself accountable to it. The station’s policies and procedures must, therefore, incorporate principles of transparency and accountability.

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

- ‘Programme-based grants’ include funds received from various agencies for broadcast of specific programmes (e.g. UNICEF’s *Meena ki Duniya* or Sesame Street’s *Gali Gali Sim Sim*).
- ‘Income from special projects’ would be when a station receives income from production and broadcast of particular programmes (e.g. Tourism department funding for a heritage series).

- ‘Membership fee’ includes a fixed amount charged periodically by the station for individuals who wish to be associated with the station as its supporters.
- ‘Community contributions’ are more sporadic and voluntary, either in cash or kind.
- ‘Station merchandise’ typically includes such things as caps, T-Shirts, coffee mugs, pens, keychains, badges, calendars, etc. However, stations could also think of other products that are locally produced and better reflect local artisanship.

When you add up percentage of all sources it should approximate to 100%.

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

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

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

**Step 3:** Calculate the average.

For example, a certain CR station broadcasts for five hours a day 365 days in a year and has advertised for a total of 6388 minutes in the same year, then:

**Step 1:** Total number of advertising minutes: 6388 minutes (from log sheet/GRINS)

**Step 2:** Total on-air time (in hours):  $365 \times 5$  (no. of days x no. of hours) = 1825 hours

**Step 3:** Advertising minutes/total number of hours  
i.e.  $6388 \text{ min}/1825 \text{ hrs} = 3.5 \text{ min/hrs}$ .

***Please tick option (e) (3-3.59 minutes)***

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

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

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

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

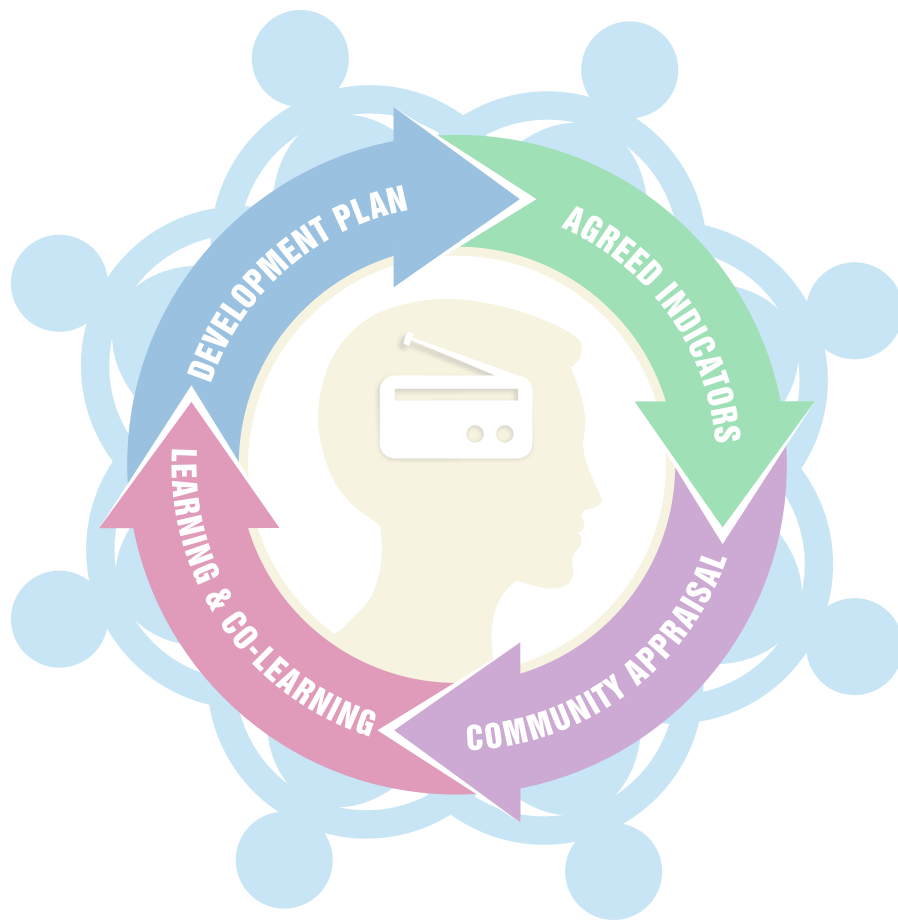
- 9.5:** This question relates to transparency and accountability to the community. While it is customary to prepare annual audited accounts, it is suggested that the CR station could even share a simple statement of accounts twice a year with the community.

- 9.6:** This question seeks to find out the methods used by the CR station to share its financial reports with the community. The goal for the CR station would be to maximise the possible ways and give the community access to financial accounts on a regular basis. *Please tick all options applicable.*

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

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

*Please tick all options applicable.*







# 1. Content Generation and Programming



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

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

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

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

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

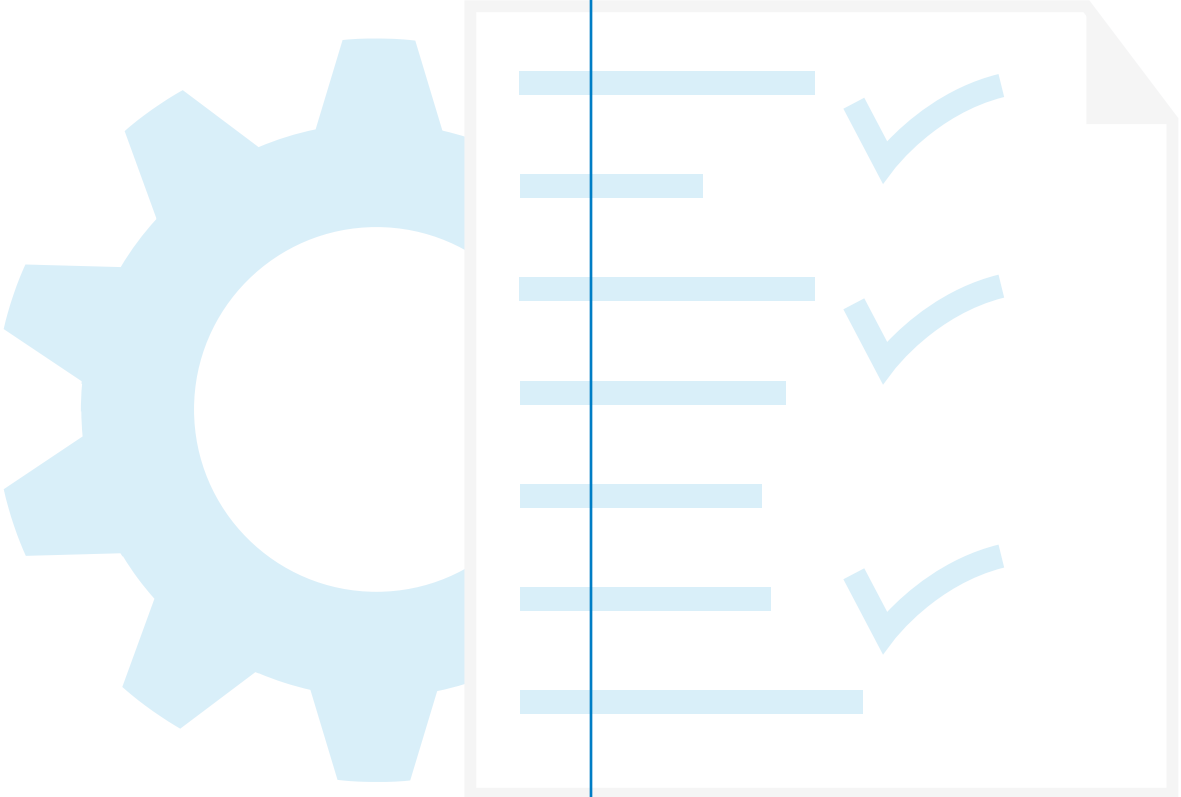
Function	Percentage of Participation				
	75% and above (Substantial)	50–74% (Good)	30–49% (Moderate)	10–29% (Little)	0–9% (No Participation)
Programme Planning					
Programme Production					
Programme Participation					
Programme Post-production					

