How To

Design and Produce Radio Serial Drama for Social Development

A Program Manager's Guide

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by Esta de Fossard

Acknowledgments

The Johns Hopkins University Center for Communication Programs (JHU/CCP) coined the term Enter-Educate, a contraction of the words entertainment and education, which describes communication that delivers a pro-social educational message in an entertainment format. Enter-Educate has become a useful approach to encourage positive behavior change for social development because it is: pervasive—it reaches everyone, everywhere, via media, local events, music or drama; popular—people like and enjoy entertainment; persuasive—people are persuaded because they can see and copy role models; profitable—it generates revenue and helps pay for itself; passionate—evoking emotions that help to stir recall and action; personal—enabling individuals to identify strongly with the depicted characters; participatory—providing opportunities for many people to join in simple entertainment; it prompts to action— through a variety of specific reminders and cues; and it has proven effective—in a number of different evaluations throughout the world which show that Enter-Educate approaches really do influence people's attitudes, intentions, and behaviors.

JHU/CCP has developed and implemented over 135 Enter-Educate projects worldwide to deliver family planning and many related reproductive health messages. To disseminate innovations JHU/CCP publishes several series of publications. The How To series teaches readers how to use the tools, apply the skills, and replicate the methodologies that the Center has developed.

One increasingly popular form of Enter-Educate is the radio serial drama. Combining this popular entertainment format effectively with educational messages is a highly specialized activity, calling for meticulous program design, balanced story writing, and precise recording techniques. Esta de Fossard, actress, author, scriptwriter, trainer, Johns Hopkins University School of Hygiene and Public Health faculty member, and Enter-Educator, has been involved with radio for over 30 years and has taught countless others around the world to develop and produce their own radio serial dramas. She is the author of a previous How To manual, *How To Write a Radio Serial Drama for Social Development: a Script Writer's Manual.* Based on her experience, this volume provides a guide for managers of health communication programs interested in using Enter-Educate serial drama.

The author would like to thank all those who have contributed to the finalization of this volume, including especially, Anne Palmer, Karen Heckert, and the team of the PCS Nepal Field Office, particularly Marsha McCoskrie and Dibya Man Karmacharya. Special thanks are due to the author's husband, Harvey Nelson, for his constant support and frequent checking of the manuscript in progress, and for the photographs used on the first page of each chapter in this book.

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Using This Book

This book is designed to guide the program manager in charge of an IEC project using Enter-Educate serial drama through the various stages of project development.

The Design Approach which is detailed in the book is equally effective—with minor alterations—for video serial drama production. Indeed, program managers engaged in any type of media programming for health communication projects will find the Design Approach valuable.

From time to time throughout this book, references are made to the companion volume, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual.* Program managers will find it valuable to have a copy of this manual on hand, for their own information and as a textbook for the writers in their project.

Copies of the *Script Writer's Manual* and other publications may be obtained by contacting: Center Publications, JHU/CCP, 111 Market Place, Suite 310, Baltimore, MD 21202; e-mail should be directed to ctrpubs@jhuccp.org.

Esta de Fossard
1998

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This guide provides a statement of the exact intent of each segment of the design document, an explanation of what should be written in the design document and questions that can be used to initiate discussion of each section.

Chapter One

Serial Drama for
Social Development
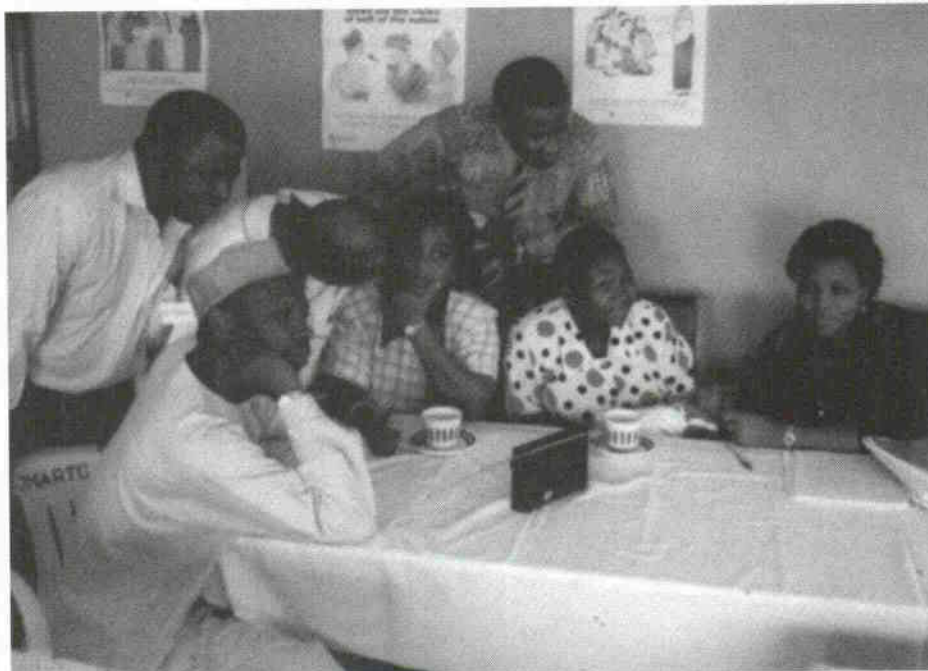
Enter-Educate serial drama attracts attention.

Topics in This Chapter

- ❖ **The role of the program manager**
- ❖ **Serial drama for social development communication**
- ❖ **Characteristics of serial drama**
- ❖ **Enter-Educate serial drama**
- ❖ **The Seven Cs of effective communication**
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The Role of the Program Manager

The **program manager** is the person who has full charge of all aspects of the design and production of the **serial drama**. In different countries, the program manager has various titles: executive producer, media producer, program director, etc. Whatever the title, the duties are the same. The program manager has a senior position in the project office, and will be answerable to the project director or country representative in charge of the Information, Education, and Communication (IEC) project as a whole. The program manager should be a person with strong managerial skills, a commitment to the IEC project as a whole, and (where possible) previous experience with the organization of a project making use of the media for social development purposes. It is the program manager who, first and foremost, must have a thorough understanding of all the steps necessary to design, create, and produce a successful Enter-Educate [1] serial drama. The aim of this book is to provide systematic guidance for program managers in the steps and activities needed for the successful design, creation, and production of Enter-Educate serial drama for development purposes. The first important step is a clear understanding of the characteristics and attributes of serial drama.

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[1] The term Enter-Educate was introduced by communicators at Johns Hopkins University Center for Communication Programs (JHU/CCP) to describe any communication intervention that presents an educational message in an entertaining format, such as music, dance, story, live theater, or serial drama on television or radio.

Serial Drama for Social Development Communication

Throughout the world, radio and television are popular media for disseminating social development messages. Spots, jingles, and commercials have proved effective in delivering information to a large audience, particularly on radio, which has an almost universal reach in most countries. These formats, however, are not always as effective as desired in actually effecting social change, because they tend to be didactic rather than persuasive. More successful is a format that combines the educational message with an entertaining format: the Enter-Educate approach. The popular entertainment medium, serial drama, can be employed successfully for development purposes if it is very carefully designed. In order to adapt serial drama to development needs, it is necessary for all involved to understand something of the characteristics that contribute to its universal appeal.

Characteristics of Serial Drama

Serial drama is a story, in dramatized form, that continues over weeks, months, or years. Serial drama can be likened to a novel in which the story is revealed chapter by chapter over many pages rather than being completed in a few paragraphs or pages like an essay or a short story. Similarly, serial drama divides the dramatized story into episodes that are broadcast regularly, sometimes at the rate of one a day, but more commonly at the rate of one a week, over an extended period of time. Most often this is a twelve-month period, but some serial dramas run much longer. In England, the radio serial drama *The Archers* has been running for over 40 years and is broadcast six days a week. In Indonesia, the serial drama *Butir Butir di Laut (Grains of Sand in the Sea)* was on the air for well over twenty years, before being rejuvenated as *Lilin Lilin Di Dipan (Guiding Light)*, a serial which is still being broadcast five days a week year-round.

Serial drama is popular because it reflects the simple adage "people like people." Serial drama's ongoing story allows the audience to become intimately engaged in the lives of people other than themselves. It involves a rich diversity of characters (many of whom closely resemble real people known to the audience) in a collection of different plots. Serial drama tends to exaggerate passions and thereby provides a vicarious emotional outlet for the audience. Perhaps this is the strongest attraction of serial drama, that the ongoing nature of the story allows the audience to develop strong feelings about the individual characters and what happens

Characteristics of Serial Drama

Serial drama gives the audience:

1. an ongoing story

2. intimate involvement in the lives of others

3. a rich diversity of characters

4. a collection of different plots

5. a vicarious emotional outlet

6. the opportunity to develop strong feelings about the characters and their behavior.

Box 1

to them. Audience members find themselves loving some characters dearly, despising others, wanting to help those in need, and to be like those they admire. Serial drama can have a powerful effect on individuals and on a society.

Enter-Educate Serial Drama

It is not surprising, therefore, that serial drama is being used increasingly not only for entertainment, but also—in the form of Enter-Educate drama—as a major component of multi-faceted IEC projects.

Every Enter-Educate product consists of two equally important parts: the format (entertainment) and the message (education). The purpose of entertainment is to attract and hold the attention of the audience by engaging their emotions. The purpose of education is to enhance the knowledge and skills of the learners so that they can make better use of their personal abilities to enrich and improve their own lives.

Entertainment does not have to be amusing or funny. Tragedies, mysteries, love stories, and even the events of everyday life can be entertaining if they engage the emotions of their audiences. Education does not have to consist of boring, didactic, teacher-directed lessons. The real purpose of education is to provide those who are being educated with the best chance of reaching their fullest potential and talent. The education that is most appreciated and most sought after is that which is clearly relevant to and usable by the learners. The aim of Enter-Educate serial drama is to blend harmoniously these two equally important elements (emotional involvement and relevant knowledge), so that the audience can learn about and realize, through the role-model characters in the drama, the advantages of the new behaviors to their own lives.

The Seven Cs of Effective Communication

Every successful form of communication follows seven basic principles, often referred to as the *Seven Cs of Effective Communication.*[2] When used for purposes of social development, Enter-Educate serial drama is found to demonstrate the *Seven Cs* almost better than any other form of communication:

The Seven Cs of Effective Communication

1. **Command attention**

2. **Cater to the heart and the head**

3. **Call to action**

4. **Clarify the message**

5. **Communicate a benefit**

6. **Create trust**

7. **Convey a consistent message**

[2]
J.R. Williams, JHU/CCP

1. **Command attention.** All the world loves a story and all the world loves the opportunity to listen in on the lives of other people. Serial drama tells several stories at once; stories that engage the listeners' emotions and that continue over a period of time. Serial drama commands the attention of the audience, not just once but repeatedly. It holds the attention of the audience as they wait to find out how the various joys and sorrows of the story interweave and unravel. As listeners become emotionally involved in the story, their attention is naturally attracted to the message at the same time.

2. **Cater to the heart and the head.** Social development messages inevitably appeal to the intelligence and logic of those to whom they are addressed; they appeal to the head (the mind). Life experience shows, however, that people are likely to have a more lasting remembrance of and a stronger response to matters that touch the emotions (the heart) as well as the mind. Enter-Educate serial drama successfully caters to both the head and the heart, with the harmonious blending of a story that engages listeners' emotions and demonstrates the logic of the message in the lives of the story characters.

3. **Call to action.** One of the most powerful motivators of human behavior is the desire to be like people who are universally or even personally admired. Serial drama can present characters with strong audience appeal; characters the audience wants to emulate. When listeners observe their favorite drama characters improving their lives by adopting a new behavior, they want to follow suit. Instructing listeners didactically to adopt a certain behavior usually does not succeed in calling them to action as powerfully as does the motivation provided by the behavior of characters they admire.

4. **Clarify the message.** Serial drama has two major advantages as a carrier of social development messages: 1) it continues over many months, or even years, and 2) it contains several plots and many characters. The fact that serial drama is ongoing means that the message can be introduced gradually and can be repeated as necessary. The audience, therefore, has the best possible chance of understanding the message, even if they must hear it several times before its relevance to their own lives becomes obvious. The variety of plots and characters allows the message to be introduced in different ways. This variety increases the likelihood that people with differing personalities and from varying walks of life will have the chance to see how the recommended new behavior is relevant to their own lives.

5. **Communicate a benefit.** Serial drama is a demonstrative rather than a declarative medium. The drama does not **tell** the audience the benefit of a new behavior. It **shows** them how other people (the characters in the story) benefit by a change in behavior. One of the cardinal rules of good communication is "Show, don't tell." Serial drama is an extremely powerful "showing" tool even when it is presented through the medium of radio. As the benefit of the recommended behavior is shown clearly in the lives of the drama characters, so it becomes communicated in a relevant and realistic way to the listening audience.

6. **Create trust.** Enter-Educate serial drama has the power to inspire trust in the audience, trust in the content of the message, and trust in those who promote the message. Many people hold real-life authority figures in a certain degree of awe. Even though they know that such people as doctors, lawyers, and government officials are held in high esteem, they never feel entirely comfortable with them. Serial drama has the ability to show such authority figures in more than their public role. It can present them as real people and in that way increase the audience's belief and trust in them. A health worker who is known personally to the audience through the story is much more likely to attract the trust of the listeners than is a public official who is known only in a formal setting. Listeners also are encouraged to trust the message in the drama by seeing their favorite characters confidently adopting the recommended new behaviors.

7. **Convey a consistent message.** A message heard once, or only occasionally is likely to be forgotten or suspect. A message that is heard repeatedly and consistently is more likely to raise at least curiosity. This curiosity leads in turn to the desire for more knowledge from which a personal, rational decision can be made. By its nature, serial drama is a format that allows for repetition, and when that repetition is consistent and clear, it is likely to be considered seriously by those who hear it.

Creating Enter-Educate Serial Drama

The Seven Cs of Effective Communication can be demonstrated effectively through Enter-Educate serial drama, but only if every aspect of the drama is thoroughly and carefully planned and designed. Writing this type of drama is challenging, and the program manager needs to ensure that all those involved in the project appreciate the writer's task. Writers who have no previous experience with Enter-Educate writing will benefit from guidance on how to prepare an Enter-Educate serial drama successfully. The companion volume to this book, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual* is intended to provide just such guidance.

Writing an Enter-Educate serial drama is a complex task requiring not only the ability to write a good story, but a knowledge of the chosen audience and their current attitude toward the behavior the project hopes to change. It is also important to have precise and accurate details of the message and information to be shared with the audience, and to present these in an appropriate sequence. The writer, therefore, must be part of the **design team** (see chapter 3) from the project onset and must have access to a **script support team** (see chapter 2) throughout the duration of the writing process. The program manager should understand the fundamental steps that the writer should follow in the creation of a successful Enter-Educate serial drama.

Steps to be followed by the writer of the Enter-Educate serial drama

1. **Start with a good story.** The writer should create a primary story (the main plot) that will appeal to the chosen audience. The central action of

the main plot should allow for emotional involvement among the characters, ongoing dramatic conflict, and suspense. The story must be designed primarily to appeal to the audience, not to *be* the message.

2. **Develop two or three sub-plots.** Each sub-plot is a story on its own, with its own set of characters and dramatic conflicts. The aim of the sub-plots is to allow for the inclusion of a variety of characters and a selection of life experiences, so that the serial overall can appeal to the widest possible audience

3. **Develop an event list for each plot.** Working from the message information in the design document (see chapter 2), the writer determines which of the plots will carry which part of the message. It is then necessary to decide what events (such as the birth of a child, a disease outbreak, or the arrival of newcomers to the community) will have to occur within each plot to allow the message to be brought into the story naturally, gradually, and subtly.

4. **Compile detailed character profiles.** For the characters to involve and affect the audience, it is essential that they are fully developed as real people. This can be achieved only if the writer puts together a full profile (complete with pictures or sketches if necessary) of what each character is like.

5. **Balance and blend the plots.** For the message to come into the story naturally and in accordance with the educational needs of the audience, the writer must decide the rate at which each plot will develop and the frequency with which each plot will appear in the ongoing episodes. It is important to avoid a story that is blatantly didactic, even while the message is present throughout the drama. Audiences inevitably tune out quickly if they recognize, *for example*, that the serial is "just another health message."

Enter-Educate serial drama can be divided into two classifications: that used for motivating a general audience to behavior change (non-technical Enter-Educate serial drama) and that used for providing specific, technical distance education to a remote professional audience such as rural health workers (technical knowledge Enter-Educate serial drama).

Types of Enter-Educate Serial Drama

Non-technical Enter-Educate serial drama typically is used to encourage a wide general audience to gain a greater appreciation of a new behavior, such as planning the family; to motivate them to seek out more information about how to adopt the new behavior, and to persuade them to become interested in practicing and advocating the new behavior as a norm for their society. A non-technical serial drama might provide some specific information, such as instruction on how to take oral contraceptive pills correctly, but the main emphasis is on motivation rather than on technical knowledge.

Technical knowledge Enter-Educate serial drama, on the other hand, is designed to increase specific technical knowledge in a professional audience. The objective of such serial drama is that the audience learn, retain, and

accurately use the technical knowledge gained as a result of listening to the serial. For this reason, technical knowledge serial drama can be used successfully for distance education purposes. A good example is the Nepal serial drama *Service Brings Reward* which has made an outstanding contribution to increasing the knowledge and skills of health workers throughout rural Nepal.

Technical knowledge serial dramas frequently contain interactive questioning segments that allow the audience to test their acquisition of new learning by answering questions from the program host. *For example*, the host might pose the question, "What instructions would you give a client who forgot to take her oral contraceptive pills two days in a row?" Audience members would be expected to be able to give an immediate oral response, with precise, accurate knowledge.

Both types of Enter-Educate serial dramas (non-technical and technical knowledge programs) require the same degree of rigorous design. This design can begin only after the start-up phase, involving considerable research and analysis, has been completed.

Starting Up the Radio Serial Drama Project

For the creation of radio serial drama, as for the creation of any other product such as a building or an automobile, the stages of development are much the same: from conception to production to testing to refinement and then possible re-design in response to experience, evaluation, and changing needs.
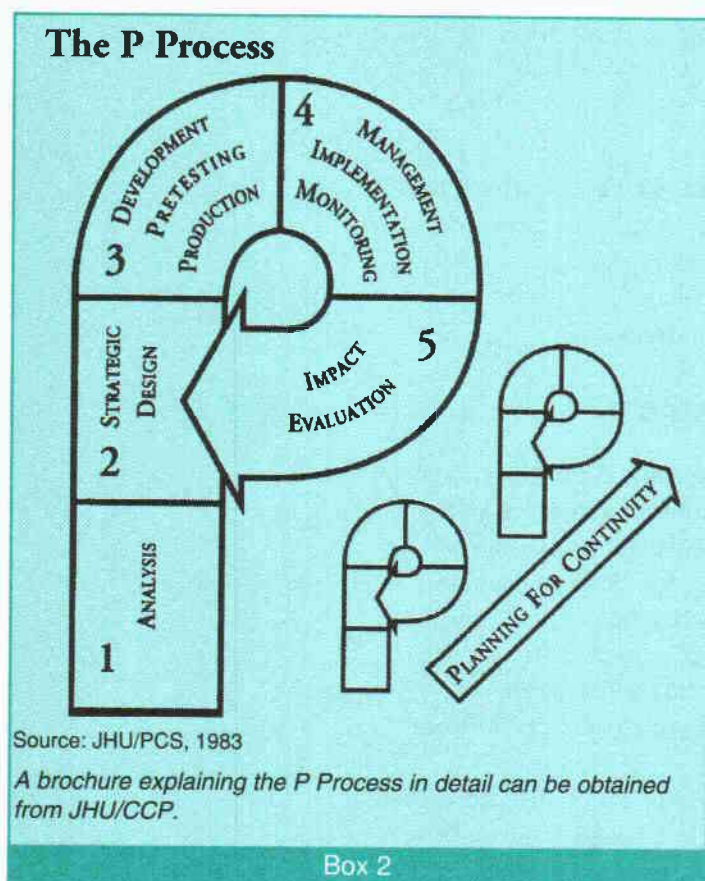
These development stages are shown in a schematic known as the **P Process**. (See Box 2.) The schematic, which was devised by Population Communication Services, Johns Hopkins University Center for Communication Programs in 1983, shows the sequence of the stages. Since its introduction, the P Process schematic has continued—with some refinement—to provide a guide for IEC or health communication strategy development, project implementation, technical assistance, institution building, and training.