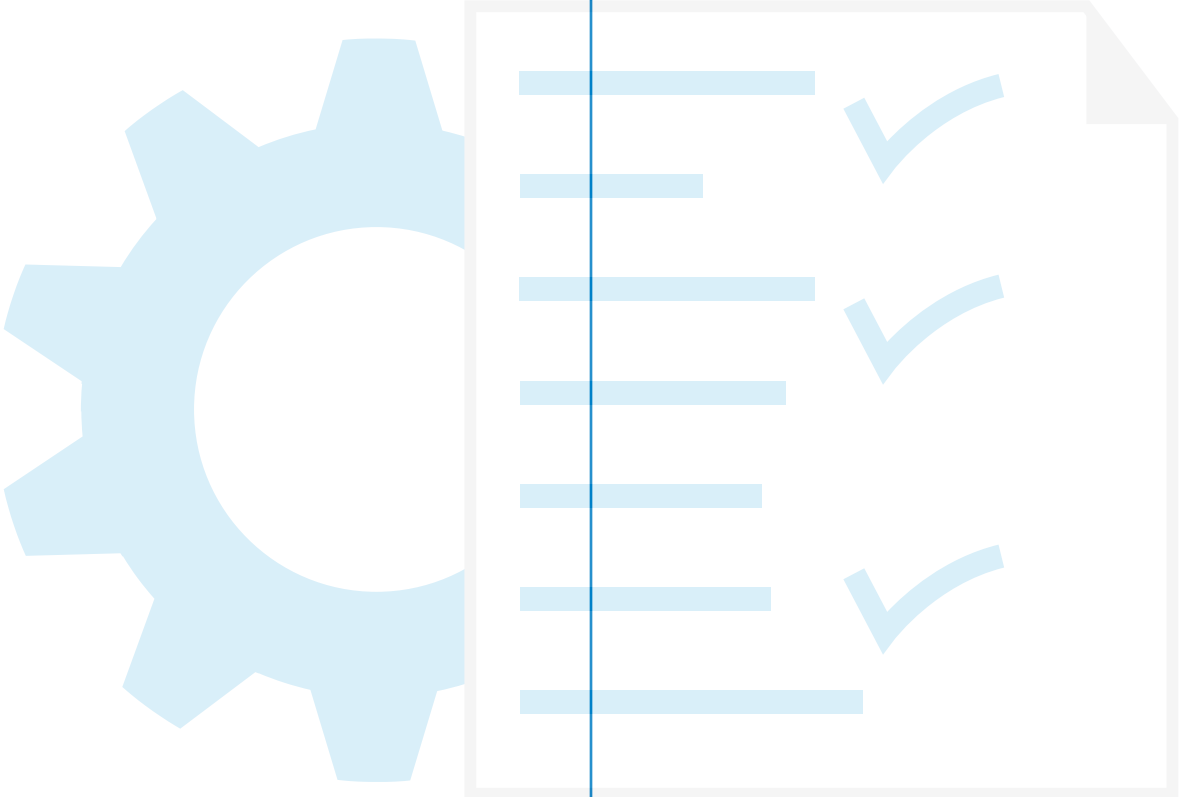
1.4 What percentage of people in various age groups are involved in content generation and programming at the CR station? (When you add up percentage of members from all the age groups it should approximate to 100%).

Age Groups	Percentage of Participation				
	75% and above (Substantial)	50–74% (Good)	30–49% (Moderate)	10–29% (Little)	0–9% (No Participation)
5-12 years					
13-19 years					
20-30 years					
31-50 years					
50 years and above					

- 1.5 What percentage of the entertainment-based programmes on the CR station promotes local talent/artistes?
- 0–25%
  - 26–50%
  - 51–75%
  - 76–100%
- 1.6 What percentage of the information-based programmes on the CR station includes people from the community as experts?
- 0–25%
  - 26–50%
  - 51–75%
  - 76–100%
- 1.7 What are the different programme formats in which the CR station broadcasts? *(Please tick all that are applicable)*
- Information updates/news
  - Film music
  - Folk music/performance
  - Talk
  - Interview
  - Vox Pop*
  - Discussion
  - Story telling
  - Drama
  - Documentary
  - Live shows
  - Talent shows
  - Magazine
  - Any others, please specify \_\_\_\_\_
- 1.8 For how long has the CR maintained an archive of all its programmes?
- For the last 3 months (as stipulated by the national CR policy)
  - For the last 6 months
  - For the last year
  - For the last 2 years
  - Any others, please specify \_\_\_\_\_
  - Right since inception
- 1.9 How often does the CR station conduct capacity building in programme development?
- Does not conduct
  - Infrequently
  - Once a year
  - Once in six months
  - More frequently, when necessary



Notes	Goalposts
	

Notes	Goalposts
	

## 2. Policies and Guidelines



- 2.1** The CR station provides orientation on national CR policy to: *(Please tick all that are applicable)*
- No orientation
  - Staff
  - Volunteers
  - Members of CR Management Committee
  - Listeners
  - Any others, please specify \_\_\_\_\_
- 2.2** Does the CR station have a vision/mission statement that guides its activities?
- Yes
  - No
- 2.3** Does the CR station have a written policy in the local language that addresses inclusion of: *(Please tick all that are applicable)*
- No written policy
  - Gender
  - Minorities
  - Marginalised groups
  - Any others, please specify \_\_\_\_\_
- 2.4** The CR station's policy includes: *(Please tick all that are applicable)*
- Code of conduct for staff and volunteers
  - Provisions for minimum wages
  - Policy against sexual harassment
  - Policy for grievance redressal
  - Policy for safety of station personnel
  - Any others, please specify \_\_\_\_\_
- 2.5** Does the CR station have a *programming* policy to ensure representation of issues related to all sections of the community? *(Please tick all that are applicable)*
- No policy in place
  - A broad policy for adequate representation of all sections
  - Specific policy on women
  - Specific policy on marginalised groups
  - Specific policy on minority groups
  - Specific policy on youth and children
  - Specific policy on senior citizens/elderly
  - Specific policy on physically and mentally challenged
  - Any others, please specify \_\_\_\_\_
- 2.6** Does the CR station have a *programming* policy to ensure a wide variety of content catering to all the sections of the community? *(Please tick all that are applicable)*
- No policy in place
  - A broad policy on programming/content for all sections
  - Specific policy on programming/content for women
  - Specific policy on programming/content for marginalised groups

- e. Specific policy on programming/content for minorities
- f. Specific policy on programming/content for youth and children
- g. Specific policy on programming/content for senior citizens/elderly
- h. Specific policy on programming/content for physically and mentally challenged
- i. Any other, please specify\_\_\_\_\_

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

- a. Only follows national commercial code
- b. Advertising limited to local products and services only
- c. No acceptance of advertising that violates the core values of the station
- d. Any others, please specify\_\_\_\_\_

**2.8** Does the CR station have a written code of conduct in the local language? *(Please tick all that are applicable)*

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

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

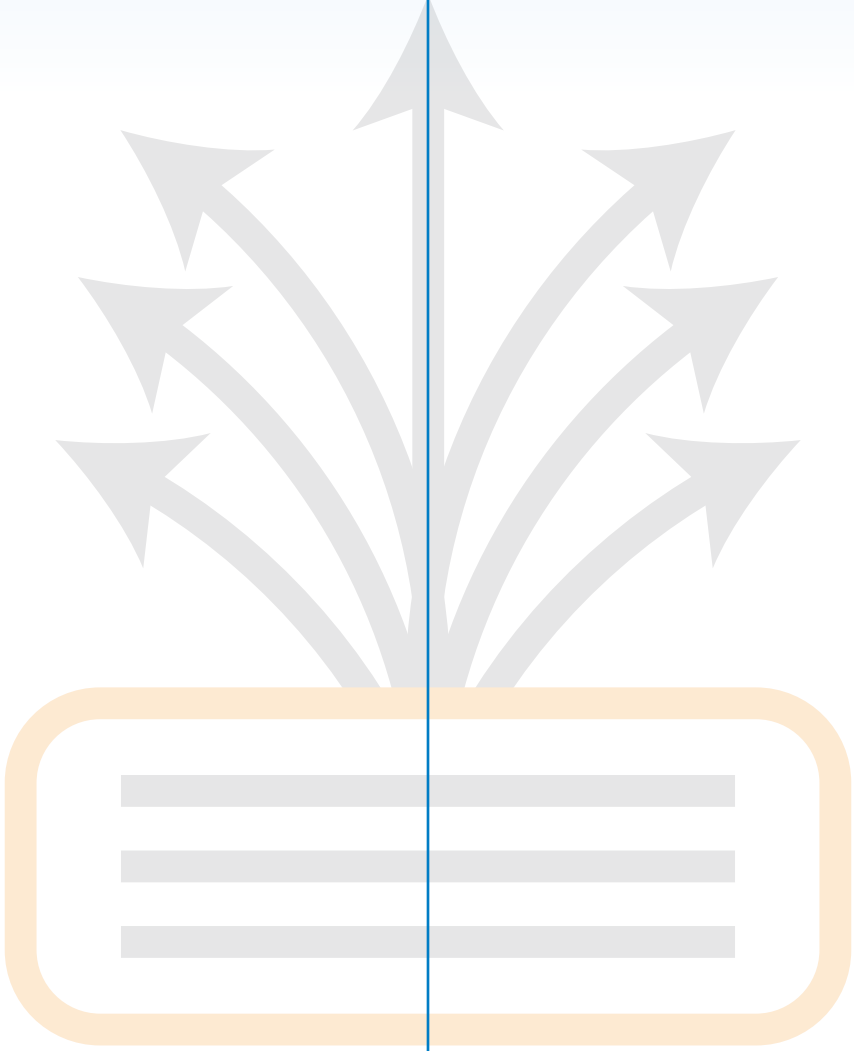
- a. Yes
- b. No

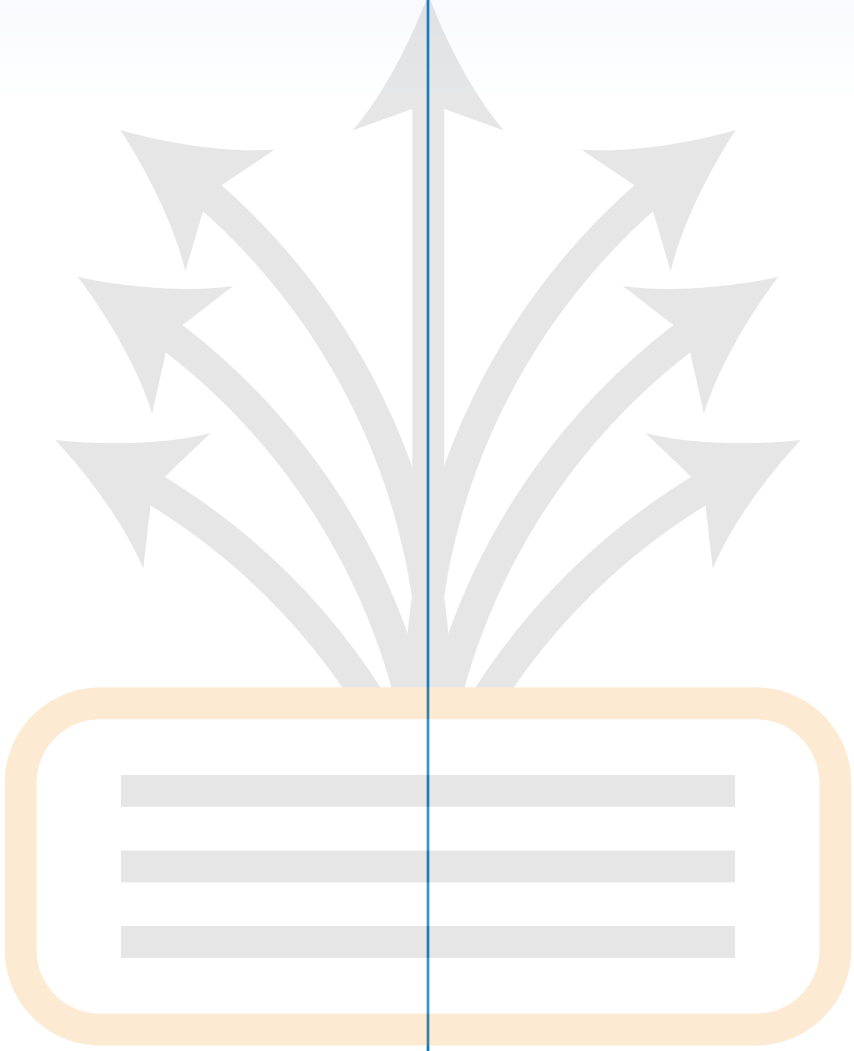
**2.10** The CR station creates awareness about its internal policies among: *(Please tick all that are applicable)*