The Phases of the P Process

The diagram shows that the five main phases of any health communication project are: 1) analysis, 2) strategic design, 3) development, pretesting, and production, 4) management, implementation, and monitoring, and 5) impact evaluation. This book will deal almost exclusively with phase 2) strategic design, because it is at this phase that special, meticulous care is needed in the preparation of an Enter-Educate serial drama.

The P Process

1 Analysis
2 Strategic Design
3 Development, Pretesting, Production
4 Management, Implementation, Monitoring
5 Impact Evaluation

Planning For Continuity

Source: JHU/PCS, 1983

A brochure explaining the P Process in detail can be obtained from JHU/CCP.

Box 2

The strategic design phase, as the diagram indicates, begins only after the satisfactory completion of the **analysis phase**. The analysis phase makes the initial determination of whether a communication intervention is needed and feasible in order to bring about certain behavior changes in a given population group. The analysis phase is carried out by researchers under the direction of a funding organization or ministry, and involves five main activities.

1. Analysis Phase Activities
The following activities are undertaken in the analysis phase of the project:

- **Understanding the problem.** Review thoroughly the existing health and demographic data, survey results, study findings, and any other available relevant data to ensure complete understanding of the basic health, social, or economic problem to be addressed by the project.

- **Knowing the audience.** Study the geographic, demographic, economic, and social factors that shape the behavior of the chosen audience. These factors include differences in knowledge, attitude, practices, and advocacy; in age, literacy, income, fertility, personality, life-style, values; or in other individual and community variables and mass media exposure. Knowing the audience also involves identifying distinct audience segments that are most likely to respond to differing appeals from the serial drama. The importance of constantly listening to and learning from the audience cannot be over-emphasized.

- **Reviewing existing programs and policies.** Review existing health programs and policies to see what is legal and where and what supplies and services are available to assist the audience in reaching project objectives. Identify strengths and weaknesses in service delivery so that communication programs can accentuate the positive, help correct or redirect the negative, and maximize access and quality. Interviewing policy-makers is essential at this stage.

- **Identifying leading organizations.** Identify public or private organizations that have the competence, commitment, clout, coverage, and continuity to carry out or support a communication program. Identify leaders, interested cooperating agencies, and potential corporate and commercial sponsors who can provide continuing support.

- **Assessing community capacity.** Assess the availability, reach, and cost of the media that will be needed for the project: broadcast, print, clinic-based media, and community activities. Identify the communication habits and media access of both primary and secondary audiences.

Once all this information has been collected and collated in the analysis phase and the project leaders are satisfied that they have the information and facilities necessary to establish an IEC project, the design of the components and activities (Phase 2 of the P Process) can begin.

2. Strategic Design of Enter-Educate Serial Drama
Enter-Educate serial dramas have special design requirements that differ from those required by other communication interventions. A rigorous and

thoroughly orchestrated design is essential to ensure the harmonious blending of story and message throughout a number of plots and characters and a continuum of episodes over an extended period of time. Creating successful serial drama calls for a complex mix of specialists (content advisors, writers, reviewers, directors, actors, support and promotional material producers, evaluators, etc.) as well as technical staff (typists, media technicians, monitors, and quite frequently, translators, etc.) over an extended period of time. The success of Enter-Educate serial drama is greatly enhanced by encouraging all involved to employ and rigorously adhere to the proven design approach that is explained in this book.

The Design Approach

The design approach is integral to the success of an Enter-Educate serial drama. It comprises three elements: the **design team**, the **design workshop**, and the **design document**. The design document is the end result of the work done by the design team—a group of advisors, such as media specialists, content advisors and writers—during the design workshop. The design workshop is a designated period of time (usually 5 working days) in which the team meets and works together to compile the design document. The design document is the blueprint that presents, in written form, all the details required by all those involved in the writing, reviewing, production, and evaluation of the serial drama. The particular emphasis of the design document is the detailed spelling out of every item of message information to be given to the audience throughout the story. It is essential that the specification of this information should not be left to the writer alone, but should be determined and agreed upon by all members of the design team working together. The way in which the design team can best work together during and after the design workshop to compile and use the design document constitutes the major subject matter of this book.

Initiating Tasks to Undertake before the Design Workshop

For a radio serial drama project, it will be necessary for the program manager, in advance of the design workshop, to gather information that is essential for the design team to have as they make deliberations about the structure and operation of the serial drama. The program manager should check on the following:

- **Availability of a broadcast station** (government or privately owned). Locate one willing to carry the serial drama.

- **Availability of a broadcast time-slot that is suited to the intended audience.** Airing a serial drama at a time when most people are working is likely to result in a less than favorable degree of behavior change.

- **Availability of a broadcast time-slot covering a sufficient number of weeks or months.** Some preliminary determination should be made with regard to number of weeks or months during which the serial will be heard. A radio serial should run for no fewer than six months (at the rate of one episode a week) and twelve months is preferable if it is to have a positive effect on social development.

- **Production and recording facilities;** either with the government radio station or with an independent production house. (Guidelines for choosing a production house can be found in Chapter 7, The Production Stage.)

- **Writing talent.** (Guidelines for selecting writers can be found in Chapter 5, The Writing Process.)

- **Acting talent.**

- **Resources required by the audience.** *For example*, a project promoting family spacing and limiting should be sure that contraceptive services and products are widely available before advocating their use through a serial drama.

- **Non-Government Organizations (NGOs),** as well as organizations that might be willing to support or promote the serial drama. At the same time, it is wise to determine if these NGOs or other organizations are currently engaged in projects that might replicate, compliment, or contradict the proposed radio project. There is little value in duplicating an existing program. Where complimentary programs exist, it is wise to work on message consistency. If programs are found that appear to be giving contradictory information, it will be necessary to try to effect some type of compromise before going into production.

- **Start-up date determination.** The start-up date should be not less than six months after the inauguration of the project, and in most cases a more realistic goal is twelve months from project commencement to first on-air presentation. It is important for the program manager to have—prior to the design workshop—a start-up date in mind, so that appropriate time lines can be devised.

- **Program duration.** The running time (duration) of each episode may be determined by broadcast slots that the radio station has available. The program manager should be aware of available slots before the design workshop because the time available to run the program can affect the amount of information that can be put in each broadcast.

- **Availability of existing support materials.** The use of several media together is almost always more powerful than using one medium alone. The program manager should check to see if there are print or other materials already available that could be used to support the intended radio serial drama. If such materials do exist, the program manager should make copies of them to share with design workshop participants to ensure message consistency.

Chapter Two

The Design Approach:
The Design Document
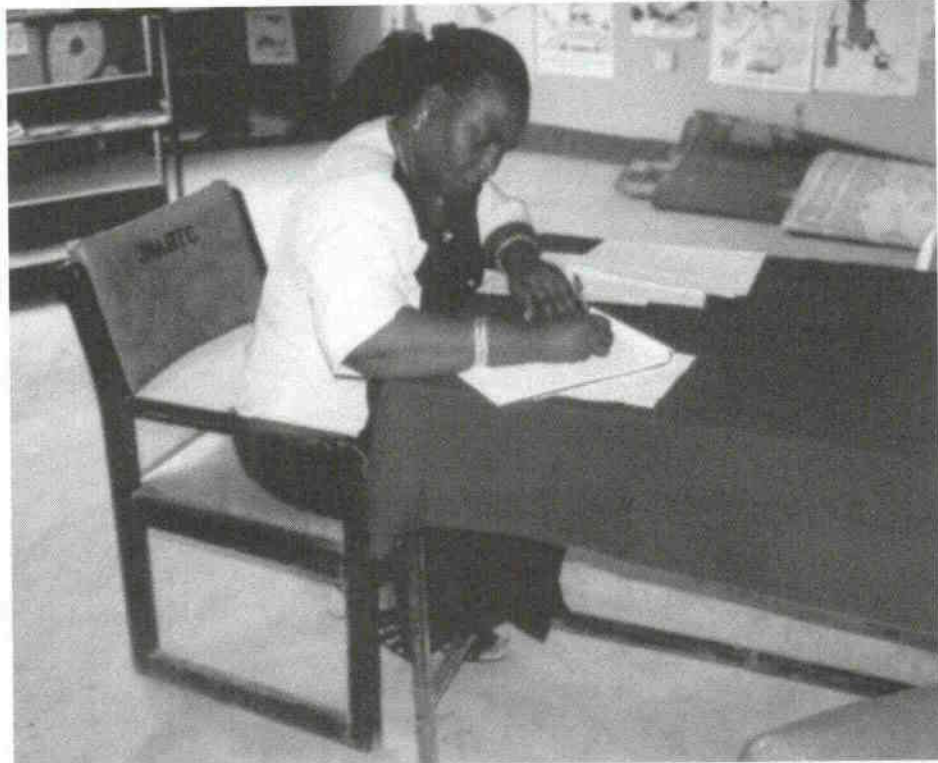
The writer relies on the design document to guide the writing.

Topics in This Chapter

❖ **The design document for Enter-Educate serial drama**

❖ **Contents of the design document**

❖ **Advantages of the design document**

❖ **What the design document contains**

- Background and overall description segments 1–10
- Specific message content segments 11–14
- Implementation segments 15–20

❖ **The writer's brief**

❖ **Sample table of contents**

The Design Document for Enter-Educate Serial Drama

One major difference between serial drama writing for entertainment purposes alone and serial drama writing for Enter-Educate projects is the role of the writer. Those who write for entertainment purposes are accustomed to having much creative leeway with regard to the story and the characters in it. Writers for Enter-Educate serial drama face the much more daunting challenge of having to blend into their imaginative story, and the lives of their fictional characters, specific details of an educational message. This difference means that where the entertainment writer can work alone, the Enter-Educate writer cannot. The Enter-Educate writer needs to be provided with complete and specific details of the educational message to be blended into the story. The writer should not be left to determine alone the sequence of the messages and the precise words in which the message will be delivered. It is essential that the writer is given every detail of message scope and sequence and the precise words in which important aspects of the message are to be delivered to the chosen audience. It is the design document that provides this information for the writer.

The design document, often more than one hundred typed pages in length, is put together by a team of people who have interest in and knowledge about the project and about such matters as the audience, what the message should say, the medium to be used, and the qualities of good drama. The design team pool their knowledge to determine exactly what

educational messages should be included in the serial drama, the sequence in which these messages should be included, and even the precise words that drama characters should use to express the messages. All of the design team's determinations will be contained in the design document, which becomes the dependable reference for all those involved with the serial.

Contents of the Design Document

The exact content of each design document will vary and depend in part on whether the Enter-Educate serial drama is to be technical or non-technical, and on the audience for which it is intended. Similarly, other variables, such as the number and length of the episodes and the frequency of broadcasts, can affect the document contents. As a rule, however, the design team should make determinations about the aspects of their serial drama that are given in the sample design document contents list (see next page). The final details of some of these components may not be completed within the week of the design workshop, but preliminary discussions and determinations should be made at that time.

Contents of the Design Document

Part 1: Background and overall description

1   **Rationale for and statement of the desired change in behavior** that the project wishes to encourage in the chosen audience

2   Information about the chosen **audience(s)**

3   **Justification of the chosen medium or media**

4   The **overall measurable objective(s)** of the serial

5   The **overall purpose** of the serial

6   The overall **message** and the main **focus** of the message

7   The number of **episodes** in the serial (or programs in the series)

8   The **duration** of each program

9   The **message scope and sequence**

10   The **number of programs** to be devoted to each topic in the message scope

Part 2: Individual episodes or groups of episodes

11   The **measurable objectives** of each individual episode

12   The **purpose** of each individual episode

13   The **precise message content** of each episode

14   A **glossary** of topic-specific words and terms, together with the definitions (and translations) to be used in the scripts. An acronym list should also be included.

Part 3: Implementation

15   The **script review panel** and the **script support team**

16   Listing and description of proposed **support materials**

17   **Promotion plans** and decisions about prizes or other **incentives** that will be provided to encourage the audience to listen and act

18   The **monitoring and evaluation plan**

19   The **time lines** for
   • all phases of script writing, reviewing, recording, editing, and broadcasting
   • all phases of support and promotional material writing and dissemination
   • all phases of evaluation:
      • pilot testing of scripts, support materials, and promotional materials
      • ongoing monitoring
      • summative evaluation

20   **Story treatment and sample episode**

   The finished design document may include also a responsibility list (or job description) for each person on the design team. This helps to avoid confusion over chain of command and individual responsibilities. It also may include the names of all those who contributed to the successful completion of the document.

Advantages of the Design Document

The compilation and use of a detailed design document provides the following assistance and assurances to the communication project:

- **Helps prevent inaccuracies and possibly critical mistakes.** Even the best-intentioned writer creating an Enter-Educate drama without detailed message instructions might include, even if accidentally, information that is either misleading or in fact harmful to the audience. The precise and detailed message information in the design document greatly lowers the chance of this happening.

- **Strengthens the possibility of appropriate audience response.** The design document provides an organized scope and sequence for message presentation, consistency of language and terminology, and a clear delineation of the most appropriate ways in which the message can be made relevant to the chosen audience. These factors greatly enhance the possibility of positive audience response to the desired behavior change.

- **Enhances accurate and timely script review.** The design document provides script reviewers a clear reference against which to measure each episode. Reviewers will know exactly what the objectives, purposes, and message content of each script are, and the way in which the message content should be expressed. The story treatment in the design document also allows reviewers to determine quickly whether or not the story (the entertainment side of the drama) is on track.

- **Saves time and money.** Reviewers, writers, evaluators, and the program manager save a great deal of time, and therefore money, by having the detailed, agreed-upon design document as their guide through every step of the development and evaluation stages. Writers and reviewers need less time to do their job. Therefore, there are less expenditures on re-writing, typing, translation, copying, and material when scripts do not have to be rewritten many times. Production costs also are saved, because working from the design document virtually eliminates the chances of a bad or inaccurate episode having to be re-recorded when its weaknesses are realized.

- **Encourages a sense of confidence and professionalism.** Design team members are asked to commit their beliefs and decisions about the project in writing.

- **Enhances project sustainability.** The existence of a document containing all elements of the project design makes it much easier for the project to be continued or replicated as needed. It also provides a reliable and accurate reference for anyone wanting to check exactly what message will be or has been disseminated by the project.

- **Increases the accuracy and usefulness of evaluation.** By using the design document as their guide, evaluators know exactly what the project is trying to achieve and they can create test instruments that will assess more accurately the strengths and weaknesses of the project.

What the Design Document Contains

Part 1:   the background and overall outline of the
           serial drama project.
Part 2:   details related to individual episodes or
           groups of episodes.
Part 3:   details related to the production, presentation,
           evaluation, and other needs of the series.

Part 1: Background and Overall Description

Segments 1–10:

1. **Rationale for the change in behavior.** This section outlines the
    justifications for undertaking this particular social development project.
    For instance, the analysis phase may have found that the prevalence of
    contraceptive use in a given area is low. Subsequently, the desired
    behavior change would be to increase couples' knowledge of and
    willingness to use contraceptive methods. The rationale for this change is
    to allow couples to control both the spacing of their children and the size
    of their families. The benefits for the couple include greater
    opportunities for the health of the mother and the children, more leisure
    time for all family members, greater educational opportunities for the
    children, and the chance of better economic security for the family. The
    community also feels the benefit of child spacing when all children
    receive better care and more access to education. All those working on
    the serial drama need to be clear about the rationale for and benefits of
    the desired behavior change to focus the drama correctly.

2. **Audience profile.** Clearly defining the audience for the serial drama is
    essential to determine whether a non-technical or technical knowledge
    approach is required, and to decide on the type of story and
    characters that will be needed. It is necessary also to know
    where the audience stands with regard to the desired
    behavior change, so that the message presentation in the
    story can follow a reliable behavior change model. (See Box
    3.)

    The types of events and characters that the writer
    includes in the various plots of the drama will vary
    depending on what is known about where the audience
    members are in the *Steps to Behavior Change*. For an
    audience that already has considerable knowledge about
    contraceptive choices and services, it may not be necessary
    to provide detailed contraceptive information. It may be
    necessary, however, to include characters who are in the
    process of moving from intention to practice. These
    characters can demonstrate to the audience the wisdom of
    moving to the "practice" step.

    Similarly, it is important to determine if only one
    audience requires the message or whether it will be

Steps to Behavior Change

5 Advocacy

4 Practice

3 Intention

2 Approval

1 Knowledge

Box 3
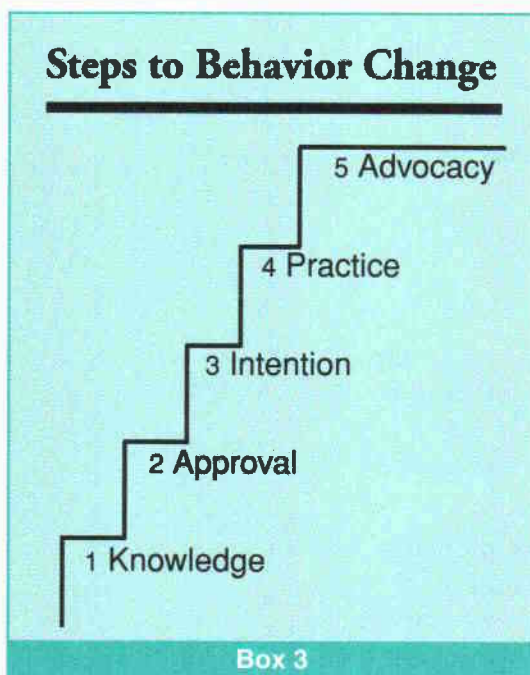
necessary to reach more than one audience. This, in turn, raises the question of whether all audiences can be reached through the same serial drama or whether it will be necessary to devise separate programs for the different audience segments. A serial drama with several plots has a good chance of meeting the needs of several audiences at once.

Initial understanding of the audience can be gained from reviewing research reports that have been prepared in the analysis phase, but it is always necessary for design team members to understand exactly why the members of their audience or audiences are behaving the way they are with regard to the desired practice. While it may seem on the surface that lack of knowledge dictates the continuation of certain behaviors, this is not always the case. For instance, it has been found in some countries that the low prevalence of contraceptive use is due more to belief in unfounded rumors about the effects of contraceptives than to a lack of knowledge of contraceptive techniques. A serial drama might redress some of these fears by including, perhaps, a character who uses well-known proverbs to point out the foolishness of listening to rumors rather than seeking facts.

3. **Justification of the medium and format.** Because every communication medium has its strengths and weaknesses, the design team needs to be clear about their reasons for choosing a particular medium. *For example:* A major reason for choosing radio for Enter-Educate projects is that it has the greatest reach in rural areas. It is also less expensive to produce radio dramas than television dramas and radio can reach an illiterate audience that could not take advantage of print materials. Alternatively, television might be chosen in city and peri-urban areas because it attracts greater attention than radio or print. The design team must believe in the validity of the choice they have made to make it work to their advantage. It is always better to use several media to carry a message, even if the main medium is radio. Consequently, the design team should consider how other media can be used to support the serial drama.