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

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

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

Notes	Goalposts
	

Notes	Goalposts
	

## 3. Volunteers



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

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

**3.2** What does the CR station do to recruit/attract volunteers? *(Please tick all that are applicable)*

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

**3.3** The CR station has a pro-active policy to attract volunteers from: *(Please tick all that are applicable)*

- a. Not applicable
- b. Community in general
- c. Marginalised groups
- d. Women
- e. Minority groups
- f. Children
- g. Youth
- h. Senior citizens/elderly
- i. People with disabilities
- j. Any others, please specify \_\_\_\_\_

**3.4** What does the CR station do to orient its volunteers into the programme? *(Please tick all that are applicable)*

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

**3.5** In what way does the CR station compensate the volunteers for their services? *(Please tick all that are applicable)*

- a. No compensation
- b. Take care of local travel
- c. Take care of food/snacks
- d. Free training in radio production
- e. Free training in computers
- f. Payment in kind
- g. Issue certificate
- h. Discounts in local shops

- i. Distribute radio souvenirs
- j. Payment of fixed honorarium
- k. Any others, please specify \_\_\_\_\_

**3.6** How do you recognise the special contribution of a volunteer? *(Please tick all that are applicable)*

- a. Certificates
- b. Gifts/Crest
- c. Felicitation
- d. Support for exchange visits to other stations
- e. Fellowships for training/course
- f. Opportunity to become station staff
- g. Any others, please specify \_\_\_\_\_

**3.7** What are the tasks that the volunteers in the CR station typically carry out? *(Please tick all that are applicable)*


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


**3.8** What procedures does the CR station have in place to manage the volunteers? *(Please tick all that are applicable)*

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

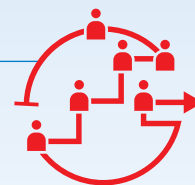




Notes	Goalposts
	

Notes	Goalposts
	

## 4. Technology: Access and Management



- 4.1 The CR station provides opportunities for handling equipment to: *(Please tick all that are applicable)*
- Professionally trained personnel
  - Men
  - Women
  - Members from marginalised groups
  - Any others, please specify \_\_\_\_\_
- 4.2 What kind of on-going technical training does the CR station provide its staff? *(Please tick all that are applicable)*
- Staff learn on the job
  - Off-site training for staff
  - On-site training by professionals
  - Peer-to-peer learning
  - Any others, please specify \_\_\_\_\_
- 4.3 How frequently does the station conduct technical training workshops for members of the staff and the community?
- Doesn't conduct
  - Infrequently
  - Once a year
  - Once in six months
  - More frequently when necessary
- 4.4 How are the choices for technology upgradation/replacement made at the CR station? *(Please tick all that are applicable)*
- Made by the parent organisation/funding agency
  - By the CR station Management Committee (CRMC)
  - By station manager in consultation with technical experts
  - By station staff in consultation with technical experts
- 4.5 Routine technical maintenance at the CR station is handled by:
- Only professionals hired for the purpose
  - Partly professional, partly staff
  - Partly staff, partly community members
  - Handled entirely by members of the community
- 4.6 How does the CR station manage repairs for equipment beyond the warranty period?
- Depend on outside professional services for all possible repairs
  - Manage with local expertise for minor repairs and professionals for major repairs
  - Manage locally for all possible repairs
- 4.7 Does the CR station have manuals/guidelines for the use and maintenance of technical equipment?
- No written guidelines for equipment use and maintenance
  - Depend on user manuals provided by manufacturers
  - Self-generated guidelines/manuals developed by the CR station in local language

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

*(Please tick all that are applicable)*

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

**4.9** What alternative options does your station have to address power problems?

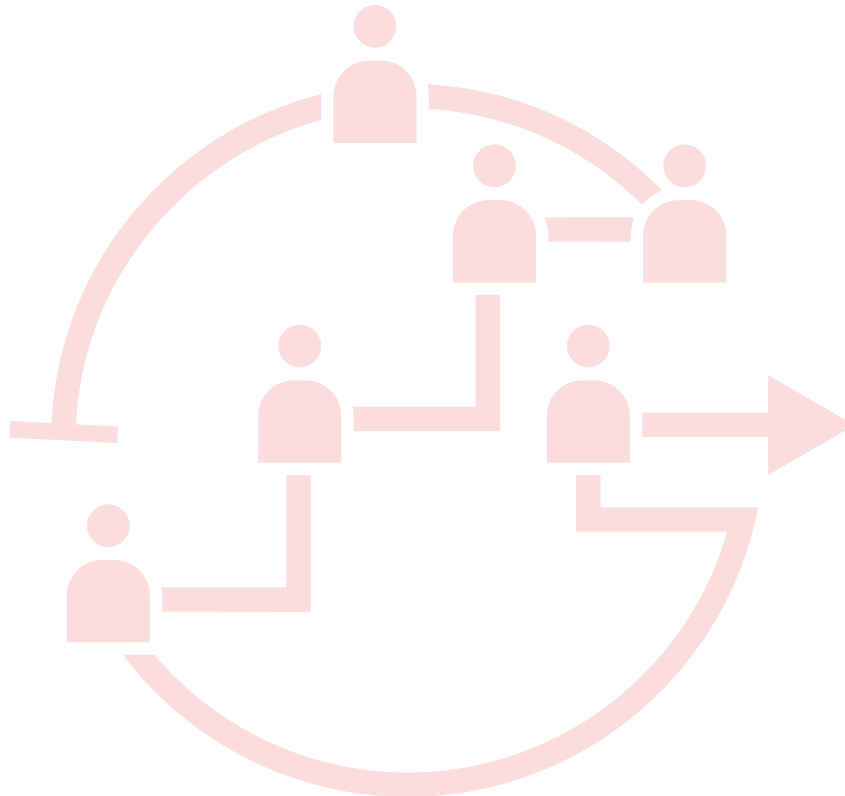
- a. Generator
- b. IPS/UPS
- c. Renewable sources (e.g. solar, biogas, etc.)

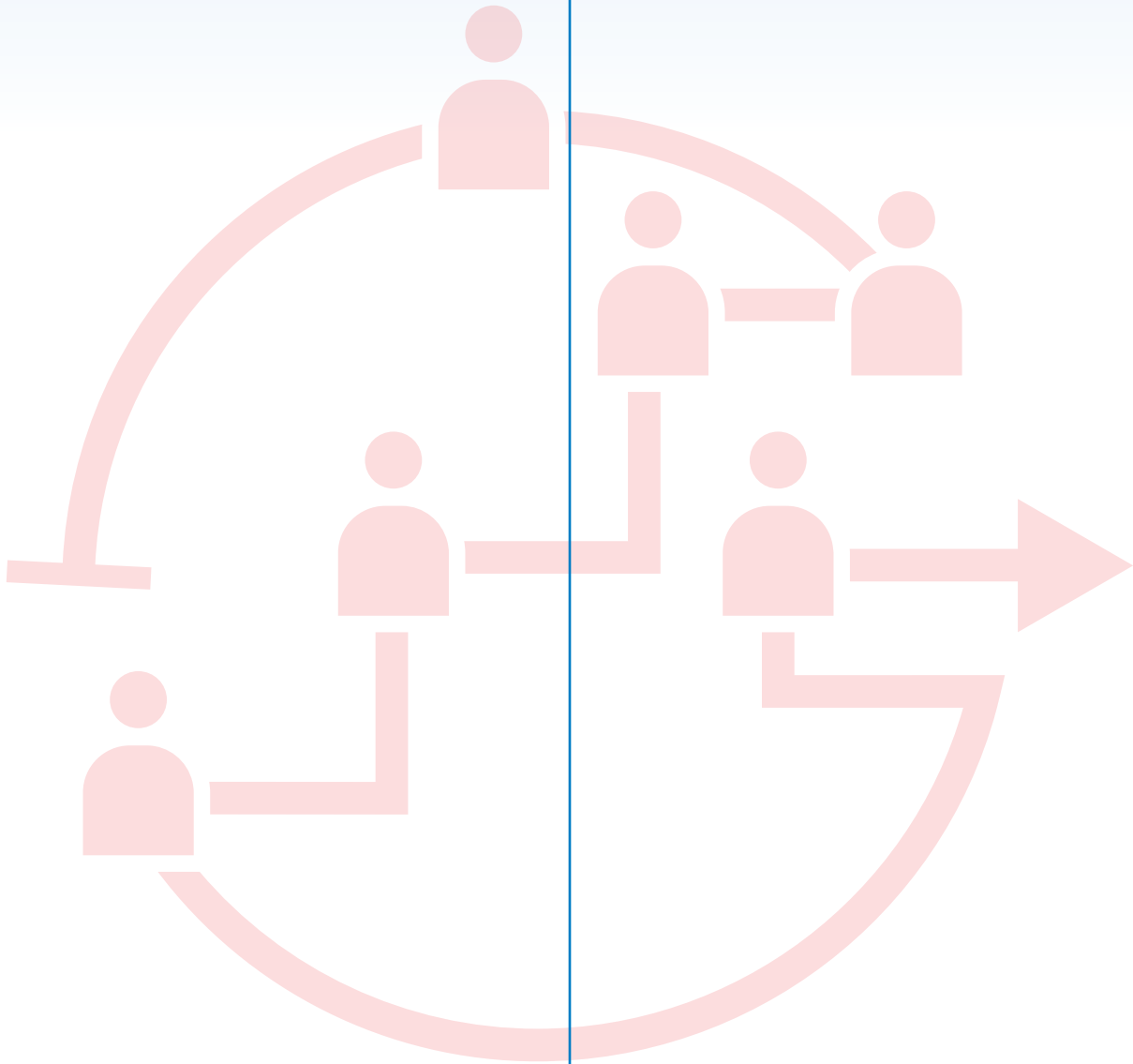
**4.10** Does the station have internet connectivity?

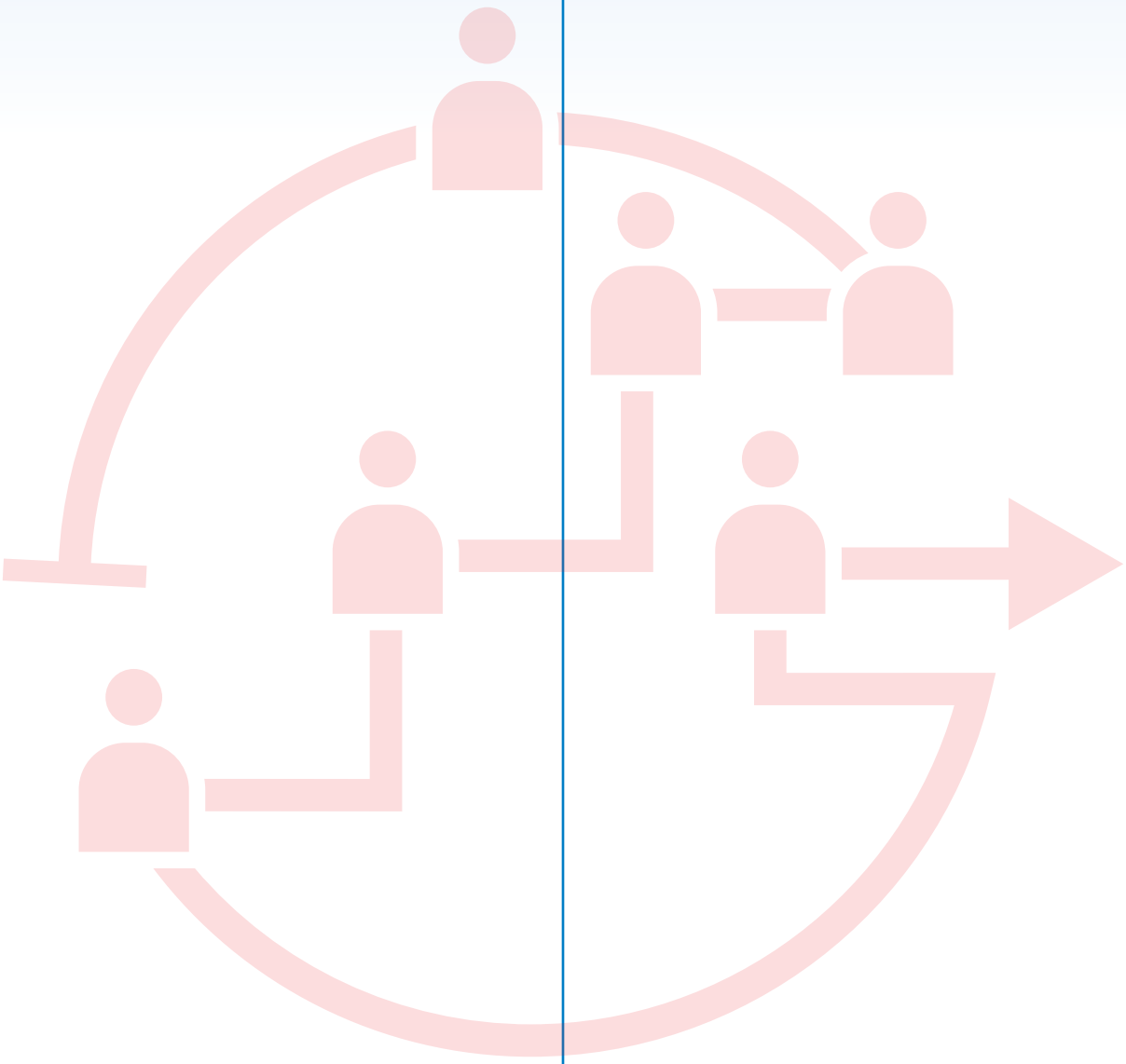
- a. Yes
- b. No

**4.11** What technologies does the station have in place to facilitate audience participation in programmes? *(Please tick all that are applicable)*