4. **The overall measurable objective of the serial drama.** The statement of overall measurable objective answers the questions, "What does the serial drama hope to achieve?" and "What changes does the drama hope to bring about in the audience's knowledge, attitudes, and practices?" These objectives should be measurable and stated as precisely as possible. It is helpful to check that the objectives are SMART. (See Box 4.)

The design team will use the overall measurable objective of the serial drama as a whole to guide all their deliberations. The overall objective also will be used as the basis for the final evaluation of the project's effectiveness. *For example:* A serial drama in Kenya had the following overall objective: "As a result of this radio serial drama, there will be a measurable increase in the number of people who visit health clinics to

SMART Objectives

*   Specific
*   Measurable
*   Appropriate
*   Realistic
*   Time-bound

Box 4

inquire about contraceptive services." This objective is measurable, because it is possible to take a count of people coming to the clinics before the serial broadcasts begin. Another count can be taken after the serial, and visitors to the clinic can be asked what inspired them to come. A response that they learned about the clinic or were motivated to come by listening to the drama suggests that the serial affected their behavior. Other variables would have to be examined also, such as influence of friends or family members, but it is possible for the overall objective to be measured.

5. **The overall purpose of the serial drama.** The overall purpose is an explanation of the approach the serial drama will take to bring about the desired changes. Measurable objectives indicate what is expected of the audience; the purpose explains what is expected of the serial drama. The purpose of the serial drama might be singly or collectively to teach, to persuade, to motivate the chosen audience, or to demonstrate certain behaviors. In most cases, the serial drama will require two or more of these purposes. *For example:* The overall purpose of a non-technical serial drama might be to demonstrate the foolishness of believing rumors and to encourage listeners to seek the truth about contraceptive methods and choices. In a technical knowledge distance education series, however, the purpose is likely to be more specific. *For example:* To instruct health workers in the skills of interpersonal communication and counseling, and to encourage them to use these skills with their clients. These very specific statements of purpose help script writers structure a drama that has a real chance of bringing about changes in the personal lives of audience members. A serial drama that has the purpose of instructing will require characters and events quite different from those needed in a serial drama that has the prime purpose of motivating behavior change.

6. **The overall message and message focus.** At this stage, the document records the clear, simple statement of the overall concept that the team has determined the drama should convey. This determination will be a general, overall concept, rather than the precise details that will be determined later. The overall message or concept might be, *for example*, something like this:

> The people of this nation, working individually, within family groups, and within the community, will have a good chance of improving the quality of their lives if they give equal status to men and women (placing genuine emphasis on the special needs of women during pregnancy and childbirth), space and limit their children appropriately, and take care of the environment and natural resources.

Throughout the serial episodes, the overall message will be delivered as smaller, specific messages to help guide the audience in the direction of change. It is helpful, however, for the design team and writer(s) to keep the overall message in mind at all times so that everything in the message and in the story will lead toward the same end.

Every Enter-Educate serial drama requires a particular focus or theme that flavors all the episodes. Every great entertainment drama is based on a universal theme. Shakespeare's *Romeo and Juliet*, for example is based on the universal theme of love. Similarly, every Enter-Educate serial

drama needs a universal theme or focus that reflects the feeling or attitude the serial would like to stimulate in the audience. *For example:* A serial drama with a main message of the importance of the male role in family planning might focus on pride; the pride that a wife has in her caring husband, and the willingness with which she shows her pride to others in the community. A serial drama designed to increase the knowledge and ability of health workers might put the focus on confident professionalism and express the spirit of professionalism throughout the episodes.

7. **The number of episodes in the serial.** The number of episodes is influenced by several factors: the amount and complexity of the message content, budget considerations, experience of the staff, and available media time. The more frequently the serial is heard, the more likely it is to influence the audience. Ideally, a radio or television serial should be broadcast at the rate of one episode a day, five or six days a week for a period of not less than 12 months. This is usually not a realistic expectation for inexperienced writers and production staff or limited budgets. It should be possible, however, to broadcast one episode a week over a 12-month period. A serial drama that runs for a shorter period (say, six months) might attract immediate attention but is not likely to bring about permanent change. Broadcasting at the rate of one episode every two weeks is not recommended because listeners may lose the thread of the story and forget the message(s).

8. **The duration of each episode.** Decisions on the playing time of each episode are influenced by the availability of "slots" (blocks of broadcasting time, also known as air time) and production costs. Sometimes a project will be given only part of a slot. *For example:* The project might be given only 10 minutes of a weekly 30-minute Ministry of Health magazine program. The program manager should have determined, in advance of the design workshop, just what slots are available for this type of programming so that the team can design the serial drama to fit the time. Other considerations when determining program length include the amount of message information that can fit comfortably and naturally into each serial episode, and the period of uninterrupted time the audience usually devotes to listening to or watching the drama.

9. **The message scope and sequence.** The message scope and sequence can be likened to the table of contents in a book. It outlines the major informational blocks or topics the serial drama will cover and gives the order in which they will be presented. The message scope lists all the topics that must be covered between the first and the last episode of the serial. For a technical knowledge serial, the message scope is likely to be more complex than for a non-technical serial, but for both types of programs the message scope must be determined carefully to ensure that all of the information the audience is likely to need is covered in the drama episodes.

    The message sequence shows the order in which the information will be presented. For a technical knowledge serial the sequence is listed

episode by episode. For a non-technical serial, both the message sequence and the scope often are listed in blocks of episodes. In both cases, the message scope and sequence can be determined only when the team has a thorough knowledge of the audience's current attitudes toward and knowledge of the desired behavior change, and where the audience stands on the *Steps to Behavior Change*. The writer must know and use the scope and sequence in order to design the plots, actions, and characters of the story in a way that allows the message to blend in naturally, gradually, and subtly. (See Appendix, page 140 for examples of the Scope and Sequence listing for a non-technical serial drama, and for a technical knowledge serial drama.)

In determining message scope and sequence, the design team should remember the importance of distributed learning. Distributed learning means distributing throughout the serial repeats of concepts that must be learned and remembered by the listening audience. The system of distributed learning ensures that new concepts, once introduced, are repeated or at least referred to in later episodes of the serial.

10. **The number of episodes devoted to each part of the message.** The number of episodes required for each topic of the message is usually determined at the same time as the sequence. Again, a thorough knowledge of the audience and the subject matter is necessary for the team so that they can determine which parts of the message can be covered lightly and which will require a slower, more thorough, repetitive approach. It is also important to determine at this time if a certain number of episodes should be set aside for summary programs or for listeners' question and answer programs. It is often helpful to set aside every tenth episode for special programs of this nature.

Part 2: Specific Message Content

Segments 11–14

Part 2 of the design document deals with individual episodes or groups of episodes. As with the series as a whole, so with each episode or episode group, the team must designate stated measurable objectives and specific purpose(s). At the same time, the team must spell out in precise detail what part of the message content is to be included in each episode (for technical knowledge serials) or group of episodes (for non-technical knowledge serials). It is essential for writers to know exactly what messages to include as the story develops, including the exact words and definitions they must use for specific parts of the message. Without this information, it is virtually impossible for writers to create serial dramas that will both appeal to and influence the behavior of the audience. (Note that while objectives, purpose and content are shown as separate items of the design document content list they are usually worked out together for each episode or episode group. The sample in Appendix C on page 141 shows how this information can be laid out in the design document.)

11. **The measurable objectives of each episode or episode group.** The objectives, which again must be SMART objectives, will be presented differently for a non-technical and a technical knowledge serial drama. Non-technical programs frequently present measurable objectives for groups of episodes rather than for individual episodes and express these objectives in motivational rather than knowledge-specific terms. *For example:* The measurable objectives for the first five episodes of a non-technical drama might be expressed as follows:

Non-Technical Serial Drama

Episodes #1-5

Objectives:	From listening to episodes 1–5, the audience will
KNOW:	that it is possible for a couple to plan together how many children they will have, and how much time will elapse between the birth of one child and the conception of the next.
	that health, economic, and educational advantages can be gained from a small, spaced family.
	that decisions on family size and spacing should be made by husband and wife together.
DO:	begin to discuss family planning with their spouses.
ATTITUDE:	begin to experience an increase of positive feelings toward family planning.

The statement of objectives is followed by the purpose statement to show the approach these episodes will take to assist the audience to reach the objectives. Following the purpose statement, the message content for the episode is spelled out in detail. (See Design Document sample in Appendix C, page 139.)

For a technical knowledge serial drama, however, the document will list specific objectives for each episode to reflect the audience's requirements. *For example:*

Technical Knowledge Serial Drama

Episode #25

Objectives:	After this episode, health workers will
KNOW:	that the Intrauterine Device (IUD) is a long-term temporary modern contraceptive method for women.
	that only specially trained health workers can insert and remove the IUD.
	how to explain to clients how the IUD acts in the woman's body to prevent pregnancy.
	how to explain to clients the advantages and special considerations of the IUD.
DO:	explain to clients, in a simple way, how the IUD acts in the body to prevent pregnancy.
	explain to clients thoroughly and simply the advantages and special considerations of the IUD.
ATTITUDE:	feel confident of their ability to explain to clients how the IUD works, and to counsel clients about its advantages and special considerations.

The statement of objectives is followed by the purpose statement to show the approach the episode will take to assist the audience to reach the objectives. Following the purpose statement, the message content for the episode is spelled out in detail. (See Design Document sample in Appendix C, page 139.)

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12. **The purpose of each episode or episode group.** The purpose defines the approach the episode will take in order to encourage appropriate changes in audience behavior. The approach may be
- to educate
- to demonstrate
- to motivate
- to reinforce
- to encourage, etc.

Sometimes one episode or episode group might have two purposes: *For example:* To teach and to motivate. Again, non-technical and technical knowledge serial dramas might require different types of purpose statements. For a non-technical serial designed to motivate rather than instruct, the document might present one purpose statement for a block of episodes. The technical knowledge serial drama requires a separate purpose statement for each episode.

Non-Technical Serial Drama

Episodes 1–5

Purpose: The purposes of these episodes are:

- to introduce the serial story and its characters in an exciting way so that the audience will be motivated to continue listening,
- to introduce the concept that planning one's family offers the potential of real advantages,
- to outline the advantages to be gained by planning the family.

Technical Knowledge Serial Drama

Episode #25

Purpose: The purpose of this episode is to explain and demonstrate to health workers how to help clients understand the function of the Intrauterine Device (IUD) in preventing pregnancy, its advantages, and the special considerations to take into account when using it.

13. **Precise message content of each episode or episode group.** In providing the message content for each episode or group of episodes, the design document gives the precise information and the specific words and explanations the writer must use in presenting the message. The wording and content of the message should not be the responsibility of the writer alone. It is up to the design team to provide the writer—in the design document—the exact wording and order of the message.

In preparing messages for both non-technical and technical knowledge serial dramas, the design team must be sure that every message is:

- correct
- complete
- clear
- concise
- consistent

Design team members must ask themselves, *"How can we word this particular message concept so that it will be expressed correctly by a writer who has no prior knowledge of the subject, and so that it will be understood by audience members who have either little knowledge of or little interest in the subject?"* The design team will need to spend considerable time together determining exactly how the message must be expressed in each episode or group of episodes and ensuring that every message that is used more than once is expressed consistently.

Like the objectives and purpose, the message content for non-technical dramas might be presented for episode blocks, but the content of a technical knowledge serial drama must be spelled out separately for each episode.

Non-Technical Serial Drama

Episodes 1–5

Following the statement of the objectives and the purpose
statement, the design document will continue with the following:

Content:

While establishing the story and the characters, these five episodes
will introduce and demonstrate the following information:

1. One of the major contributing factors to a pleasant life is a
    small family with the children **spaced** at least three years apart.
2. A family of no more than two or three children has a better
    chance than a larger family of achieving a **quality life** that
    includes:
    *   sufficient resources to live on;
    *   education for each of the children;
    *   healthy living for all members of the family (including
        the mother); and
    *   leisure time for mother and father.
3. A couple can determine how many children they will have
    and how far apart they will have them. They can obtain help
    from the local family planning clinic to find out what they
    can do to control family spacing and size.
4. A couple should make all decisions regarding the number and
    spacing of their children together.

2

Technical Knowledge Serial Drama

Episode #25

Following the statement of objectives and the purpose statement, the design document will continue with the following:

Content:

Remind health workers of the importance of covering all essential points in discussing modern contraceptive methods with their clients (Re-list the points in Episode #13.)

Suggest that the health worker explain the IUD in these terms:

The IUD is a long-acting reversible modern contraceptive method for women. It is a small device made of plastic and copper, and is inserted into the woman's uterus by a specially trained health worker.

How does it work? The health worker can explain as follows:

The IUD prevents pregnancy by stopping the male sperm from reaching the female egg.

The IUD will prevent pregnancy in this way for up to ten years.

What are the advantages? The health worker should list the advantages of the IUD while counseling the client:

- The IUD is very effective.
- The IUD is immediately effective, providing long-term protection for up to 10 years.
- Women usually can become pregnant soon after the IUD is removed.
- No extra supplies are needed by the client.
- It can be used by breast-feeding women.
- It is convenient and does not interfere with intercourse.

What are the special considerations that the health worker should explain to the client? The health worker should explain these possible special considerations while counseling the client:

- The IUD requires trained staff to insert and remove.
- The woman must check the string after every menstrual period to make sure the IUD is still in place.
- The IUD may come out of the uterus through the cervical canal and be expelled into the vagina. This is not common, and usually happens within the first month after insertion. It should be stressed that the IUD cannot move anywhere else in the body.
- The woman cannot discontinue use on her own.
- IUD users with a recent history of Sexually Transmitted Dieseases (STDs), and those who have multiple sex partners, have a greater risk of pelvic infection.
- The IUD may increase bleeding and cramping during the first few months of use.

(Note that the episode quoted above — episode #25 — is only one of three episodes devoted to giving information about the IUD. Other facts about the IUD, such as possible side effects and where a client should go to have an IUD inserted or removed, are discussed in other episodes.)

14. **Glossary.** The glossary acknowledges the importance of consistency in message presentation. Information is easier to retain and use if it is explained in the same words each time it is presented. The glossary provides the writer with the precise definitions and explanations to use for words and terminology that might be unfamiliar to the audience. Definitions should be simple and appropriate to the audience.

For example: Permanent contraceptive methods can be defined as "those methods that are used only when a husband and wife are perfectly sure that they will want no more children at any time in the future." Whenever the phrase "permanent contraceptive methods" is used in the design document it is followed by an asterisk (*) so the script writer knows to look in the glossary for the definition or words that must be used in discussing this aspect of the topic.

An acronym list can follow the glossary, if necessary. This list spells out in full (and in translation where required) all acronyms used in the document. (A glossary and acronym sample is included on pages 147 and 148.)

Part 3: Implementation Segments

Segments 15–20

This section of the design document contains information that the design team compiles on important aspects of the project, other than message content. Some segments of part 3 of the design document may not be completed within the time limit of the design workshop, but it is valuable to have design team members discuss these points together and make initial decisions about them.

15. **The Script Review Panel and Script Support Team.** Publishers employ proofers to check manuscripts for inadvertent errors and inconsistencies before they are printed. Even the most famous authors acknowledge the need for and value of proofreading. In the same way, every episode of every Enter-Educate serial drama written for social development purposes should be reviewed for consistency and accuracy. For this purpose, the design team will nominate a **script review panel** that comprises a few members of the design team who will review each script for adherence to the design document and to the spirit and intentions of the series. Ideally, this group is made up of no more than five people: the program manager, the media director, a content specialist, a drama script evaluator, and, where necessary, a representative of the relevant ministry. It also may be necessary to have a language specialist on the panel in those countries that require all broadcasts to be given in the official national language. If it is necessary to ensure that the programs are acceptable to the broadcast station, the panel also may include a representative of the station, unless the media director is employed by the radio station and knows the policies.

The completed design document should list a **script support team:** the names of members of the design team who can provide advice during the script writing process. Although script writers are present throughout the design workshop and have the design document as a detailed guide, sometimes questions arise during writing that only an expert can answer. The support team, therefore, is made up of the following members of the design team: program manager, content specialist, media director, evaluator, researcher, and representatives of both the audience and the relevant ministry or government. Not all of these people will be needed by the writer at the same time, and some of them may not be called upon by the writer at any time. It is important, however, that the writer knows the people to call when help is needed, and that these people will be available when needed.

16. **Support materials.** A communication campaign is more effective when more than one medium is involved. While the goal of a radio serial drama is to convey the message clearly on its own, the design team should consider what other materials might be included in the project. (In the case of distance learning, *for example* a text or reference book will be included.) The nature of materials is determined during the design workshop and may include items such as brochures, flyers, and the addresses of places where listeners can obtain further information on the recommended behavior change. (Guidelines on the preparation of support materials can be found in Chapter 5, The Writing Process.)

17. **Promotion plans.** The promotion plans determine how the radio or television series will be publicized, and they should be created as far in advance as possible. Promotional spots that highlight a few exciting lines from the serial's episodes are often effective. If they have been planned in advance, these spots can be recorded easily at the same time as the episodes. Promotion plans may include prizes or other incentives that also need to be considered as early as possible, so that the script writer can include references to any competitions and prizes in the announcer's remarks at the end of the episode. (Guidelines on the preparation of promotional materials can be found in Chapter 5, The Writing Process).

18. **The monitoring and evaluation plan.** The evaluation plan is included in the design document so that all those involved in the serial drama can understand what has to be done to assess the project's success. To gain a full understanding of the program, evaluators participate in at least the first stages of the design workshop. Their participation allows them to understand how the drama is designed and what it is intended to do. Working with this information, they can complete the monitoring and evaluation plan outside the design workshop and submit it for inclusion in the design document.

19. **The time lines.** The time lines set out in detail the dates by which each activity of the drama creation and production must be completed. The time lines can be grouped under three main headings:
    - The script writing, reviewing, production, and broadcast time line
    - The support and promotional materials time line
    - The testing, monitoring, and evaluation time line

The time lines may not be completed within the design workshop, but when finished, they should be recorded in the design document, so that all those involved in the project know what is expected of them. A sample script time line for the 10 weeks from the start of scripting to audio production is included on page 59.

20. **Story treatment and sample episode.** The program manager requests a full story treatment or synopsis from script writers immediately after the design workshop. This treatment outlines the plots of the episodes and the major characters to be included, and shows how the message will be incorporated. The review panel reviews the story treatment; once the panel gives its approval, the writer is asked to create a sample episode in dramatic form. The episode also can be reviewed by the panel before inclusion in the design document. (Examples of a treatment and a sample episode are included in the companion volume to this book, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Guide.*)

The Writer's Brief

Ideally, script writers should receive a copy of the complete design document before they begin to write. Completion of the entire design document can take some time, however, so a Writer's Brief can be prepared immediately at the close of the design workshop that will allow writers to begin their work as soon as possible. The Writer's Brief is a short version of the design document and must contain the specific information listed in Box 5 (numbers 1–15, 19, and 20).