- a. Through mobile phone of station staff
- b. Phone-in panel
- c. SMS Gateway
- d. Internet
- e. Any others, please specify \_\_\_\_\_



Notes	Goalposts
	

Notes	Goalposts
	

## 5. On-Air Standards of Broadcast



- 5.1** The programmes broadcast on the CR station follow: *(Please tick all that are applicable)*
- AIR broadcast code
  - Guidelines set by parent organisation/NGO
  - Policy devised by the CR station (over and above the AIR broadcast code)
- 5.2** How does the CR station ensure that the station staff and volunteers are familiar with the AIR broadcast code and station programming policies? *(Please tick all that are applicable)*
- Learn on the job
  - Through orientation workshops
  - Through written guidelines displayed at the station
  - Through its website
  - Any others, please specify \_\_\_\_\_
- 5.3** How does the CR station ensure compliance to the AIR broadcast code and station programming policies? *(Please tick all that are applicable)*
- No fixed compliance method in place
  - Random review of programmes periodically
  - The station manager/staff member listens to the programmes when aired
  - The station manager/staff member listens and pre-screens programmes
  - Any others, please specify \_\_\_\_\_
- 5.4** What does a CR station do when there are violations of the programming codes/policy? *(Please tick all that are applicable)*
- Broadcasts regrets to any offended sections of the listening community
  - Holds staff meetings to discuss ways of ensuring compliance
  - Counsel/caution staff members involved
  - Holds periodic sensitisation sessions
  - Any others, please specify \_\_\_\_\_



Notes	Goalposts
	



## 6. Governance



- 6.1** How are the policy decisions made for the CR station? *(Please tick all that are applicable)*
- Parent organisation/NGO decides
  - Through discussions among staff members
  - Through consultations with community members  
(e.g. listener groups, SHGs, other collectives, public hearings)
  - Through an Advisory Body
  - Through Management Committee
- 6.2** Does the CR station have an Advisory body?
- Yes
  - No
- 6.3** How often does the Advisory body meet?
- Not applicable
  - No particular periodicity
  - Once a year
  - Half yearly
  - Once in 3 months
  - Once a month
- 6.4** On what matters does the Advisory body make recommendations? *(Please tick all that are applicable)*
- Not applicable
  - Make/review station policy
  - Make/review programming policy
  - Liaise with talent/experts
  - Foster networking
- 6.5** Does the CR station have a Management Committee?
- Yes
  - No
- 6.6** How often does the CR Management Committee meet?
- Not applicable
  - No particular periodicity
  - Once a year
  - Half yearly
  - Once in 3 months
  - More frequently, please specify \_\_\_\_\_
- 6.7** What decisions does the CR Management Committee make? *(Please tick all that are applicable)*
- Not applicable
  - Make/review station policy
  - Approve financial plans
  - Advise on HR matters
  - Advise on programming
  - Advise and approve technology options

- g. Liaise with local administration
- h. Foster networking
- i. Play advocacy role on national CR Policy
- j. Any others, please specify \_\_\_\_\_

**6.8** The CR Management Committee has representation from: *(Please tick all that are applicable)*

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

**6.9** How does the CR station recruit its employees?

*(Please tick all that are applicable)*

- a. Appointments made by parent organisation/NGO
- b. On recommendations from CR Management Committee
- c. Selected by the station through open call/announcement
- d. Selected by the station from among volunteers
- e. Nominations from groups within the community
- f. Any others, please specify \_\_\_\_\_

**6.10** How often does the CR station CR Management Committee/Advisory Body interact with listeners (listener groups, SHGs, other collectives)?

- a. No organised interactions
- b. Once a year
- c. Once in 6 months
- d. Once in 3 months
- e. More frequently, please specify \_\_\_\_\_

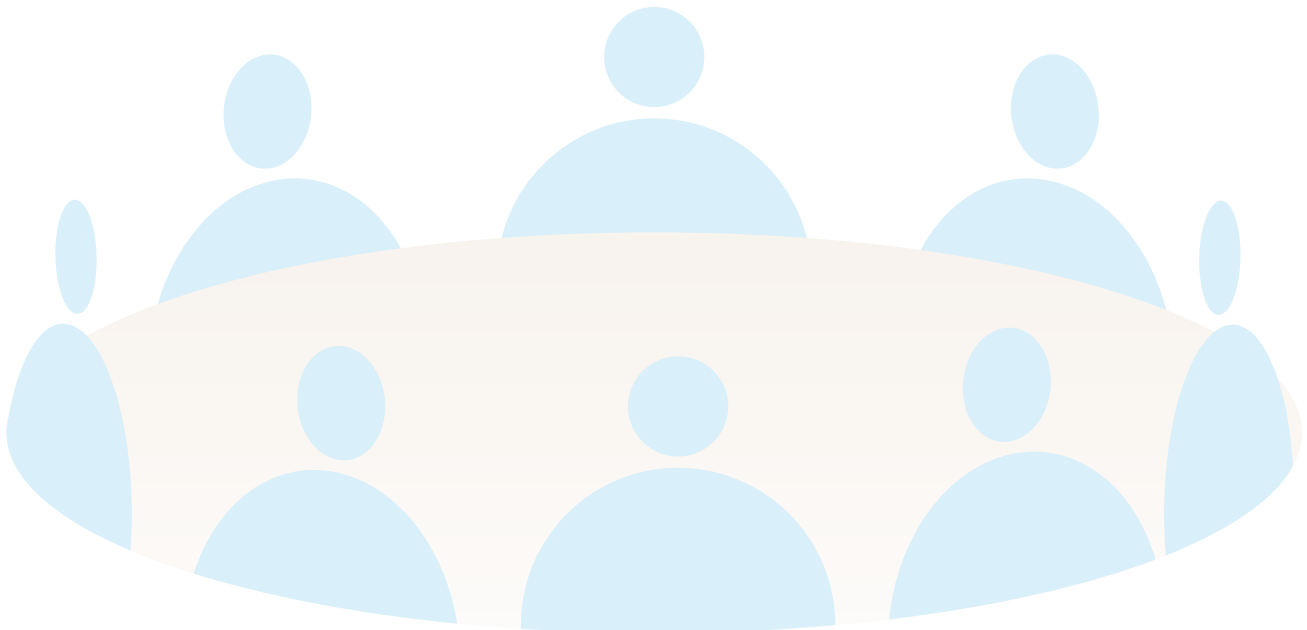
**6.11** In what ways does the CR station encourage visits from community members? *(Please tick all that are applicable)*

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

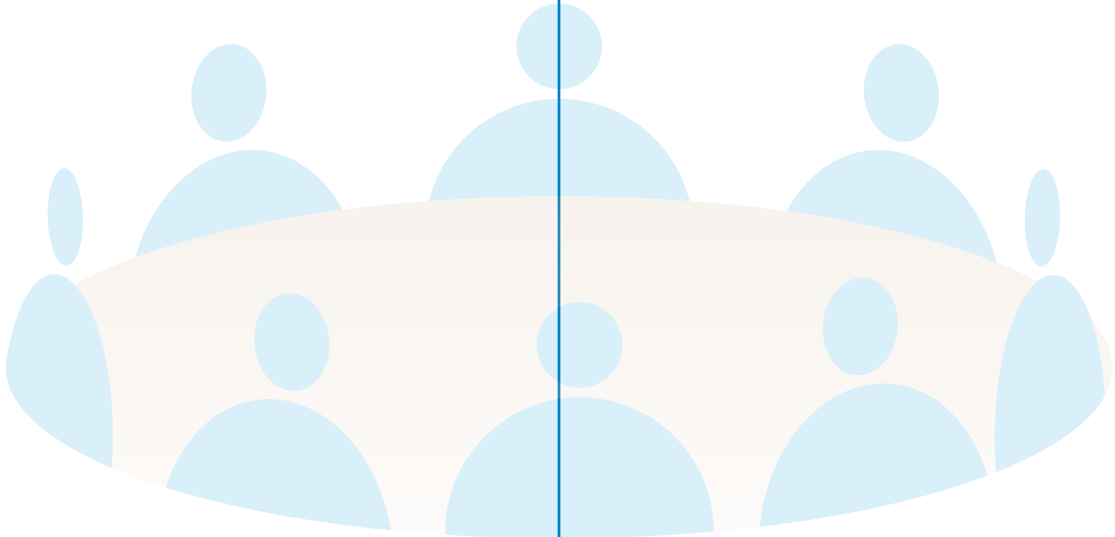
**6.11** How does a CR station inform the community about the station's governance processes? *(Please tick all that are applicable)*

- a. Not applicable
- b. Through meetings with the community
- c. Through charts and displays in the CR station

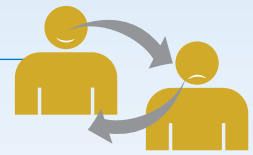
- d. During narrowcasting sessions
- e. During open house visits
- f. During social audits
- g. Through announcements on the CR station
- h. Through announcements in other local media
- i. Through website/social media
- j. Any others, please specify \_\_\_\_\_



Notes	Goalposts



## 7. Feedback and Grievances



- 7.1** Through what mechanisms can listeners provide feedback to the CR station? *(Please tick all that are applicable)*
- Listenership surveys
  - Letters
  - Phone calls
  - SMSes
  - E-mails
  - Social networking websites
  - Face-to-face meetings
  - Suggestion boxes
  - Any others, please specify \_\_\_\_\_
- 7.2** What procedures does the CR station have in place to process listeners' feedback? *(Please tick all that are applicable)*
- No procedures in place
  - Collate and analyse feedback
  - Consider the suggestions in periodic staff meetings for action
  - Deliberate with parent organisation for action
  - Broadcast feedback periodically
  - Any others, please specify \_\_\_\_\_
- 7.3** Through what mechanisms can listeners register their *grievances* against the CR station? *(Please tick all that are applicable)*
- Listenership survey
  - Letters
  - Phone calls
  - SMSes
  - E-mails
  - Social networking websites
  - Face-to-face meetings
  - Complaint boxes
  - Any others, please specify \_\_\_\_\_
- 7.4** What procedures does the CR station have in place to process listeners' *grievances*? *(Please tick all that are applicable)*
- No procedures in place
  - Collate and analyse grievances
  - Decisions made by station manager to redress grievances
  - Consider the grievances in periodic staff meetings for action
  - Deliberate with parent organisation for action
  - Broadcast grievances periodically
  - Any others, please specify \_\_\_\_\_

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

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

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

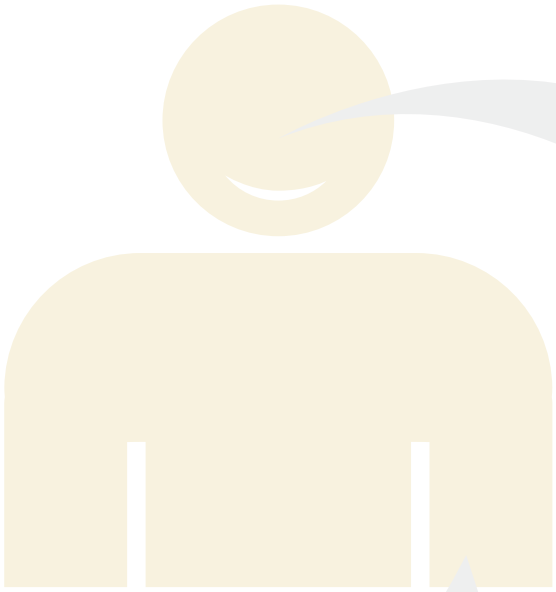
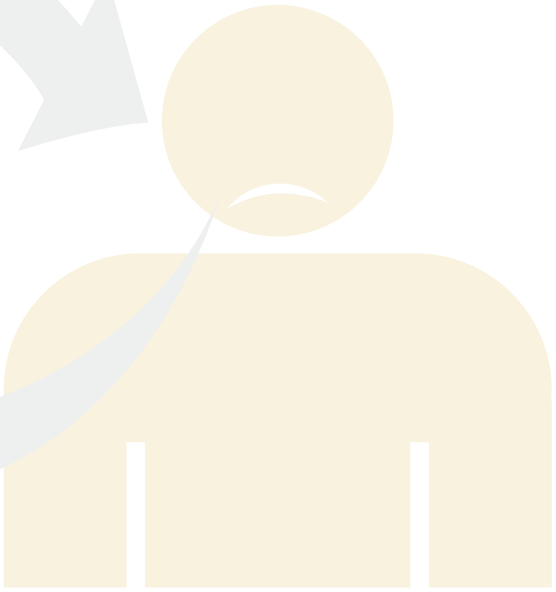
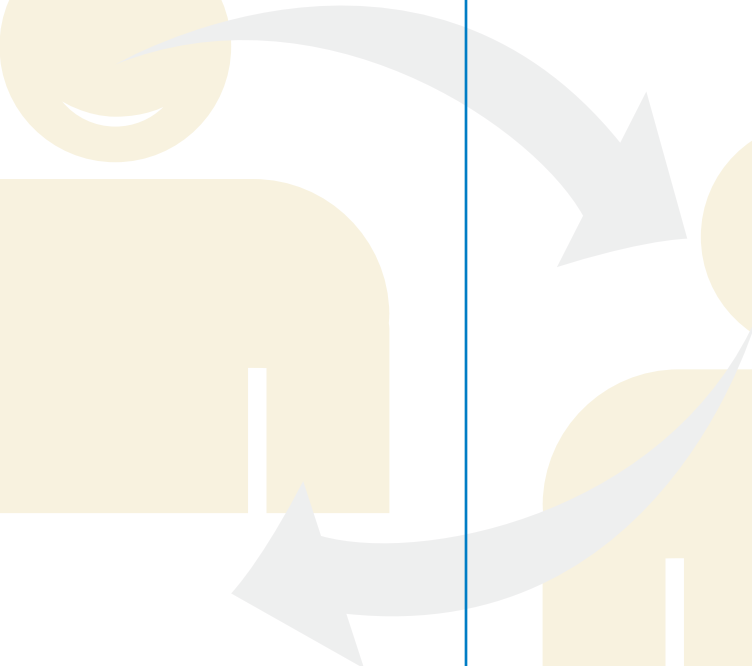
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Notes	Goalposts
	 