The Writer's Brief

1. Rationale for and statement of the desired change in behavior
2. Audience profile
3. Justification of the chosen medium
4. Overall measurable objectives
5. Overall purpose statement
6. Overall message and focus
7. Number of episodes in the series
8. The duration of each episode
9. Message scope and sequence
10. Number of episodes to be devoted to each topic in the message scope
11. Measurable objectives of individual episodes or groups of episodes
12. Purpose statements of individual episodes or groups of episodes
13. Precise message content of each episode or group of episodes
14. Glossary
15. Script support panel

The Writer's Brief does not include steps 16 through 18

19. Time line script preparation and review
20. Story treatment and sample episode

Box 5

Sample Table of Contents

The contents of the completed design document can be arranged as required by those working on the project, but a completed table of contents for a radio serial drama design document typically will contain the following:

Signatories (See page 51.)

Preamble or Foreword

Design Team Member List

Job Descriptions

Rationale for Project

Overall Measurable Objectives of Serial

Overall Purpose of Serial

Overall Message and Message Focus

Episode Topics (by number)

Episode Topics (by sequence)

Special Instructions to Writer(s)

Individual or Group Episode Listing:

- measurable objectives and purpose

- detailed message content

Glossary, Acronym List

Script Review Panel and Script Support Team

Episode Format and Story Synopsis (Treatment)

Sample Script

Support Materials Description

Promotional Plans

Time Line

Evaluation Plans

Chapter Three

The Design Approach:
The Design Team

Members of the design team work closely together.

The Need for the Design Team

Drama that is intended purely for entertainment can be created by one writer working alone. Enter-Educate drama, as explained in the previous chapter, is quite different from pure entertainment drama. A team, rather than a writer alone, is needed to design and guide the serial drama that is intended for social development purposes. Having a design team whose members work closely together offers many advantages to the project.

Advantages of the Design Team

- **The team can provide a more thorough consideration** of all aspects of the proposed serial drama. Various team members bring differing perspectives and aspects of information to the project. All of these perspectives need to be considered and reconciled in order to present consistent and correct information to the chosen audience.
- **Continuous formative evaluation** is ensured from the outset by the involvement of a team of resource people such as the content specialists and the audience representatives.
- **Settlement of differences of opinion** about such important matters as government policy, production standards, and cultural appropriateness can be effected harmoniously by consultation among team members. This prevents the occurrence of major stumbling blocks during writing and production, or the demand that the serial be pulled from the air because it is considered inappropriate or offensive by someone who was not consulted in the early stages.
- **Gaps in knowledge can be identified and redressed in a timely fashion.** It may be found during the design workshop that certain information about such matters as audience practices is insufficiently understood. Steps can be undertaken at this stage to have design team members fill in the knowledge gaps so that when scripts are written they do not mislead, insult, or confuse the audience.
- **A team approach can shorten and sharpen the script writing process.** The writers understand from their involvement in the design team exactly what the serial drama is intended to achieve, and

Main Advantage of a Team

Together Everyone Achieves More

Box 6

how best to express the ideas to the chosen audience. They do not have to spend time looking for information to include in the drama. The writing process is sharpened because the writers will have a clear understanding of the need for the communication intervention and a full realization of factors that have made it difficult for the audience to adopt the proposed behavior in the past. Writers also have access to a support team (chosen from the design team) who are familiar with and in agreement with the design document.

- **Fast and reliable script review** is achieved as a result of the work of the design team. All those on the review panel are members of the design team and have first-hand understanding of the project's intention. In creating the design document together, team members help establish the guidelines from which all scripts and support materials should be reviewed.

- **Evaluation accuracy is enhanced** because evaluators have been contributing members of the design team from the outset and know what to measure.

The Design Team Members

The design team comprises the people needed to make essential decisions related to the content and presentation of the radio serial drama. Design team members should:

- have a belief in and sincere dedication to the aims of the project,
- be available—barring unforeseen circumstances—throughout the duration of the design and development stages of the project,
- be committed to their responsibilities as team members, and
- have the backing and support of their supervisors throughout their involvement with the project.

The program manager should ensure that all those who have a stake in the project are represented on the team.

The make-up of the team and the number of its members will differ depending on the local culture, the nature of the project, and the organizations to be involved with it. Typically, a design Team includes the following people:

1. **Program Manager.** The program manager heads up the team, leads the design workshop, is responsible for organization of all aspects of the serial drama creation and production, and keeps the project on track. The program manager's work begins with setting up and running the design workshop and includes: ensuring that decisions made by the team are acceptable and practical under the terms of the overall project; that every item in the design document is fully and thoroughly explored by the team; and that team members reach agreement on most details.

The Design Team Members

Program Manager

Funding Agency Representative

Content Specialists

Audience Representatives

Ministry Representatives

Broadcast Outlet Representative

NGO and Donor Agency Representatives

Script Writer(s)

Resource Representative

Media Director

Researcher/Evaluator

Support Materials Writer

Promotions Manager

2. **Funding Agency Representative.** Someone in a position of authority with the funding agency—perhaps the Project Director or Country Representative—who can make decisions on behalf of the funding agency with regard to policy and commitment of resources. Sometimes this role will be filled by the program manager. This team member has the responsibility of ensuring that all decisions made by the design team are within the financial capability of the project.

3. **Content Specialists.** Generally, it is advisable to have at least two content specialists on the team. They should be people who are local, recognized authorities in the subject area to be addressed by the project. A family planning project, *for example*, should have as content specialists people who are currently working locally in the area of family planning (training, policy making, managing a family planning project, etc.). In almost every content area, such as family planning and reproductive health, there are differences of opinion on what actions should be taken in certain circumstances or on how particular ideas should be expressed. The presence of at least two content specialists on the team will help to ensure that these differences are discovered and that acceptable compromises are reached. Occasionally, it may be necessary to bring one or two extra content advisors into the workshop temporarily as special needs arise. The content specialists will be responsible for ensuring the absolute accuracy and appropriateness of all message content to be included in the serial drama.

4. **Audience Representatives.** These should be people who work closely with the chosen audience in the subject area that the broadcasts will address. *For example:* In a serial drama that aims to encourage wider acceptance of family planning methods among a largely rural audience, the audience representative might be a rural health worker. The audience representatives should have an understanding of local traditional beliefs and know what current misunderstandings and personal fears might be standing between the audience members and the acceptance of the new behaviors. Audience representatives also can give advice and guidance about the language and terminology that is most likely to be understood by and acceptable to the chosen audience. Audience representative team members will be responsible for ensuring that the serial drama and its contents have the best possible chance of appealing to and appropriately influencing the chosen audience.

5. **Ministry Representatives.** Many, if not most, development communication projects, including those related to family planning, involve at least one host country ministry (the Ministry of Health in the case of family planning projects). It is essential that every ministry that is involved in or will be affected by the project be represented on the design team. These representatives should be people well acquainted with the policies of their ministries and have the authority to speak on behalf of the ministries on matters of policy. *For example*, in some countries, it is the policy of the Ministry of Health to recommend that a woman should not marry until she is 20 years of age. The messages in the serial drama, therefore, should reflect this policy and promote the same

recommendations. It is the responsibility of the ministry representatives on the team to ensure that nothing is included in the message content that could be criticized at a later date as contravening ministry policies.

6. **Broadcast Outlet Representative.** The team should include a representative of the broadcast station that will air the serial drama; someone who knows broadcast station policy and can speak on behalf of station management. The team needs to know, *for example*, whether there are any broadcast restrictions on the discussion of matters related to sex, birth, and adolescent development. The broadcast outlet representative should have knowledge of audience likes and dislikes with regard to radio programming, and must take responsibility for ensuring that the serial drama will not be pulled from the air because it contravenes broadcast policy in any way.

7. **NGO and Donor Agency Representatives.** NGOs and donor agencies working in the same or a similar field to the project should be represented on the design team. Their involvement can cut down on competition or animosity among organizations. It is also possible that another agency will be able to assist the project in some way—perhaps through the distribution of resources or materials. It is always valuable to enhance cooperation with other organizations and NGOs carrying out projects in a related field.

8. **Script Writer(s).** The involvement of the script writer from the very outset of the design process is extraordinarily beneficial, allowing the writer a much deeper understanding and appreciation of the message to be disseminated. Presence on the design team also allows the writer to become personally acquainted with the members of the script review panel and the script support team, which encourages a much closer working relationship. The script writer has the enormous responsibility of blending all the message content needs into a story that will capture and hold the attention of the audience. If the writer's responsibility is to be met, then it is clear that all other team members must uphold their responsibilities faithfully. (Guidelines for selecting a writer for an Enter-Educate serial drama are included in Chapter 5, The Writing Process.)

9. **Resource Representative.** Some IEC projects for social development—such as those containing family planning messages—rely for their success on the availability of needed resources as much as they rely on the effective communication of a message. It can be useful, therefore, to invite a **resource representative** to attend at least part of the design workshop, as a visitor if not as a team member. The resource representative might be a government supplier, or a private entrepreneur who is interested in supporting the broadcast drama by ensuring resource supplies at the appropriate time. *Where a resource representative is included in the team, he or she must take responsibility for ensuring that the listening audience is not prevented from reaching the desired project objectives because the needed resources are not available.*

10. **Media Director.** The person who will be in charge of directing the performance and recording of the drama should be a member of the

design team to contribute invaluable guidance about the capabilities and limitations of the chosen medium, about the type of programming that currently attracts the chosen audience, and about the availability of local talent. Presence on the design team will help the director to understand that Enter-Educate production is a team effort and that the director cannot make changes to the script or to its interpretation without reference to the program manager. The media director will take both artistic and logistical responsibility for the recording and broadcast activities of the project.

11. **Researcher/Evaluator.** It is valuable for the team to have the input of one of the researchers who worked with the analysis phase of the project. While printed reports on the findings of the research team can be made available, these are never as valuable as personal comments and anecdotes from someone who took part in the initial audience research. The evaluator also can assist in the framing of the measurable objectives of the project, and in the determination of ways in which the outcomes of the drama project can be monitored and measured effectively. The researcher/evaluator takes on the responsibilities of ensuring that the project objectives are realistic and of recommending ways in which both the message and the story can enhance audience potential for reaching these objectives.

12. **Support Materials Writer.** If it is known at the outset that new support materials will have to be created, then the person overseeing their creation must be part of the design team and be present when design decisions are being made. It is essential that message information contained in the support materials be consistent with that in the drama episodes. It can happen, too, that ideas from the support materials writer can be incorporated advantageously into the program scripts. The support materials writer is responsible for ensuring the compatibility of the radio serial drama and the support materials, and for ensuring that support materials are produced on time and up to standards.

13. **Promotions Manager.** In some large IEC projects, there is one person designated to handle promotions for all activities. In such a case, this person should be included as a member of the design team and should participate in the design workshop. The Enter-Educate serial drama is likely to attract more attention if all aspects of it—the script, the support materials, and the promotional materials—express the same ideas and have the same approach. As with support materials design, there is always the possibility that a promotional idea that comes up during the design team discussions can be incorporated to enhance the scripts. The promotions manager has the responsibility of finding ways to attract and hold the attention of the audience, both with regard to the radio serial drama and to the overall aims and objectives of the project. In many projects, two or more of the design team roles might be filled by one person. *For example,* the support materials writer might also fill the role of promotions manager.

The role of the design team members should be recognized, both in the permanent record of the design document, and in press releases and other promotional materials. In order to encourage team member dedication to the project, the program manager can hold a short pre-workshop meeting with team members to advise them of the national importance of the project and to explain to them what will be expected of them as team members. During this advance meeting, the program manager can provide team members with suggestions about the types of materials and information it would be helpful for them to bring with them to the design workshop. The following list indicates the type of information each team member should bring:

1. **Program Manager.** Information about project intentions and aims; project duration and limitations; available resources and staff; work done to date (overview of analysis phase).

2. **Funding Agency Representative.** Budget allowances and restrictions; time lines and limitations for project development.

3. **Content Specialists.** All printed technical knowledge relevant to the topic of the project. *For example,* content specialists for a family planning program should bring with them the latest accurate information on the contraceptive methods locally available; also any print materials currently used by health workers in the field or in the clinic, so that information to be included in the programs can be made consistent with what is already in print. All information brought to the design workshop must be up-to-date, and must reflect any relevant and current government policies.

4. **Audience Representatives.** As much knowledge as possible about current audience attitudes and practices related to the project topic; information about common language and terminology that is used by the audience with regard to the topic; information about current misunderstandings, rumors, and beliefs; information about audience preferences in entertainment.

5. **Ministry Representatives.** Must bring up-to-date information about ministry policies (preferably from printed sources) related to the topic of the project.

6. **Broadcast Outlet Representative.** Must be able to inform the team (preferably from printed sources) of any policies relating to the topic. *For example,* some broadcast outlets have very strict guidelines for the discussion of anything related to sex.

7. **NGO and Donor Agency Representatives.** Information about projects in which they are currently engaged which might complement or be complemented by the radio serial drama; information about the precise message being delivered by these agencies so that contradictions can be avoided by the new project and consistency can be enhanced.

8. **Script Writer(s).** An awareness of the type of drama currently appreciated by the chosen audience; an open mind and a willingness to learn about the topic.

9. **Resource representative.** Up-to-date information on current and future availability of the resources needed by the audience to meet the project objectives.

10. **Media Director.** Information about availability and costs of actors, recording studios, equipment, and technicians; estimation of possible training needs for actors or technical staff.

11. **Researcher/Evaluator.** Information (written or in overhead presentation form) from the analysis phase giving evidence of current attitudes and practices of audience, together with some personal anecdotes from the field during the research phase.

12. **Support Materials Writer.** Information about existing support materials in the topic area; information about ideas for and possible costs of various types of new support materials.

13. **Promotions Manager.** Promotional ideas, suggestions, and possible costs.

Chapter Four

The Design Approach:
The Design Workshop
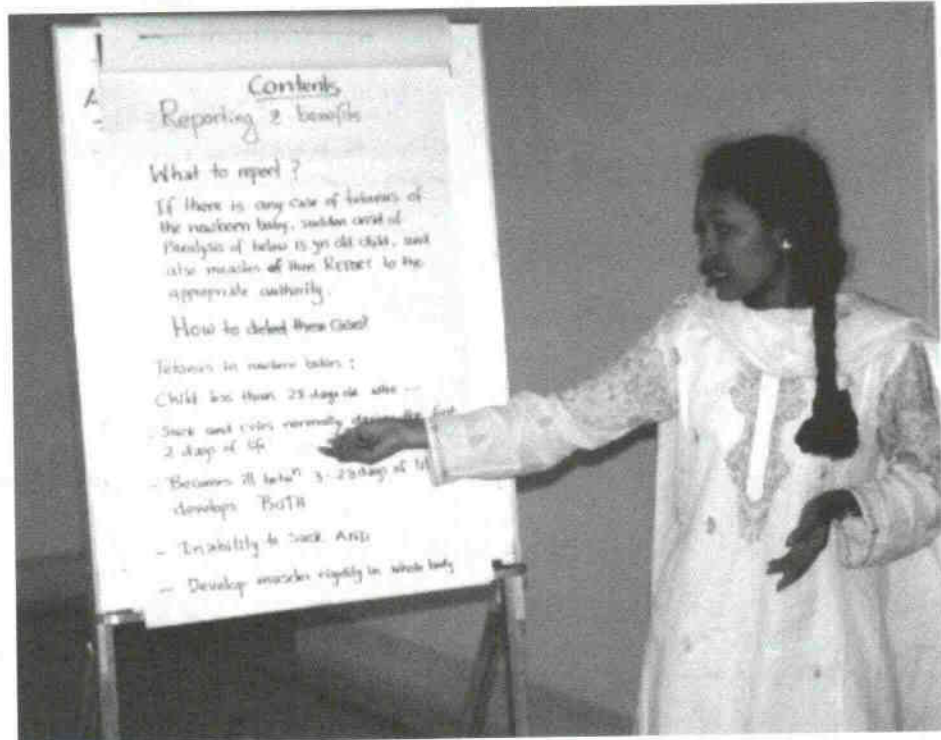
The design workshop is the decision-making venue.

Topics in This Chapter

- ❖ **The design workshop**
- ❖ **Tasks to be accomplished prior to the design workshop**
- ❖ **The design workshop in progress**
- ❖ **Guiding workshop discussion**
- ❖ **The design workshop time line**
- ❖ **Small working group guidelines**
- ❖ **After the design workshop—completing the design document**

The Design Workshop

The design workshop is the crucial element of the design approach because it is the meeting at which all decisions related to the shape and substance of the serial drama must be made. Consensus must be reached on all details of the educational side of the Enter-Educate serial (the messages), and all logistical details such as the writing and production time line. The success of the design workshop determines the success of the serial drama project. The outcome of the design workshop will be the draft version of the design document, the blueprint on which all future activities of the project will be based, and without which the writer cannot begin to work.

For a serial from 26 to 52 episodes, the design workshop usually will occupy a full week. It is always preferable for the team to meet for one continuous week rather than try to create the design document during a series of separated meetings. It is imperative that the design workshop run smoothly and that all participants have the opportunity to contribute fully. *For the design workshop to be as successful as possible, there are a number of tasks the program manager must complete in advance.* All activities of the analysis phase must be completed and documented, as must the list of start-up activities that relate particularly to the initiation of radio serial drama. (See Chapter 1, page 8.) The results of all these investigations should be compiled in a manner that can be shared readily with design team members at the beginning of the design workshop. Then there are several tasks to be undertaken that relate to the workshop itself.

Tasks to be Accomplished Prior to the Design Workshop

1. **Appoint the workshop leader.** Usually, the program manager will head up the workshop personally. If this is not possible or appropriate, then a leader must be appointed who is experienced in workshop operation and knowledgeable about the project and has the necessary time to devote to the task. The program manager can assist the leader with workshop organization and management.

2. **Determine the dates and duration of the workshop.** It is helpful to plan the dates several months in advance so that participants, when chosen, can be given preliminary advance notice early. Follow-up reminders should be sent one month prior to the date, and then again a week or so before the opening day of the workshop.

3. **Locate and reserve the venue.** The design workshop venue should be a comfortable meeting place with facilities for small-group work. Using an out-of-town location can be an advantage because it dissuades team members from absenting themselves to attend to their regular office business. It is advisable to visit the chosen site in advance of the workshop to ensure its suitability.

4. **Invite the chosen team members.** The invitation should be made through the department head of the appropriate ministry or organization rather than on a personal basis, although it is advantageous to be able to recommend a particular person by name. The invitation should be given in writing and be accompanied by a brief explanation of the project to be undertaken, the goals to be achieved, and the importance of the design team and the design workshop.

5. **Organize workshop resources.** Each team member will require writing paper and a writing instrument. A plentiful supply of flip chart paper also is needed, together with flip chart pens, and a place and means to hang completed sheets. As decisions are made on the various aspects of the design document, they can be written down and displayed where they can be seen by the team members, and revised quickly and easily as changes are made. Flip chart paper is more adaptable to this creative process than are overhead transparencies because several flip chart sheets can be displayed side by side for information comparison, whereas overhead transparencies can be shown only one at a time. A chalk board is altogether too limited because of its size, and the fact that information must be erased before more can be written up.

6. **Prepare reference materials.** Make copies of all necessary reference books, manuals, audio tapes, and videos that will be needed in the workshop location. Be sure that reference materials are up-to-date and are approved by the participating ministries and content specialists.

(Reference materials usually can be obtained from the participating ministries and content specialists.) If materials have already been created for other parts of the overall IEC project, copies of these also must be available for the team. Any support materials, such as existing text books and brochures that might be useful, should also be available for the design workshop.

7. **Prepare design document samples.** Samples such as those at the end of this book—should be copied so that they can be made available to share with participants who are new to the design experience. It is helpful to have available at least one complete design document sample that team members can review at their leisure.

8. **Prepare content information pages.** Design team members will be working in small groups to complete the message content for individual episodes or groups of episodes. They will need copies of a "content information" page on which they can record the decisions they make with regard to the content for each episode or group of episodes. A sample of such a content information page is shown opposite.

9. **Prepare a project overview.** Give a brief outline of information relating to:

    - the funding agency
    - the analysis phase work that has already been accomplished to ensure the appropriateness of the project
    - the overall aim of the project and the intended audience
    - the work to be accomplished by the design team, i.e., the design document content list.

    This overview should also contain all the information that the program manager compiled during the initiating tasks period. (See above.) If time and resources are not available to allow for the preparation of a printed project overview, this can be presented orally or with the use of an overhead projector in the opening session of the design workshop.

10. **Arrange secretarial assistance.** A secretary or scribe is needed to take notes on decisions made during the design workshop. The quickest approach is to enter all final decisions into a computer as they are made. Where a computer is not available, notes can be taken on a typewriter or even with a pencil and paper, to be transcribed later to a typewriter or computer. Notes also can be transcribed from the completed flip chart sheets.

Sample Content Information Page:

(Each working group during the design workshop will need as many as five of these sheets)

Episode #_____ Topic _____

_____ of _____ for this topic

Measurable Objectives:

After this episode (or group of episodes), the audience will

KNOW:

DO:

HAVE AN ATTITUDE OF:

Purpose: the purpose(s) of this episode is (are):

Content:

Glossary words/definitions:

4

As these sheets are completed by the working groups, they will be handed to the team leader to review and then the information will be typed into the completed design document.

The Design Workshop in Progress

The slogan for a well-run design workshop might well be, "Leave no stone unturned." The aim of the workshop is to ensure that all questions have been answered and all necessary information determined, agreed upon, and entered into the design document. The workshop leader should remember, therefore, that the emphasis of the design workshop should be on questioning. All participants should be encouraged to consider everything being discussed with a questioning mind. Assumptions which seem logical on the surface often are found, upon closer scrutiny, to be unfounded at best, or misguided at worst. *For example:* During a design workshop in Nepal, it was assumed that using the proverb "a son and a daughter are like the two wheels of a chariot" would help persuade couples that it is not necessary to have a son to have a satisfactory family. On closer examination, it was found that the proverb only reinforced the belief that it *is* important to have a son, because the proverb suggested the necessity of having both a daughter and a son.

Possibly the three most useful checking questions to ask about any aspect of the project design are:

*What do we know as **fact** about this aspect of the message or the project, and by what **evidence** do we know it is fact?*

*What do we **not know** that we should know?*

Where, or how, or from whom can we find out what we do not know?

The over-arching question with which to assess everything that the team decides is:

*What could be **misunderstood** by our chosen audience, or what could possibly go wrong for them, if we present this information in this manner?*

These questions should be kept in mind at all times during the workshop, even while numerous other questions are being explored for each part of the design document. It is the workshop leader's task to keep probing until all doubts are removed and the design team reaches full agreement on every aspect of the project.

Guiding Workshop Discussion

Questions stimulate discussion and a few simple techniques can help keep the discussion on target and make it more productive:

1. **Establish at the outset the purpose of the workshop.** The purpose to the workshop is to reach agreement on all aspects of the serial drama design and to complete a

Key Questions in the Design Workshop

What do we know as **fact** about this aspect of the message or the project?

By what **evidence** do we know it is fact?

What do we **not know** that we should know?

Where, or how, or from whom can we find out what we do not know?

What could be **misunderstood** by our chosen audience, or what could **possibly go wrong** for them, if we present this information in this manner?

working draft of the design document. Participants can be reminded that it is not as important for them to champion their own causes as it is for them to contribute their expertise to establish a solid foundation for the serial drama creation.

2. Set a time limit for discussion of each point. When the time limit is up, one member of the group should be invited to outline briefly the position as it now appears. If there are still confusions, the workshop leader should frame some specific questions to redirect the team to more precise questions and to finalize discussion of the point. (See Design Workshop Question Guide, page 115.)

3. Set limits on problem re-hashing. Remind participants that the point of the workshop is to find **answers**, not to expound on problems that are already well known to all participants.

4. Invite one team member to record on the flip chart the decisions being reached by the participants. It is easier for participants to understand what decisions have already been made or where the discussion has gone off track if there is a written record in front of them at all times.

(Suggested questions for initiating discussion for each section of the design document can be found in Appendix A, page 115: Design Workshop Question Guide, together with guidelines on what information the audience will require in order to initiate discussion.)

The Design Workshop Time Line

While each design workshop is different, it has been found that the following time line is usually effective for preparing a 26 to 52 episode serial.

Days 1 and 2: Should include sections 1–10 of the design document, in plenary session, with part of Day 2 being given over to a meeting with decision makers. The early sections of the document that always generate the most discussion are:

- the selection of the specific audience(s), and the causes of their current attitude with regard to the desired behavior change,

- the measurable objectives and purposes, and

- the overall message and message focus.

Sufficient time must be allowed for thorough discussion of these areas. With serial dramas on sensitive topics such as reproductive health and family planning, the process of determining what can and cannot be said on the air, and of finding acceptable ways to present certain topics can be time consuming. It is better and more economical to spend all necessary time at this stage than to have to make adjustments to scripts, or even to recorded programs at a later date.

Day 2: Should be dedicated to a public relations presentation. Heads of appropriate ministries, organizations, aid

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Design Workshop Time Line

Days 1 and 2:
Sections 1–10

Day 2:
Public Relations Presentation

Days 3 and 4:
Sections 11–14

Day 5:
Sections 15–19

Ongoing:
Section 20

agencies, etc., can be invited to attend a short public relations session at the end of the second day. During this session, selected design team members explain what has been accomplished so far, and ask for comments and suggestions from invited guests. Not only is this a successful and popular public relations move, it often results in some valuable suggestions that can be incorporated into the work of the team. The most important result of this invitational meeting is a heightened sense of awareness and involvement on the part of decision makers, and a commitment—spoken or written—to support the project as fully as possible.

Days 3 and 4: Should include sections 11–14 of the design document, usually undertaken by small groups. These sections deal with the objectives, purposes, content and glossary entries of each of the individual episodes or groups of episodes for serials that will contain 26–52 episodes. (Initial planning for serials that are planned to go beyond 52 episodes can be restricted to the first year's episodes. A follow up meeting to plan future episodes can be held nine months into the first year of broadcasting.)

For certain projects, especially those using technical knowledge programs, it is not always possible to complete the work of these sections in two days. Some members may have to be called together for a few extra days to finalize their work after the design workshop. Where a six-day work week is available, the team can devote three days to sections 10–14, and contributions and adjustments to the glossary can be made as the document draft is being reviewed.

Day 5: Should include sections 15–19 of the design document, which are discussed in plenary session. Initial work on these sections can be handled on the last day of the workshop. Finalization of each of these sections usually requires additional detailed input from one or two authorized people in the week or two following the design workshop. The time line, *for example*, cannot be completed until the writers have been appointed and their writing time requirements are known. Similarly, the media director can make final contributions to the time line only when the format of the episodes and the acting requirements are fully understood.

Ongoing: Segment 20—the story treatment and sample episode may be undertaken by the writer(s) during the workshop, but more often they are completed after the design workshop, when the writers have the opportunity to review the completed design document draft and story treatment suggestions.

Small-Group Working Guidelines

The following guidelines can assist in making small-group work as productive as possible:

1. **Keep groups to no more than three or four people.** Wherever possible, these groups should comprise a mix of professional expertise (content specialist, audience representative, media representative, etc.).

2. **Specify exactly what each small group will do.** Each group will work on the statement of the objectives, purpose, and content of episodes related to one of the sub-topics of the overall message. One group, *for example,*

might work on all programs relating to contraceptive methods, a second group might work on counseling methods, a third on safe motherhood guidelines, etc.

3. **Explain the need for precise message content definition.** Many people find it difficult to understand just how specifically the message content must be spelled out in the design document. *For example*, it is not sufficient for the content to state "this episode will give an explanation of nutrition and the importance of a balanced diet." The content must state exactly how the writer should explain "nutrition" in the script and exactly how "the importance of a balanced diet" should be explained. *For example*: The writer might be instructed to describe "nutrition" as being "the right amount and types of food to keep a healthy body and a healthy mind." Similarly, if one episode is to include information about possible side effects of a certain contraceptive method, then these side effects must be listed accurately in the design document content, and in the language that the writer should use for the chosen audience. It cannot be over-emphasized that it is not the writer's job to determine the message or to select the words in which precise message content must be given. It is the writer's job to create an exciting and attention-getting story, and then to weave into that story the exact message content that has been delineated by the design team.

4. **Have content specialists available.** During small-group work it is essential to have content specialists (those who are knowledgeable and up-to-date with local information relevant to the topic) available. If it is not possible to have one with each group, then those who are available should move from group to group to assist all groups with content accuracy.

5. **Make vital information available to all.** At the commencement of group work, make sure that each group has access to all research and reference materials that they will need to help them make determinations in their given topic. Group participants should be reminded frequently of such matters as the agreed-upon overall message and focus as they prepare the objectives, purpose, and content for individual episodes or episode groups.

6. **Remind groups of the elements of a well-constructed message.** Groups should be reminded to check that every message they prepare is:
   - Correct
   - Complete
   - Clear
   - Concise
   - Consistent
   - Culturally appropriate

7. **Remind groups to use the glossary and acronym display board.** As members of a group locate a word or term that they believe should be included in the glossary or the acronym list, they should write it on a centrally displayed bulletin board or flip chart sheet together with what they consider to be the appropriate translation or definition. A certain

part of each day can be set aside for a discussion of these definitions, so that a consensus can be reached on glossary entries. In the episode content they prepare, groups should mark with an asterisk (*) all words or phrases that will be defined or translated in the glossary and all acronyms that are spelled out in the acronym list. This ensures that the writer(s) will know which words and terms require exact definition.

After the Design Workshop—Completing the Design Document

At the end of the design workshop, the design document will be in first draft form. There still will be considerable work to be done on it. As quickly as possible after the workshop, the document must be completed and approved by all those in the appointed review panel (See page 29, section 15 of the design document) and translated, if necessary, so that it can be used as the basis for all ongoing tasks. The program manager must ensure that these tasks are completed promptly.

Following are guidelines for completing the design document:

- Arrange two or three meetings of a small design team task force to finish any sections of the document that were left incomplete. (Team members can be asked to volunteer for the smaller task force or they can be invited by the program manager.) Parts of the document that are likely to require completion or that have not had sufficient time spent on them during the design workshop include:

    ○ job descriptions or task delineation for each team member

    ○ glossary

    ○ table of contents

    ○ signatory page (See sample on page 51.)

- Have completed document entered accurately into the computer.

- Have document translated (where necessary).

- Have document reviewed by the script review panel within a set time period.

- Determine (alone or with another designated team member) which recommended changes from the review panel will be incorporated in the finished document.

- Have changes translated.

- Have changes entered into computer.

- Provide copies of the signed, approved document to all those who will need them, especially the writer(s), script review panel, funding agency home office, appropriate Ministry heads, IEC project director, design team members, media director, evaluator or evaluation team, and support and promotional material writers.

- Arrange for an official document signing date—at a special ceremony if

desired. It is often found useful to arrange a special ceremony at which ministerial representatives and other important authority figures meet to sign the completed document together. This event can be the occasion for press coverage and perhaps some oral statements of commitment to the project from those whose input and influence can be beneficial in ensuring project continuation and success.

The completed design document should be something of which all design team members are proud. It is the published and archival record of their knowledge and intentions. Frequently, program managers about to start up a new project request copies of previous design documents that they can use as templates or guidelines. All members of the design team should feel confident that their document presents a secure and safe foundation on

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SAMPLE SIGNATORY PAGE

RADIO COMMUNICATION PROJECT
RADIO DISTANCE EDUCATION SERIES

Signatories

    The signatures below indicate that this design document in this, the final version, has been content-endorsed by the following organizations through their nominated representatives:

Dr. Kalyan Raj Pandrey	**Mr. Sailendra Raj Sharma**	Ms. Molly Gingrich
Director General	Director General	Chief
Ministry of Health His Majesty's Government	*Radio Nepal*	*Office of Family Health and Family Planning, United States Agency For International Development (USAID), Nepal*
Dr. Shyam P. Bhattarai	Pamela J. Allen, Ph.D	
Director	Country Representative	**Dr. Hira Shrestha**
National Health, Education Information & Communication Center Ministry of Health His Majesty's Government	*The Johns Hopkins University Population Communication Services Nepal*	Acting Director
		Family Health Division Ministry of Health His Majesty's Government
	Mr. S. K. Alok	
Mrs. Vijaya K.C.	Country Director	
Director	*United Nations Population Fund (UNFPA) Nepal*	
National Training Center Ministry of Health His Majesty's Government		
	Phyllis Tilson Piotrow, Ph.D.	
	Professor and Director	
	Johns Hopkins University, Center for Communication Programs Baltimore, Maryland, USA	

Chapter Five

The Writing Process
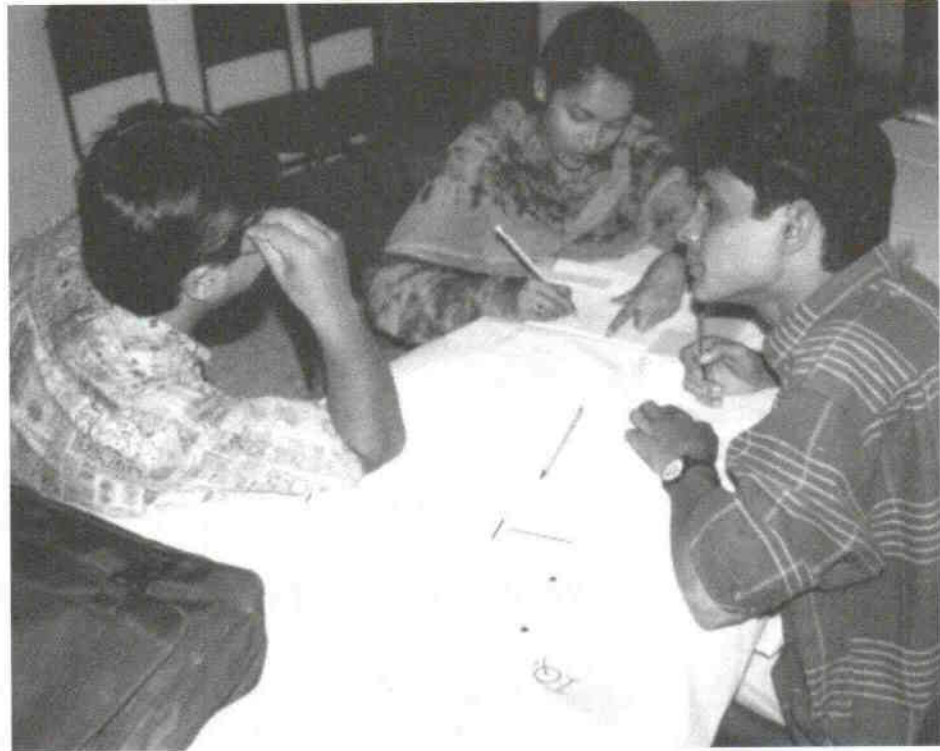
Good writing is essential to a successful serial drama.

Topics in This Chapter

- Writing tasks for a serial drama project
- The pilot episodes
- Steps in the script writing process
- Page layout
- Script review
- Writing support materials
- Guidelines for preparing support materials
- Promotional materials
- Guidelines for preparing promotional materials
- Guidelines for team writing

Writing Tasks for a Serial Drama Project

The major writing work of a radio serial drama involves the dramatic scripts, but the overall writing tasks for the project also include treatment development, character profile creation, pilot-test scripts, support and promotional materials. The story treatment, character profiles, pilot scripts, and ongoing script writing will be the task of the script writer. *The task of preparing support materials should be assigned to a separate writer. Promotional materials are best prepared by someone experienced in promotional and advertising writing.* All those involved in any aspect of writing for the serial drama project should be familiar with and make constant reference to the design document.

The full treatment of the serial and detailed profiles of the main characters should be completed and approved by the review panel before ongoing script writing begins. The **treatment** or **synopsis** is the narrative outline of the entire story to be covered in the serial drama, including the main plot, sub-plots, characters, and outlines of how the message will be included in each plot. **Character profiles** are detailed descriptions of the main characters in each plot. The creation of profiles ensures that characters will be believable, interesting, individual, and suited to the chosen audience. (Information for script writers on how to prepare the treatment and the character profiles is provided in the companion book, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Guide.*)

The finished treatment and character profiles are reviewed by the program manager and the review panel, and suggested changes are discussed in detail with the writer. Later adjustments to the treatment may have to be made to accommodate any changes in the finalized design document, but

considerable time is saved if the writer prepares a first draft treatment immediately after the design workshop concludes. (Guidelines for the review panel are included later in this chapter.)

The Pilot Episodes

Once the treatment is approved, special scripts can be prepared for pre-testing or pilot testing. (The term pilot testing is usually used at this stage so as not to confuse the testing of trial scripts with the audience pre-testing that is done in the initial analysis phase and from which base-line surveys are compiled.) Pilot episodes guide the creation of all other episodes of the serial drama. Pilot episodes are tested to ensure that the story and characters are attractive to the audience and that the message is understood but not didactic.

Usually three pilot episodes are scripted and played to sample audiences. These episodes are specifically written to represent different parts of and differing characters in the story. Each pilot episode contains some aspect of the message which is blended into the story in the typical Enter-Educate manner. The information gained from testing the pilot episodes with a sample of the chosen audience is used to strengthen the story line, the character presentation and the message blend before ongoing script writing begins. (Further information on pilot testing is given in Chapter 6.)

If the project is using support materials that have been written previously, such as a text book or manual, it is necessary to ensure that the content and glossary entries in the design document match those in the existing support materials. Existing support materials should be tested along with the pilot episodes to ensure that listeners know how to use support materials during or after the broadcasts. If new support materials are to be prepared, this task should be commenced at the same time as pilot episode writing, so that episodes and support materials can be pilot tested at the same time. Promotional materials are created later so that, if desired, they can refer to characters and events from the serial.

Steps in the Script Writing Process

Developing scripts for a serial drama involves many steps for which the program manager is responsible:

1. **Selecting the Writer(s).**

   Selecting a writer for an Enter-Educate serial drama is often a challenge. The temptation is to look for a well-known playwright or novelist, but this can be a mistake. Creative writers often find adjusting to the discipline of writing an Enter-Educate serial drama extremely difficult and at times impossible. The suggestion that a famous writer will attract a large audience has a certain validity, but it may be better to turn a new writer into a celebrity through a successful Enter-Educate drama than to have a famous writer fail to incorporate the messages appropriately.

   It can be equally fruitless to ask experts in the content area, such as health workers or doctors, to write drama scripts. While they may have expertise in the message area, they usually lack the necessary creative skills

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Steps in the Script Writing Process

1. Selecting the writer(s)

2. Determining the number of writers to use

3. Contracting with the writer(s)

4. Arranging training as needed

5. Arranging for the writer(s) to visit with members of a representative audience to become familiar with their lifestyles

6. Holding regular script meetings with the writer(s) and director

7. Devising and overseeing a script-tracking system to ensure that all scripts are written, reviewed, revised, and recorded on time

to write good drama. Success most often lies in finding a competent writer who is willing to learn the new skill of Enter-Educate writing. The selected writer(s) must attend the design workshop. Frequently, it is advisable to invite two or more writers to attend and ask each to submit an audition script at the end of the workshop. The audition script, based on what the writers learned the workshop, will give a clear indication of their ability to adapt to the Enter-Educate writing process. The selection of the writer is based on the quality of the audition script and should be made as soon as possible after the workshop.