Notes	Goalposts



## 8. Content Sharing and Networking



- 8.1** Which of the following content sharing options does the CR station exercise? *(Please tick all that are applicable)*
- No content sharing
  - Sharing of programme ideas
  - Sharing of scripts
  - Sharing of programmes
  - Any others, please specify \_\_\_\_\_
- 8.2** What percentage of content broadcast by the CR station is from third party sources? (e.g. UNICEF, UNESCO, BBC World Service Trust, Deutsche Welle, Sesame Street etc.)
- About 50%
  - Between 35–50%
  - Between 20–35%
  - Less than 20%
  - None
- 8.3** What does the CR station do to protect the rights of local artistes while sharing content with other CR stations? *(Please tick all that are applicable)*
- No policy in place
  - Seek informed consent from the artistes concerned
  - Ensure on-air credits/acknowledgements
  - Ensure monetary benefits to artistes if CR station is gaining commercially from its broadcast
  - Any others, please specify \_\_\_\_\_
- 8.4** What does the CR station share with other CR stations? *(Please tick all that are applicable)*
- Doesn't share anything
  - Content
  - Programme ideas/Scripts
  - Commercial air time
  - Capacities
  - Experiences/Knowledge
  - Any others, please specify \_\_\_\_\_
- 8.5** Does the CR station facilitate exchange visits to other CR stations/groups?
- Yes
  - No
- 8.6** What national/international associations/networks (online and offline) is the CR station part of? *(Please tick all that are applicable)*
- Community Radio Forum of India
  - Community Radio Association of India
  - AMARC
  - Ek Duniya Anek Awaz
  - Manch
  - Regional networks (if any, please specify)
  - Any others, please specify \_\_\_\_\_

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

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



Notes	Goalposts
	

Notes	Goalposts
	

## 9. Revenue Generation and Financial Accountability



- 9.1 What are the CR station's sources of revenue? (When you add up percentage of all sources it should approximate to 100%)

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

- 9.2 On an average for the period under review, how many minutes *per hour* of advertising was the CR station able to procure?
- No advertising
  - 0.01–0.59 minutes
  - 1.00–1.59 minutes
  - 2.00–2.59 minutes
  - 3.00–3.59 minutes
  - 4.00–5.00 minutes
- 9.3 Which of these *supplementary sources* of revenue has the CR station tapped into: *(Please tick all that are applicable)*
- No supplementary sources
  - Studio rental
  - Equipment rental
  - Photocopying
  - Internet Use
  - Training
  - Any others, please specify \_\_\_\_\_
- 9.4 In what ways does the CR station raise funds, if any from the community? *(Please tick all that are applicable)*
- Does not raise
  - Membership fee
  - Donations in cash
  - Donations in kind
  - Greetings/announcements
  - Any others, please specify \_\_\_\_\_

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

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

9.6 Through what means does the CR station share its financial reports with the community? *(Please tick all that are applicable)*

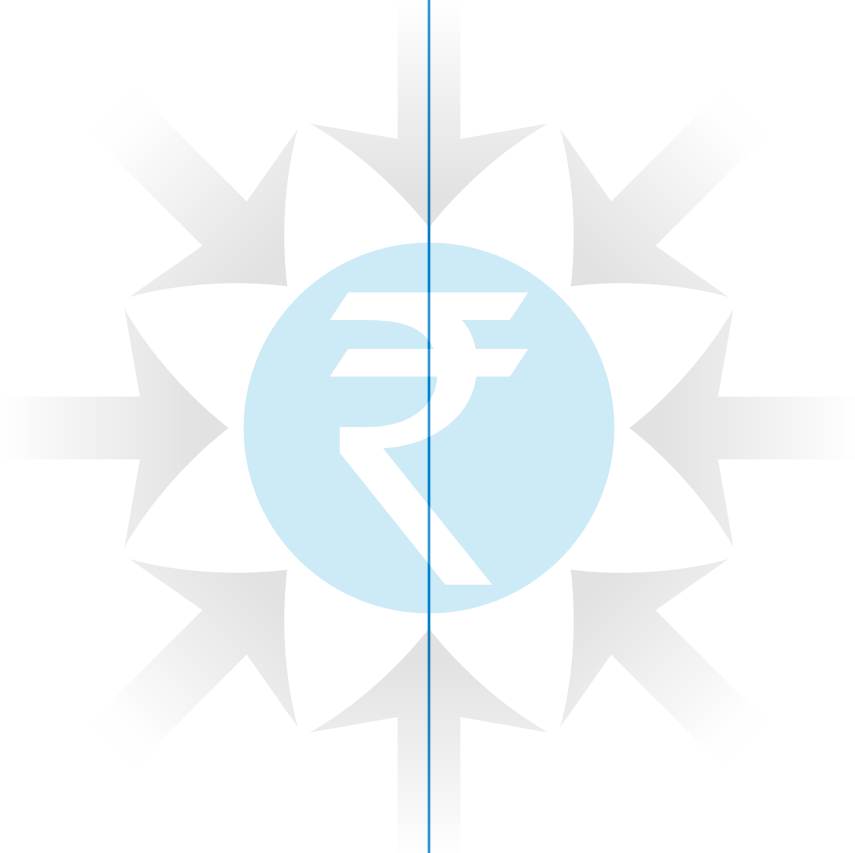
- a. Does not share
- b. Display at the CR station
- c. Share them on the website
- d. Make available on demand
- e. Broadcast them periodically
- f. Any others, please specify \_\_\_\_\_

9.7 What would the CR station do to improve on its existing sources of revenue generation? *(Please tick all that are applicable)*

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



Notes	Goalposts



## Further Readings

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