2. **Determining the Number of Writers**
For a serial that is to be broadcast once a week for six to twelve months, it is generally sufficient to have only one writer. If the serial is to be broadcast five or more days per week over an extended period of time, it might be necessary to use more than one writer—especially if their writing is a part-time occupation. (Guidelines on team writing can be found at the end of this chapter.)

3. **Contracting with Writers**
Writers for Enter-Educate serials should be given written contracts spelling out exactly what their duties are with regard to:
- the number and length of episodes to be written
- the frequency with which episodes must be handed in to the program manager
- the quality of writing expected
- the limit on the number of characters permitted in any one episode (this is sometimes made necessary by budgetary limitations or a shortage of actors)
- the need to revise scripts in accordance with comments from the review panel and in accordance with a designated time line
- the need to adhere to both the time line and to the design document
- *the program manager's position as final authority on all script decisions.*
Some program managers also like to include incentives and penalties in the writer's contract: a financial penalty for every script that comes in late (barring unavoidable circumstances), and a financial bonus every time ten scripts have come in on time. If such a clause is included in the contract it is wise to include a rider about "unavoidable circumstances" causing lateness of scripts. The unavoidable circumstances should be spelled out as accurately as possible. *For example:* Documented illness of or accident involving the writer, accidents of nature (weather-related), etc. A similar penalty and incentive system can be offered to other essential personnel, such as the director and the actors.

The contract can be made directly with the appointed writer or writers, or it can be part of an overall contract made with the production house. A writer's contract that is part of the production house contract should include a clause stating that the program manager has the right to see and approve samples of the writers' work before the final contract is signed.

It is advisable to give contracted writers some written guidelines to ensure a clear understanding of the writing obligations. The guidelines are given in the shaded area on the right side of this page.

4. **Writing Training**

Few writers have had previous experience at the Enter-Educate format, which blends a message with a story, and they will require some training in this method. Training should be given by a recognized consultant (local or international). The training is usually either a one week concentrated workshop or a series of one-on-one sessions over a period of one or two weeks as the writers prepare scripts for the serial drama.

(A printed course in writing Enter-Educate serial drama can be found in the companion volume to this book, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Guide.*)

5. **Visiting the Audience**

Unless writers have spent a good deal of their lives living among the audience for whom the serial is designed, it is essential that they visit a representative group. A week-long visit is beneficial if writers spend the time wisely: listening, observing, and making notes. They are likely to obtain a more realistic understanding of the audience if they are in the community purely as visitors and do not share the real purpose of their visit with the people. The firsthand knowledge gained from this time in the community will contribute significantly to the quality and relevance of the scripts. The program manager should plan with the writer(s) in what location and when this visit will take place and make the necessary arrangements for transport, accommodation, and per diem.

6. **Holding Regular Script Meetings**

Even where the serial is being created by one writer alone, regular script meetings should be held with the writer, program manager, content specialist, and perhaps an audience representative. At these meetings, the writer can discuss any difficulties, and ask for help or suggestions as needed. These meetings should be seen not as opportunities for criticism, so much as occasions for sharing, reviewing, and strengthening. Writers

Writing Guidelines

Writers for Enter-Educate serial drama are expected to be willing and able to:

- work with the design team during the design workshop

- consider the ideas and suggestions of other team members regarding ways to combine the message and the story

- spend time getting to know and understand the chosen audience

- study and employ the principles of Enter-Educate writing

- abide by the design document instructions with regard to message content for all episodes

- use glossary terms and definitions correctly and consistently

- submit scripts in a timely manner for review and accept the decisions of the program manager with regard to script changes

- abide by the script writing time line

- accept the program manager as the final authority with regard to script changes.

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often find it helpful to have input from others when their own ideas are flagging, and it is always encouraging to know there are people who are sincerely interested in how the story is developing.

7. **Script-tracking System**

Scripts change hands many times during development: from writer to program manager to review team, back to the program manager, to typists and translators, and then to the director, technicians, and actors. The program manager needs to have a recording or tracking system that allows anyone involved in the project to know where a particular script is easily and quickly at any given time. The recording system can be as simple as an exercise book where the location and progress of the script is recorded. A better approach, however, is the use of a "big board" set up on the wall in the project office. (See sample on next page). The board lists each episode by number and shows the date by which each script should arrive at each step in the scripting and production process. Each step is checked off and dated as it is completed. This allows for a quick and easy check on script progress and also allows the program manager to see where delays are occurring.

The program manager may want to enter the tracking information personally in order to stay acquainted with the status of each script. Alternatively, individuals—such as writer, reviewer, director—can be responsible for filling in the big board as each task is completed and the script is passed to the next person.

The script-tracking system sample on the next page is based on a continuous system with scripts being written, reviewed, rewritten, and recorded on an ongoing basis. Episodes are recorded three at a time once a month. This system shows that for a first broadcast date of May 5, it is necessary to complete scripting on January 1— a four month lead time.

Sample Script Tracking System

Program #1	Program #2	Program #3	Program #4	Program #5	Program #6
Script to P.M. Due: **Jan 1 (Fri)** Rec'd:	Script to P.M. Due: **Jan 8** Rec'd:	Script to P.M. Due: **Jan 15** Rec'd:	Script to P.M. Due: **Jan 22** Rec'd:	Script to P.M. Due: **Jan 29** Rec'd:	Script to P.M. Due: **Feb 5** Rec'd:
Translated. Due: **Jan 6 (Wed)** Rec'd:	Translated. Due: **Jan 13** Rec'd:	Translated. Due: **Jan 20** Rec'd:	Translated. Due: **Jan 27** Rec'd:	Translated. Due: **Feb 3** Rec'd:	Translated. Due: **Feb 10** Rec'd:
In computer. Date: **Jan 7 (Thu)**	In computer. Date: **Jan 14**	In computer. Date: **Jan 21**	In computer. Date: **Jan 28**	In computer. Date: **Feb 4**	In computer. Date: **Feb 11**
To reviewers. Due: **Jan 8 (Fri)** Sent: From reviewers. Due: **Jan 14 (Thu)** Rec'd: 1: 2: 3: 4:	To reviewers. Due: **Jan 15** Sent: From reviewers. Due: **Jan 21** Rec'd: 1: 2: 3: 4:	To reviewers. Due: **Jan 22** Sent: From reviewers. Due: **Jan 28** Rec'd: 1: 2: 3: 4:	To reviewers. Due: **Jan 29** Sent: From reviewers. Due: **Feb 4** Rec'd: 1: 2: 3: 4:	To reviewers. Due: **Feb 5** Sent: From reviewers. Due: **Feb 11** Rec'd: 1: 2: 3: 4:	To reviewers. Due: **Feb 12** Sent: From reviewers. Due: **Feb 18** Rec'd: 1: 2: 3: 4:
To writer (Rewrite) Due: **Jan 15 (Fri)** Rec'd:	To writer (Rewrite) Due: **Jan 22** Rec'd:	To writer (Rewrite) Due: **Jan 29** Rec'd:	To writer (Rewrite) Due: **Feb 5** Rec'd:	To writer (Rewrite) Due: **Feb 12** Rec'd:	To writer (Rewrite) Due: **Feb 19** Rec'd:
To P.M. Due: **Jan 20 (Wed)** Rec'd:	To P.M. Due: **Jan 27** Rec'd:	To P.M. Due: **Feb 3** Rec'd:	To P.M. Due: **Feb 10** Rec'd:	To P.M. Due: **Feb 17** Rec'd:	To P.M. Due: **Feb 24** Rec'd:
To Translator: Date: **Jan 21 (Thu)**	To Translator: Date: **Jan 28**	To Translator: Date: **Feb 4**	To Translator: Date: **Feb 11**	To Translator: Date: **Feb 18**	To Translator: Date: **Feb 25**
From translator. Due: **Jan 22 (Fri)** Rec'd:	From translator. Due: **Jan 29** Rec'd:	From translator. Due: **Feb 5** Rec'd:	From translator. Due: **Feb 12** Rec'd:	From translator. Due: **Feb 19** Rec'd:	From translator. Due: **Feb 26** Rec'd:
In computer. Date: **Jan 25 (Mon)**	In computer. Date: **Feb 1**	In computer. Date: **Feb 8**	In computer. Date: **Feb 15**	In computer. Date: **Feb 22**	In computer. Date: **Mar 1**
To Media Director. Due: **Jan 26 (Tue)** Rec'd:	To Media Director. Due: **Feb 1** Rec'd:	To Media Director. Due: **Feb 9** Rec'd:	To Media Director. Due: **Feb 16** Rec'd:	To Media Director. Due: **Feb 23** Rec'd:	To Media Director. Due: **Mar 2** Rec'd:
Recorded, edited, copied. Due: **Feb 19 (Fri)** Complete:	Recorded, edited, copied. Due: **Feb 19** Complete:	Recorded, edited, copied. Due: **Feb 19** Complete:	Recorded, edited, copied. Due: **Mar 12** Complete:	Recorded, edited, copied. Due: **Mar 12** Complete:	Recorded, edited, copied. Due: **Mar 12** Complete:
Archive script filed: Date: **Feb 22 (Mon)** Master tape filed: **Feb 22**	Archive script filed: Date: **Feb 22** Master tape filed: **Feb 22**	Archive script filed: Date: **Feb 22** Master tape filed: **Feb 22**	Archive script filed: Date: **Mar 15** Master tape filed: **Mar 15**	Archive script filed: Date: **Mar 15** Master tape filed: **Mar 15**	Archive script filed: Date: **Mar 15** Master tape filed: **Mar 15**
Broadcast. Planned date: **May 5** Actual date:	Broadcast. Planned date: **May 12** Actual date:	Broadcast. Planned date: **May 19** Actual date:	Broadcast. Planned date: **May 26** Actual date:	Broadcast. Planned date: **June 2** Actual date:	Broadcast. Planned date: **June 9** Actual date:

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Page Layout

Script cover sheets, script headers, and script review sheets can be prepared in advance of need and given to the writer to use in script preparation.

The script cover sheet (see example on page 61) shows:

- the serial title and the episode number

- the date of writing (or date of broadcast)

- the writer's name

- the page number in the design document where the episode content is listed (so that reviewers can check content details if necessary)

- the purpose and measurable objectives of the episode

- the list of characters in the script

- a place where the writer (after completing the episode) can list the music and sound effects needed for the episode.

Listing the measurable objectives and purpose of the episode on the front cover sheet of the script ensures quick and accurate reviewing, and assists the director and the actors to understand the educational intent of the episode. The writer's listing of characters, sound effects, and music assists in the quick and accurate production of the episode. (More details on production needs are given in Chapter 8 on *Edit-Free Production.*)

SAMPLE SCRIPT COVER SHEET

CUT YOUR COAT ACCORDING TO YOUR CLOTH

Episode #6
Writer: K. Gartaula

May 29
Program Duration: 20 minutes

DESIGN DOCUMENT Page 20

PURPOSE: The purpose of this program is to encourage the audience to understand that the NEW focus for families is on the "WELL-PLANNED" family, rather than on "family planning."

OBJECTIVES: At the end of this program, audience members will

KNOW: What is meant by the "well-planned family"

What the components of the "well-planned family" are

What is meant by "quality of life" and how having a "well-planned family" can contribute to a better quality of life for all family members.

DO: Begin to adopt and use the phrase the "well-planned family" in place of "family planning."

ATTITUDE: They will have a positive interest in the "well-planned family" concept.

They will feel happy and confident about being among those who understand and use the new terminology.

(To be filled in by the writer on completion of the script)

CAST OF CHARACTERS
Doctor X
Midwife
    etc.

MUSIC & FX (in order in which they appear in the program)
Pg. 1. L. 1 MUSIC: Theme Music
Pg. 2. L. 6 FX: Dogs barking
Pg. 2. L. 9 FX: Dogs fighting

Script Pages

Each page in the script should be set out as demonstrated on the sample script pages following. In some projects, scripts will be written in one language and then translated to another (English for example) so that they can be reviewed at the home office of the funding agency. Where translation is necessary, it is important that all page and line numbers are the same in both languages so that comments in one language version will apply accurately in the other language.

1. **Page header.** Each page of the script will have a header that indicates: series title; program number; writer's name; writing date; and page number. Notice* that the page number is given as 1 of 10. Giving the number of the last script page as well as of the current page allows those using the script (actors, reviewers, director) to be sure they have all the pages of the script. If a computer is used for script writing, this header can be entered for regular use. Where a computer is not available, it is helpful to copy a quantity of script paper for the writer with the heading blocks already in place.

2. **Speech numbering.** Every new direction or speech on the page is numbered. This allows the director to cue an actor or technician quickly to a particular line in the script. Perhaps the director wants to stop the tape, rewind, and then rerecord from a particular spot. He can easily and quickly give the direction to the technician, "Rewind to the end of line 5." He can just as quickly advise the actor, "Pick up from the beginning of line 6."

   Where an actor has a long speech, each new paragraph of the speech is given a new number, so that it can be identified and referred to easily.

   Most writers recommence numbering on each page with the number 1. Some writers prefer to continue the numbers sequentially throughout the entire script. The disadvantage of this second method is that if—during editing or rewriting—a line is added or omitted early in the script, it mandates the renumbering of every line from there to the end of the script.

   Writers using computers might find it easier to use the automatic line numbering command, in which case every line of every page will be numbered.

3. **Character names.** The name of the character who is speaking is given in UPPER CASE letters. The name is followed by a colon (:) and a reasonable space is left on the same line before the speech begins. A double space is left between the end of one speech and the beginning of the next so that it is perfectly clear where one actor's lines end, and those of the next begin.

4. **Actor instructions.** Instructions to the actor about how to deliver the line, or about directions to move toward or away from the microphone are given in upper case letters in parentheses at the beginning of the actor's line.

   For example:

   DOCTOR: (COMING INTO THE ROOM) Now, Mrs. Garda, let's see what we can do to
                  help you today.

   In cases where the actor must change tone or make a move **in the middle** of a speech, the instructions are included at the appropriate place.

   For example:

   MOTHER: I just don't know what to do with these children.... (CALLING OFF)...Come here at once all
                  of you. (INTO MICROPHONE, SADLY) I suppose I'm just not a good mother.

5. **Speech pause or break.** An ellipsis (a series of full stops) is used to indicate a pause or a natural break in a character's speech.

   For example:

   NARRATOR: And once again it is time for us to hear the beautiful music of Harold's drum...I'm sure
               you remember Harold...Well, it is time for us to hear him once more.

6. **Technician's directions.** All directions that are for the technician—MUSIC and FX directions—are given in upper case print and underlined, so that the technician can identify quickly those areas of the script which are his responsibility. The first word in a musical direction is "MUSIC." The first word in a sound effect direction is "FX." This helps the technician quickly identify whether to ready the music

tape or the sound effects tape.

For example:

MUSIC. THEME MUSIC UP :05. CROSS FADE TO

JOSEPH: Oh well, back to work. Every day it's the same old thing....chop
                 the wood; milk the cows.

FX: SOUND OF WOOD BEING CHOPPED. MIXED WITH

FX. CATTLE MOOING IN DISTANCE

7. **End of page.** A speech is never broken at the end of the page. If the whole speech will not fit at the
   end of the page, then the whole speech should be transferred to the top of the next page. This is for
   the actors' sake: actors must turn their heads briefly away from the microphone to move from one page
   to the next; it is difficult to read lines while doing this. In the sample script (this page), line 14, which
   is an incomplete speech, should have been moved to the next page.

(Note: in this script, the name BIR BAHADUR has been abbreviated to BIR BA from line 3 on.)

   * Page numbers should be given always as (*for example*) Page 1 of 10, 2 of 10, etc. Stating the last
number of the script on every page assures users that they have the entire script.

SAMPLE SCRIPT PAGE

1   Series Title: "Cut Your Coat According to Your Cloth"   * Page 1 of 10

     Program # 21
     Writer: Kuber Gartaula   Date: October 31

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2 1. BIR BAHADUR: (SLIGHTLY NERVOUS) What happened, did you not ask the health worker?

3 2. BELI: I should not ask the health worker such things...rather I should do what the younger
                     father-in-law told us to do. Do you know why your older sister-in-law had miscarriages?

   3. BIR BA: Why?

   4. BELI: He said that after conception Laxmi did not take enough nutritious food and enough rest.

   5. BIR BA: Forget the past. Since you are at home, why don't you take care of her?

   6. BELI: No, no, something has happened to me like what has happened to older sister-in-law.
                     (VERY SHY) It is two months.....

4 7. BIR BA: (VERY HAPPY) Is it so? It is two months already. Have you told anybody else?

   8. BELI: Yes, other women know women's business...only you...

5 9. BIR BA: And now I know too.... I am very happy.

6 10. MUSIC. SCENE CHANGE MUSIC. BRIEF :05

   11. FX: NOISE OF FRYING AND STIRRING VEGETABLE CURRY

   12. BELI: Why are you in the kitchen so early, older sister-in-law?

   13. LAXMI: Today I am preparing food early for the father-in-law only.

7 14. MAYADEVI: Your father-in-law has to go to the fields early, but he said he would be

8. **Remarks column.** The remarks column is optional and is essential only in scripts where the writer needs to include comments or suggestions for the support materials writer or for monitors or evaluators.

For example:

The writer might include in the script a list of special conditions that a health worker should check for before advising a client to use a specific contraceptive. The writer wants to be sure that this list is included in the *Health Worker's Handbook*, which is the support material being prepared for this particular series of programs. The writer, therefore, makes a comment to this effect in the appropriate place in the remarks column. Similarly, the writer might be introducing a new activity or a new way of explaining a concept, and might want the monitors to observe whether it works well with the audience.

SAMPLE SCRIPT PAGE WITH REMARKS COLUMN

5. H.W:	I am glad you have come to ask my advice about the contraceptive pill. It may very well be an appropriate choice for you. First, however, we must be sure that you do not have any of the conditions that make it unwise for a woman to use the pill. May I ask you some questions?	**8** Support Writer: *Be sure to put the list of conditions in the Health Worker's Hand Book.*
6. SHANA:	Yes, of course.	
7. H.W:	Are you taking any medication for TB or for epilepsy?	
8. SHANA:	Goodness, no. I am perfectly healthy.	
9. H.W.:	Good. Then tell me, have you ever had any blood clots in your legs, your eyes, or your lungs?	
10. SHANA:	No.	
11. H.W:	What about bleeding? Have you had any vaginal bleeding lately?	
12. SHANA:	No, again.	
13. H.W:	I have already checked your blood pressure, so I know you are not in the danger zone which is anything higher than 140 over 90. So far things are looking good. And I have also checked your breasts and found nothing to suggest you might have breast cancer.	
14. SHANA:	Does that mean then that I can take the pill?	
15. H.W:	I think so. There is one more category of women who shouldn't take the pill, but you don't fit it.	
16. SHANA:	What is it?	
17. H.W:	Women who are over 40 years of age and smoke more than 15 cigarettes a day.	

Script Review

To save time, each reviewer can be asked to restrict evaluation comments to his or her special area:

- **The director** checks the suitability of the script to the chosen medium.

- **The drama evaluator** checks the dramatic structure of the plot, the portrayal of characters, naturalness of dialogue, and integrity of plot and character development from episode to episode.

- **The content specialists** review, against the design document, the accuracy of the information, the suitability of the language, and the method of presentation to the chosen audience.

- **The ministry representative assures** that everything in the script is in line with ministry policy.

- **The funding agency representative** ensures that nothing in the script contravenes agency policy.

- **The program manager** reviews all comments and determines which will be included in the finished script and how they will be incorporated: Will the program manager put them in or must the script go back to the writer for rewriting? Every script given to reviewers should have the standard cover sheet and a review sheet for their use.

Briefing the Script Review Panel

The review panel was selected during the design workshop, but it will be necessary to determine a practical process that will allow for ongoing, accurate, and timely review of scripts. A briefing meeting should be held with reviewers to discuss such matters as:

- how often reviewers will be given scripts

- how many scripts they will be given at one time

- how much time they will be allowed to review each script

- how they should record their comments and suggestions

- how scripts will be delivered to and collected from them

- in what language each reviewer will need the script

- how much time the program manager will need to reconcile suggested changes

- how much time script writers will need to incorporate suggested changes into the scripts.

Reviewer Guidelines

In order to ensure useful and timely review of treatments and scripts, the program manager can follow these guidelines:

1. Provide each reviewer with a completed design document.

2. Explain the particular aspect of the scripts each reviewer should cover: content, audience acceptability, drama construction, media suitability.

3. Explain the importance of careful and timely review.

4. Give each reviewer a copy of the script time line, showing when scripts will go to reviewers and when they must be returned to the program manager. Ensure that all reviewers are in agreement with the time line.

5. Explain to reviewers how to use the review sheet on the front of each script, noting the page number and line number of those parts of the script on which they have comments.

6. Invite all reviewers to check with the program manager any time they have questions or uncertainties.

Box 7

To finalize the overall timeline, listed issues need to be addressed. It is helpful during this inaugural review panel meeting to explain the review process to panel members and show them how to fill out the comment sheet that will be attached to each script. Panel members also should be reminded of the necessity of returning their comment sheets promptly, so that the serial time line can be kept on track.

Script Review Cover Sheets

The script review process is quicker and more accurate with the use of script review sheets, such as that shown below. (A reviewer's hand written comments are seen on the sample page.)

SAMPLE REVIEW COVER SHEET

HAPPY FAMILIES
REVIEW PANEL COMMENT SHEET
JHU/ PCS Office
Telephone: 000 0000
Program Officer: (Name)

PROGRAM # _____   WRITER _____

Pg. 26.4 CHANGE TO... CHECK WITH THE HEALTH WORKER

*Pg. 6.2.17. Omit REFERENCE TO LOCAL SHOPS AS outLet
FoR NORPLANT PURCHASE. NORPLANT IS NOT AVAILABLE
IN LOCAL SHOPS*

DATE DELIVERED: _____ PLEASE RETURN BY: _____

Note: Please list comments **on this** page by page and line number. Use the other side of this page also, if necessary. Please comment **ONLY** on those parts of the script marked in red ink.

Reviewer's Name: _____   Title: _____

Date: _____   Tel.: _____

Overseeing script translation, copying, and distribution. The creative work of writing is only one part of script preparation for serial drama. Equally important and time-consuming activities are translation (where the script must be reviewed also in a language other than that in which it is written), typing, copying, and distribution to reviewers, director, actors, and others. Each of these tasks requires continual supervision from the program manager.

Ensuring maintenance of the time line. The program manager is responsible for ensuring that all those associated with the script writing process hold as closely as possible to the time line. This begins with ensuring that writers have enough time to complete the script of each episode and revise previously written episodes at the same time. Script writers might easily and readily agree to a time line at the time of signing the contract, but the demanding task of writing and reviewing one or more scripts per week can become overwhelming as work progresses. Time must be allowed for the following steps:
- writing the first draft of the script,
- translating the first draft (where necessary),
- reviewing the first draft (review panel),
- determining which changes to include (program manager),
- incorporating changes to finalize script (writer or program manager),
- translating of final script (where necessary),
- entering final corrected script into computer (if writer does not work on a computer),
- reviewing final script for typing errors,
- copying final approved script for distribution,
- distribution of script copies to director, actors, technicians, etc.

Activities beyond this point are included in the time line for pre-production and production.

In determining the writing time line, it is necessary to consider the work habits of the writer(s). For a 52-episode serial, most writers are more comfortable writing consistently at the rate of two episodes a week for 26 weeks rather than writing 12 episodes at a time with two or three week breaks in between. Encouraging adherence to a consistent writing schedule helps assure the continuity of the story and the accuracy of the message.

Some program managers require that script writing be done in the project office. For many writers, simply having to sit down at a particular desk at the same time every day makes it easier to stay on track.

The importance of establishing and maintaining the time line cannot be over-stressed. Even a time line that appears to have comfortable latitude should be strictly maintained. Unforeseen events occur in every project, and minor mishaps can throw the project irretrievably off schedule. Permitting the time line to slip once is tacit permission for it to happen again. The very first time script writing falls behind deadline the program manager should discuss the problem with the writer and find a way of making up the deficit. It is in the matter of maintaining the time line that the use of penalty and incentive clauses in the contract can be useful.

Writing Support Materials

Although the script for the serial drama is the number one writing task, the preparation of support materials can be equally important. Frequently, the support materials for a media project are prepared by someone already employed by the project office. Sometimes, an outside writer is contracted to do the job. In either case, the support materials writer should be experienced in the preparation of educational materials and should be prepared to work closely with the design document and with the script writer. The support materials writer should be present during the design workshop and should prepare initial materials to be tested along with the pilot scripts.

Support materials for technical knowledge serials generally are more detailed than those for non-technical serials and the distribution of them also can be more complex. For non-technical outreach, it may be sufficient to promote the idea that additional information can be obtained from trained personnel at a local health post. Printed support materials generally are not used with a non-technical serial designed to motivate the general public. Such materials are expensive to produce and distribute and the major reason for using a medium like radio is to avoid the expense of print. Serials intended for distance education, however, require more specific materials. In some cases, these serials can make use of existing print materials such as text books used in classrooms for health worker training. When new print materials are to be especially designed to accompany the distance education serial, the program manager must investigate possible distribution channels and make sure that the materials are available for listeners before the serial goes on the air.

For distance education projects, where the aim is to educate the audience and enhance their skills, supplemental print materials can provide permanent reinforcement for what the electronic medium delivers in a one-time presentation. The support materials, however, should not attempt to duplicate the broadcast programs. They should provide a brief, but accurate, point-form summary of the message the drama serial demonstrates through the story.

Distance education courses should not be entirely dependent upon support materials. Sometimes these materials are difficult to deliver to students who live in remote areas and might not be received on time. Some students might not have the materials with them at the time of the broadcast; others might have limited literacy skills which will make the use of print materials difficult for them.

Guidelines for Preparing Support Materials

Support materials that are designed to accompany an Enter-Educate radio serial drama should follow these guidelines:

Use illustrations as much as possible. (Because radio is an aural medium, the print materials should be used to illustrate what cannot be shown on radio.)

Use simple language and simple sentence structure. Even where listeners are fully literate, it is helpful for supplementary materials to be easy and quick to read. Distance education learners do not want to spend considerable time reading what they have already heard in the radio lessons.

Use the same terminology and definitions as used in the broadcasts. (Consistency is of paramount importance when print materials are designed to supplement a broadcast lesson.)

Follow the same sequence as the broadcast materials. Lesson #1—or Part 1 or Chapter 1—in the print materials should contain information that corresponds exactly with the message content of Episode #1—or perhaps episodes #1, #2, #3—in the drama serial, etc.

Design them for easy carrying and storage. This is particularly important for materials that accompany a distance education course. Many distance education students do not have radios of their own. They must go to a central location—perhaps a health post—to listen to the radio lessons. It is important, therefore, to ensure that printed support materials are easy to carry if learners are expected to refer to the materials during or immediately after the broadcast.

Check them against every episode of the serial drama to ensure consistency. Generally, it is most efficient to have support material writing follow script writing, because usually it is simpler and quicker to adjust the support material than the script.

Sample support materials should be tested with the pilot scripts to ensure that listeners understand how to use them and to ensure that the serial episodes are enhanced by but not totally reliant upon them.

5

Promotional Materials

Promotional materials generally have two aims: to attract the audience to the broadcast programs, and to arouse in the audience an interest in the behavior change that the Enter-Educate serial drama is advocating. Promotional materials do not have to be prepared at the time that scripting begins, but they must be ready for use at least one month before the serial drama goes on the air.

It is best to use a professional advertising agency to create promotional materials*, but where this is beyond the financial means of the project, the following guidelines can be helpful:

Guidelines for Preparing Promotional Materials

Create a slogan. Express in a few words the main emotional focus of the serial drama. Sometimes, the slogan might be the title of the drama. *For example:* The distance education serial in Bangladesh had the title *Under the Green Umbrella* which also expressed the main emotional focus of the drama: that the protection provided by field workers was like an umbrella of safety over the lives of the community members.

Create a logo (or small picture) that can be quickly associated with the main objectives of the project. *For example:* The Bangladesh project used a *green umbrella* logo. The green umbrella was painted on the outside of all health posts and quickly became associated with the concept of *total health protection* which could be obtained from the health clinic.

Create a jingle. This is a very short song or musical rhyme (of 4-20 lines) that is catchy and easy to sing.

Work within the local culture. Be sure that both the logo and the slogan are understood and appreciated by the audience for whom the drama is created. Something that is exciting and meaningful in one culture might be totally inappropriate in another. *For example:* An anti-diarrheal project in a West African country used posters in which the sugar-salt solution was mixed in a brightly colored, highly decorative bowl. The same poster was quite inappropriate in some East African countries where such bowls are used only by the very rich.

Know the entertainment preferences of the audience. If the chosen audience for the serial drama likes humor, use humor in the promotional material; if music is their choice, use music.

Use drama characters in the promotional material. Highly successful promotional campaigns can be designed around one or two of the most interesting characters in the drama. Pilot testing will help determine which characters are likely to have the greatest appeal to the audience.

Test the promotional materials on a sample of the audience to ensure that they attract the right degree of attention and interest.

* Detailed guidelines for choosing and working with an advertising agency can be found in the book, *How to Select and Work with an Advertising Agency*, published by JHU/CCP.

Guidelines for Team Writing

Using a team of two or more writers is sometimes necessary for serial drama writing, *for example*, when the serial is to be broadcast five or six days a week, or when writing must be done as a part-time extra job. Team writing of serial drama requires careful and consistent use of the following guidelines:

Appoint a script editor (this can be one of the writers) who will keep detailed records of all characters and plots, and how they change and develop as the story moves along. The script editor keeps the story time line on track and ensures that the characters adhere to their character profiles.

Hold regular script planning meetings, led by the script editor and attended by all writers. During these meetings the story line or action of every plot in the serial is detailed—episode by episode—using the design document as the guide to message content. For a team of three writers, therefore, it would be necessary to work out, using the design document, thirty or sixty script outlines in each meeting. Individual writers are then assigned a group of episodes to write—usually ten or twenty (two or four weeks-worth if the serial is being broadcast five days a week).

In Indonesia, where two writers worked together on the creation of the serial *Lilin Lilin Di Depan (The Guiding Light)*, they prepared a chart (see sample chart on page 73) which showed how each plot would progress over a given number of episodes, and which segments of the design document messages would be included in these episodes. Each writer could see clearly where the story had to move at any time.

This script planning ensures that each writer knows where the story will be at the commencement of his or her episode group, exactly what must occur in the assigned episodes, and exactly where the actions and characters will be at the end of the group.

During these meetings the script editor will bring the writers up-to-date with character developments that should be incorporated in future episodes.

The meetings must be held absolutely regularly, and each meeting must be held before writers have finished their current block of episodes so that there is no delay between the completion of writing for one block and the commencement of writing for the next. *For example:* If a team of two writers has a four-week block in which to write episodes 111-150 (at the rate of five episodes a week for each writer), then *the script meeting for episodes 140-150 should be held no later than the end of week three.*

Provide typed summaries of plot and character decisions to each writer the day after the script planning meeting, or prepare and distribute a story-message grid.(See sample chart on page 73)

Ensure that writers return scripts to story editor before they are sent to the review panel. This means building extra days into the time line to allow the script editor to check every episode for its adherence to the story line that was developed during the previous script planning meeting.

Strict adherence to these steps makes it possible for team writing to proceed smoothly.

Where drama episodes are used as one segment of a magazine program, it may be easier to divide the writing assignment between two writers. One writer scripts the drama, while the other prepares the non-drama segments, which may be such items as interviews and quizzes. Each writer must be clear about the duration of his or her segment and must know how many pages of script are needed to fill the time slot so that program length is kept consistent.

Story Message Grid

Broadcast Month	Message: Design Doc #	Character: Yusman	Character: Dewi	Character: Tari	Character: Siti	Character: Rizal	Character: Darmi	Character: B. Atmo
5. July:	111-114: IUD	Yus., in home village, 3 days.	Disappointed that Yus. has not proposed when he returned to village.	Encourages Dewi to be patient with Yus. Talks with client about IUD.	Criticizes Yus. to Mr. Arief.	Wife has taken out loan for phase 1 of business.	Accuses Dewi's parents of being too patient with Yus.	Gives Yus. a job that could change his fortune.
	115-120: Midwife role in postnatal care.			Presentation to young mothers and fathers about care in pregnancy.		Rizal gets permit to open a fish business and build pond.		
	121-127: Injectable & other options.	Yus. returns to the city.	Dewi learns from Tari about various contraceptives.	Boyfriend Sukran comes to village; upsets Tari because he wants her to come to city.	Asks Arief to help her persuade Tari to go with Sukran.	Young men plot to ruin Rizal's fish pond.	Makes "magic" to try to help persuade Tari to leave.	
	128-131: Contraceptive options.	Yus. begins work with Mrs Atmo. Thinks this may be road to success.	Dewi assists Tari to explain contraceptive options to community members.	Tari works with clients individually, counseling on options. Suk. still being pushy.	Forced to admit Dewi is doing good job as aide to health worker.	Rizal reports the destruction of his pond. All dreams seem over.		
6. August: 132 - 150	132-136: General story development.	Yus. adventures in city, trying out business ventures.	Dewi receives letter from Yus. Pleased at his success and the letter.	Tari discusses with Arief and Siti whether or not to go with Sukran.				Gives advice to Yus. on how to become successful in business.

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Chapter Six

The Pre-Production Phase

Pilot testing is an essential part of pre-production.

Topics in This Chapter

❖ **The pre-production phase**

❖ **Contracts for actors**

❖ **Training for actors**

The Pre-Production Phase

Once writing is under way, the project enters the pre-production and pilot stage. The program manager is responsible for ensuring that everything will be ready for the on-air date. The following tasks are included in this stage of the project:

1. **Time line finalization.** When the writers have determined their rate of writing and script revision to the satisfaction of the program manager, it is possible to finalize the time line for all other aspects of the serial drama project. Dates must be established for the following:

   - writing, recording, and testing of pilot scripts and support materials
   - review of pilot test results and specification of changes to be incorporated into future scripts
   - rehearsing, recording, and post-editing of all episodes
   - creating promotional materials
   - initiation of promotional activities
   - field monitoring
   - final evaluation.

   When the time lines have been completed, they must be distributed promptly to all who will be needing them.

2. **Evaluation contract finalization.** Finalize the contract with the agencies that will carry out evaluation activities such as pilot testing, field monitoring, and final evaluation. Often an outside agency is used for these activities, rather than having them done by project staff. The agency must be given a copy of the design document and instructed to use it as the basis of all their evaluation tools.

3. **Recording, presentation, and testing of pilot episodes with the sample audience.** Pilot episodes are part of the pre-testing process. Once the pilot scripts have been reviewed and revised, they are recorded in a fully professional manner. The pilots are then played to small sample groups of the chosen audience(s) who are asked to answer questions about the episodes. These questions usually are presented and discussed in focus groups, but, where appropriate, audience members can be asked to write

their answers to the questions. (Questions that can be used to test pilot scripts are included in Appendix B, page 132 of this book.)

4. **Pilot test results compilation.** There must be as little delay as possible between the end of testing and the compilation of test results that can be shared with the program manager, the writers, and the content advisors. Decisions are reached, based on these test results, about changes that should be made in story or message presentation before ongoing writing commences. These decisions should not be left to the writer alone, but should be made by the program manager in conference with the writer and other design team members.

5. **Support materials testing.** Support materials should be tested at the same time as the pilot scripts, and the results should be made available immediately to the support materials writers so that necessary changes can be incorporated.

6. **Standard opening and closing announcement preparation.** Every radio serial drama for social development is funded, sponsored, or supported by some organization or ministry, and these supporters should be acknowledged at the commencement of each broadcast. It is easiest to make this acknowledgment with a standard opening announcement. See example below.

Pre-Production Tasks

1. Time line finalization

2. Evaluation contract finalization

3. Recording, presentation, and testing of pilot episodes with the sample audience

4. Pilot test result compilation and decisions made about changes to be included in ongoing episodes

5. Support materials pilot testing and inclusion of recommended changes

6. Standard opening and closing announcement preparation

7. Air time confirmation

8. Promotional materials development, and promotion times and frequency establishment

9. Essential supply checking and replenishing as necessary

10. Actor selection, contracting, and training

11. Production team training

12. Sound effects collection and collation

13. Music composition or selection

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SAMPLE OPENING ANNOUNCEMENT

1. <u>MUSIC. THEME MUSIC UP: 05. FADE AND HOLD UNDER</u>

2. ANNOUNCER: Bangladesh Betar. It's time for *Under the Green Umbrella*, a program for Field Workers. We are inviting you to join us in our *Under the Green Umbrella* program, brought to you by the Ministry of Health and Family Welfare in collaboration with Johns Hopkins University Center for Communication Programs. Now, let's go to the home of our dear field worker friend, Tara Begum.

3. <u>MUSIC. THEME MUSIC UP: 05. CROSS TO SCENE 1 AND FADE OUT</u>

Similarly, each episode will end with a standard closing announcement that reminds listeners when they can hear the next episode and provides any other standard information they might need. *For example*:

SAMPLE CLOSING ANNOUNCEMENT

15. MUSIC. CLOSING MUSIC BEGINS SOFTLY. HOLD UNDER

16. ANNOUNCER: You have been listening to Blue Hills, brought to you by the Australian Broadcasting Commission in conjunction with the Department of Agriculture. We remind you that you can obtain a Fact Pack about the agricultural information contained in these programs, by writing to: Blue Hills, P.O. Box 97Q, Sydney, NSW 20667.

17. MUSIC. CLOSING MUSIC UP TO END

These standard announcements can be prepared by the program manager and submitted to the appropriate government ministry for approval well in advance of regular recording sessions. Once approved, the announcements can be recorded on a master tape and copied on to the beginning and end of each episode without having to be re-recorded each time.

7. **Air time confirmation.** It is always wise to confirm that air time has been reserved as requested for the broadcast of the serial drama. Broadcast stations, especially those that are government owned, are liable to change broadcast policies and times arbitrarily. It is wise, therefore, to reconfirm dates and times when production is about to get under way.

8. **Promotional materials** development can begin once the scripts and support materials have been approved following the pilot tests. The precise time table for promotional activity development, testing, and use should be established at this time, together with determinations on the frequency of promotional activities. At the same time, agreements should be finalized with all outlets that will carry the promotional materials, such as newspapers, magazines, billboards, and electronic media.

   The main aim of all promotional material of this type should be to remind listeners of the content and behavioral objectives of the programs as well as the title and broadcast times. These standard promotional approaches can be used in the following ways:
   - **radio spots**, used several times a day, two to three weeks prior to the commencement of broadcasting the serial, then once a day, and eventually once a week when the serial is on the air;
   - **television spots** can be useful also, even for attracting a radio audience, but they are useful only when the chosen audience has access to television;
   - **newspapers** can be used for paid advertising and for stories in the news and editorial columns;

- **posters** can be placed in health clinics, in general stores, and on the backs of buses, trucks, and other general transport.

  All promotional advertising material should mention clearly the days and times of the broadcasts. To make more personal impact on the audience, a range of other materials can be employed, such as pencils, T shirts, caps, scarves, or handkerchiefs, with the serial drama logo on them.

9. **Essential supply checking** must take place before program recording gets under way. There must be sufficient supplies of tape for master copies and duplicates, storage boxes, editing equipment, sound effects storage tape, etc. The materials needed for production will depend largely on the type of production being done (digital, reel-to-reel, post-editing, etc.), therefore the media director should check all requirements at this stage to ensure that there will be no delays once recording begins.

10. **Actor selection** should begin well ahead of recording dates to avoid the disappointment of preferred actors not being available. The director is responsible for selecting the actors, but the program manager should ask for an audition performance (live or recorded) with actors chosen for leading roles to ensure their suitability for their designated roles. Once the recording schedule has been finalized, actors can be given written invitations or perhaps contracts to perform in the serial drama.

11. **Production Team Training.** In many developing countries, recording studios and equipment are not as sophisticated as the equipment used in technologically advanced countries. This should not be seen as a disadvantage, especially when it comes to the production of radio serial drama. A system using minimal equipment can work well for serial drama production. This system can be called "edit-free" production because it virtually eliminates expensive and time-consuming post production editing. Based on equipment and personnel available, the program manager will have to decide whether the edit-free approach is appropriate, and whether the production team will need training or guidance in this methodology. The guidelines given in Chapter 8 of this book are usually sufficient to help a production team get started in the edit-free system. Technicians and directors new to this system will need to practice it several times (perhaps during pilot episode production) before going into full-scale production.

12. **Sound effects collection and collation.** Once the story treatment has been approved and even before all scripts are finalized, the writer will be able to determine the need for local sound effects. Some radio stations and production houses have a supply of commercially produced sound effect tapes, but frequently these are not appropriate to local needs. Most commercial tapes are produced in Europe and America and do not include exotic sounds such as temple bells, local birds, and unusual animals. Such sounds should be recorded in the field and logged ready for recording needs. This task should be organized and completed by the director before regular production commences.

13. **Music is composed or chosen.** Music should be a distinguishing feature of every serial drama. Well-chosen music will attract the attention of

listeners who will soon come to associate a particular melody with the serial drama. Existing tunes, especially traditional ones, are sometimes appropriate for the drama's theme music. In other instances, it might be more appropriate to have new music composed especially for the serial drama. Composition should be undertaken well in advance of recording time. If existing music is chosen, the program manager should ensure that the music is in the public domain (that it is not subject to royalty fees). Paying either royalty fees or a penalty for failing to obtain permission to use the music can add considerably to the budget. Copyright generally stays in force for a period of 50 years, so the use of modern music almost always requires copyright clearance or the payment of a fee. If there are any doubts about the rights to the music, one should contact the recording company that produced the recorded version of the music. Failure to obtain the permission and pay the necessary fee can result in a very heavy fine in most countries. Music, whether it is chosen or composed for the serial, can be advantageous in promotional events.

Contracts for Actors

In most developing countries it is unknown for actors to be asked to sign contracts. If professional standards are to be set and encouraged, however, the program manager should consider inviting them to accept a contract. In the contract, the actor should be asked to:

- agree that he or she understands the nature and subject matter of the serial and is comfortable taking part in a drama that uses personal and intimate language (this agreement is necessary for those dramas that deal with subjects like contraception, maternal health, and pregnancy);
- prepare their scripts in advance, by marking up their speeches and rehearsing lines aloud;
- use the words in the script without ad-libbing (this is important in Enter-Educate drama where even minimal impromptu changes in the script can distort the message);
- attend all rehearsals on time;
- attend all recording sessions on time;
- accept the director's word as final in cases where there is disagreement between the actor and the director;
- advise the director well in advance if there are any dates on which the actor cannot be available for a recording session.

Most actors, even if they have not had contracts previously, appreciate the professionalism inherent in a contract. The program manager should remember, however, that a contract is a two-way agreement, and that conduct on the project side must be equally professional.

Training for Actors

In some parts of the world, where radio is not widely used for drama presentations, there is a shortage of trained radio actors. Some directors like to think that they can use well-known stage or street theater actors in radio drama, but radio requires very different abilities and techniques than are needed for "live" theater. It is often necessary to provide some training for the actors who will take part in the drama serial. The training can take the form of a one-day workshop or can be spread over several shorter sessions. (Guidelines for the training of radio actors are included in Chapter 8 of this book.)

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Chapter Seven

The Production Phase
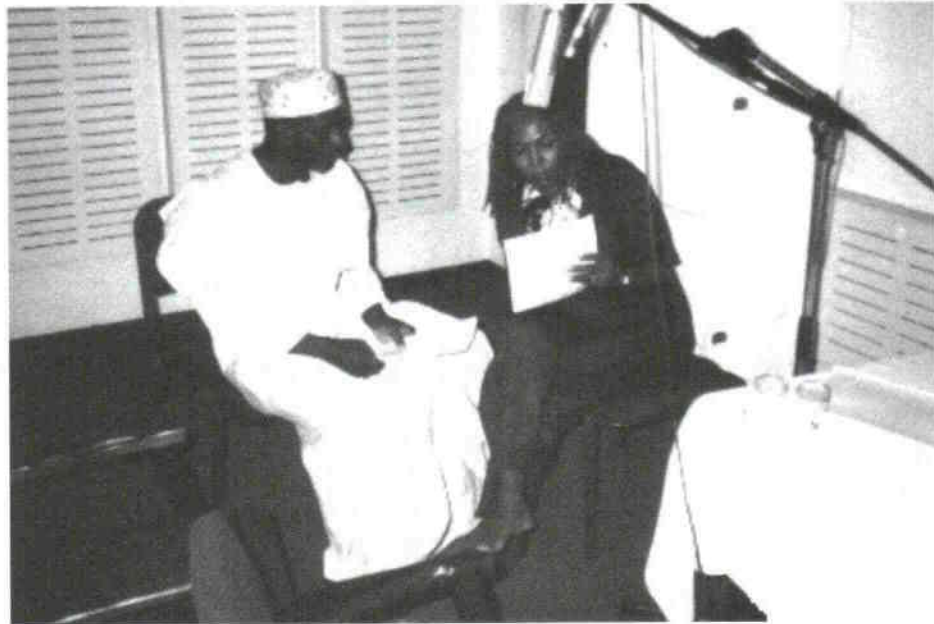
Studio rehearsal under way.

Topics in This Chapter

❖ **Choosing the audio production house**

❖ **Requirements for the audio production house**

- **General requirements**
- **Resource requirements**
- **Personnel requirements**

Note: The remarks in this chapter are designed for recording studios that are not using digital and computerized recording systems.

Choosing the Audio Production House

Of paramount importance to the success of a radio serial drama is the quality of the production house that will produce and record the episodes. For the recording of the serial drama to be carried out efficiently and successfully, the production outlet (whether it be a government radio station or an independent production house) must be able to provide adequate resources, trained personnel, and sufficient, regularly scheduled studio time.

Requirements for the Audio Production House

If the project is working with a local government radio station, it is sometimes difficult to ask that certain resources and personnel be available, and this can result in delayed production or lack of appropriate standards. Where the project is working with an outside production house, it is easier to seek the fulfillment of certain requirements before signing the contract.

General Requirements

Initially, the program manager will make inquires about such matters as:

- The previous reputation and production record of the production house.
- The production house's previous experience with drama production. Today, most audio recording companies specialize in music recording and making commercials. The requirements for serial drama recording differ from both of these. Wherever possible, a company or radio station with previous experience in drama production should be chosen. If no such facility can be found, it may be necessary to contract with an experienced radio expert (local or international) to provide the director and technicians with some initial training in the best methodology for recording serial drama.
- The management background and stability (employee satisfaction and turnover) of the production house.
- The production house's number and types of clients.

- The agency philosophy, especially with regard to development programs.
- The production house's growth record.
- The production house's financial stability.
- The production house's willingness to consider, discuss and, where possible, accommodate realistic requests from the program manager with regard to production techniques.
- The production house's willingness to allow the program manager to attend recording sessions, and to allow a script monitor to sit in on all recording sessions. (The director has so many things to do at once during edit-free production that it is helpful to have a script monitor sit in on all recordings, listening to the actors, and watching the script very closely to ensure that no important words are missed or mistaken.)
- The flexibility of the production house. What is their willingness to adapt to new approaches or ideas?
- The production house's willingness to accept that they cannot change the script, and that any changes that seem essential for acting purposes must have prior approval from the program manager.
- The ability of the production house to dedicate the necessary time, on a regular basis, for the recording of the drama. Many small production houses are eager to accept all the work they can get, even if this means interrupting a previously arranged schedule. In the creation of an Enter-Educate serial drama, it is essential that the recording schedule be set and maintained (barring unforeseen inescapable difficulties). Agreement must be reached (and included in the contract) that the specified rehearsal, recording, and editing time will be held open for the project.

Resource Requirements

The following resources are needed in an audio production house when the edit-free production system is used:

- A studio that is sound proof and large enough. Many small audio production houses that specialize in music or commercials are not absolutely sound proof. For drama, the studio in which the actors work must have no sound leaks, and must have a door that can be locked from the inside so that accidental intruders can be kept out during recording. The sound quality can be checked by recording a short drama episode in the studio and then listening to the playback through headphones. Minor, but disruptive noises (such as a background hum from air conditioning or other equipment) that may not be heard while standing in the studio will be audible on the recording tape. Such noises are exaggerated when broadcast. They detract from the quality of the finished product and are irritating to the audience.

    Every episode of the serial drama is likely to involve a minimum of five actors. There may also be an assistant director in the studio at all times, so it is necessary to have enough room for all these people to be in the studio simultaneously.

- A sufficient number of microphones. It is possible to record with as many

Production House Resource Requirements

1. Studio that is sound proof and large enough to accommodate several actors at once.

2. A sufficient number of microphones.

3. A well-equipped technical control room.

4. A portable reel-to-reel tape recorder.

5. Editing equipment.

6. Tape supplies.

7. Tape storage cans.

8. Rehearsal space.

9. Proximity to the project office.

as six actors standing around one multi-directional microphone, but it is preferable to have no more than two actors sharing a microphone. The ideal situation is one microphone for each actor, so that each can be placed to accommodate the level of the particular actor's voice. This, however, is often an unrealistic expectation, but there must be a minimum of three microphones available for the actors in the studio. Also, it is helpful if each actor can have a headset so that the director can speak directly to him or her from the control room. Again, this is often not a practical request and can be overcome by having an assistant director in the studio receiving the director's comments through headphones and passing them on orally to the actors.

- Well-equipped technical control room. The control room should be:

  - Next to the studio in which the actors will be working, and have a window between the control room and the studio so that the director can see and direct the actors.

  - Equipped with a reel-to-reel tape recorder; one or two cassette recorder/players; a turn table; and a mixing board.

  - Large enough to accommodate a minimum of four people. These four people are the technician working the board and handling the recording machine, an assistant technician who will handle the sound effects and music tapes, the script monitor (from the program office), and the director. In some places, the director likes to have three technical assistants in the control room—one on the board, one in charge of the recording machine, and the third inserting music and sound effects from a cassette tape machine.

  - An intercom system, so that the director can speak directly to those in the soundproof studio.

  - A headset for the director so that he or she can be listening to the sound quality as recording takes place.

  - A music stand on which the director can set the script, so that both hands are free for directing, and so that the script does not get lost or out of order when the director puts it down.

- A portable reel-to-reel tape recorder for recording the master tape of each episode and for the collection of local sound effects. A cassette recorder can be used for sound effects recording, but reel-to-reel tape offers more flexibility in terms of keeping the master copy and making continuous sound beds.

- Editing equipment. Even when the edit-free system is being used and editing is kept to a minimum, there will be a need for a tape cutter and splicer and editing tape.

- Tape supplies. The production house should be prepared to have on hand all necessary tapes, both reel-to-reel and cassettes, at the outset of production, or to provide the program manager with a full list of tape needs that the project should supply. In order to ensure quality production, the program manager either should specify that new recording tape must be used, or supply the tape for recording and copying the

episodes on a program-by-program basis. There is a likelihood, otherwise, that the production house will use pre-used tapes to save expenses. Pre-used tape is often not completely clean and sound from previous recordings can leak through.

- Tape storage cans. The reel master tape of each completed program will be stored separately in its own marked can. This means there is a need for up to 52 storage cans or more, depending on the number of episodes in the serial drama.

- Rehearsal space. The actors will hold an off-microphone rehearsal prior to recording, preferably in the same locality as the recording studio. It is possible to hold the off-microphone rehearsal in the recording studio, but this usually means paying for extra studio time and getting in the way of studio set up.

- Location. If possible, the production house should be located in reasonable proximity to the project office to facilitate visits between staffs.

Personnel Requirements

The audio production house or radio station must be able to provide the following personnel:

- **Audio director** with previous experience directing drama. If no one with previous drama experience is available, then some training must be provided for a director who has other types of audio experience (such as directing commercials). This training can be provided best by arranging for the director to spend some time with a practicing drama director, even if this means a short visit to another country. The director must be willing to work under the supervision of the program manager and to abide by the established time line. The director must appreciate that she or he does not have the right to make any changes to the scripts during production, unless there is a serious difficulty with a word that an actor cannot pronounce comfortably. Difficulties like this should be discovered during the off-microphone rehearsal and referred to the program manager for final decisions.

  Enter-Educate serial drama cannot allow ad-libbing (changing words or lines during performance) by the actors. Ad-libbing can cause information to be delivered inconsistently, confusingly, or even incorrectly. The director should be aware of this and should agree (perhaps in the contract) to stick to the script at all times or refer to the program manager if changes seem essential.

  The program manager should meet personally with the audio director to explain the importance of his or her role and to discuss the working relationships that will exist among program manager, director, script monitor, actors, and script writer.

- **Assistant director.** In the production of a serial drama that will last over many months, it is advisable to have an assistant director, who—among other tasks—can stand in for the director in emergencies. The usual tasks of the assistant director are to assist with rehearsal and production, and to ensure that both the studio and the control room are correctly set up in advance of recording.

**Production House
Personnel Requirements**

1. Media director

2. Assistant director

3. Trained technicians
   (at least 2)

4. Actors

5. Musicians

Provision of Resources

In some countries, where there is a shortage of professional production houses, it can be difficult to find one that fulfills the necessary requirements. In such cases, it can be advantageous to arrange a contract that allows the funder to provide some studio resources or equipment as part payment for work done. If such a contract is to be organized, it should include a clause stating that the materials provided will remain the property of the project, until such time as the production house has completed its contract obligations to the satisfaction of the program manager.

- **Trained technicians.** These people will operate in the control room and at the editing board, and must be fully trained and experienced so that they can work quickly, accurately, and efficiently. There must be a sufficient number of technical staff and trained back-ups available in case of emergency. Sometimes the assistant director will be a trained technician and can carry out technician's duties in the event that one of the regular technicians is unavailable.

- **Actors.** The production house should provide a list of available actors (male and female) together with a notation of their previous acting experience. If it is found that few of them have previous experience in radio acting, it is wise to arrange a brief Radio Acting Workshop to provide some guidance. (See Chapter 8). An actors' meeting is held prior to the commencement of ongoing production, during which actors can be apprised of the aims and importance of the serial drama, and the value of the contribution they will be making.

- **Musicians.** If new music is to be created for the signature tune* and musical bridges** of serial drama, it might be advantageous to request the selected production house to undertake the writing, performing, and recording of it.

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*   The signature tune is the theme music that introduces and closes each episode of the serial.
** Musical bridges are the brief interludes of music that can be used to divide one scene of the drama from the next.

Chapter Eight

Edit-Free Radio Production and Acting

Actors must rehearse their roles thoroughly.

Topics in This Chapter

- ❖ **Explanation of edit-free production**
- ❖ **Advantages of edit-free production**
- ❖ **Steps that aid the edit-free production process**
- ❖ **Guidelines for actors**
- ❖ **The radio voice**

Explanation of Edit-Free Production

The primary aim of the production phase (recording and editing) of radio serial drama is to maintain professional acting and production standards while keeping to the established time line. In the interests of sustainability and institutionalization, the chosen production system should be one that can operate without a big budget and without equipment that is expensive to purchase, maintain, and replace.

In today's high-tech world, it is tempting for donor-aided projects to consider providing digital recording and computerized editing equipment for the serial drama production. Such equipment creates its own difficulties in terms of cost and training, upkeep, and sustainability. It is often better to use simple reel-to-reel or cassette recording and employ the edit-free production system that was always used in the heyday of radio serial dramas, and which is still highly efficient today. Even recording studios already using digital recording and computer editing equipment should give serious consideration to using the edit-free system rather than the time consuming post-editing method.

The edit-free system does not eliminate editing entirely, but it does cut down dramatically on the time and expense incurred by the usual post-editing procedures, without sacrificing standards. In this system, editing takes place during recording so that the program is virtually ready for broadcasting at the end of the recording session.

The edit-free system is contrary to most modern audio recording practices in technocratic countries, where a great deal of time and money is put into post-editing. In such production, if mistakes are made in the performance during recording, they are left on the tape and edited out later. Sound effects, music, and the fading in and out of voices are edited in *after* the recording session. This approach is perfectly acceptable for short recordings such as commercials or for complex musical recordings where complicated sound mixing is required, but it is often inefficient and unnecessarily expensive for a serial drama. Certainly for a serial that is to be

broadcast at the rate of five or six episodes a week, the demands of post-production editing are unrealistic. Finding time to keep up with the editing often creates problems, and frequently unedited programs pile up waiting for editing time and resources, or for someone to record the necessary sound effects. As a result, tapes are mislaid or confused with other tapes or recorded over, and in no time at all there is an almost insurmountable back log. Consequently, programs are edited hastily and carelessly at the last minute to meet the broadcast deadline or they go on the air unedited.

The edit-free system operates differently. Sound effects (which have been collected ahead of time) and music (which has been chosen or composed ahead of the recording date) are put in during the voice recording session. If mistakes are made by the actors, the director stops the recording and has the technician erase the mistake right away by rewinding the recording tape to a point immediately prior to the mistake. Then, at the director's command, actors pick up at the point where the mistake was made and recording continues.

At the end of the recording session, minimal editing may be needed to remove any short moments of silence that might have occurred between the time when the technician began to re-roll the tape after an error and the actors began to speak again.

Advantages of Edit-Free Production

The edit-free system offers quality advantages to production, as well as advantages of time and money saving. It has been found that actors generally give a better performance when they can hear, at the time of recording, the sound effects to which they are supposed to be reacting. When an actor has to *come into* or *move away from* the microphone (to indicate entering or leaving a room), it is easier for the actor to do this physically at the time of recording than it is to edit in the fading or amplifying voice electronically at a later time. It seems that using the edit-free method gives the actors a strong sense of living their roles in the same way that stage acting does.

With edit-free production, a 15—20 minute drama episode can be fully recorded in two hours—from final rehearsal to completion of the master tape. The recording crew may require more time than this when they first try edit-free production, but once they and the actors are accustomed to the methods, it becomes both easy and quick.

Edit-free production is possible, however, only when all steps in the production process are well organized.

Steps That Aid The Edit-Free Production Process

1. **Script layout.** It is essential that each script be laid out on the pages in an organized manner, such as that recommended in Chapter 5 of this book. This makes it possible for music and sound effects to be prepared ahead of time, actors to be fully rehearsed, and the director to cue actors and technicians quickly during recording.

2. **Sound effects collection.** As soon as the overall script treatment has been completed, the writer should give the director some indication of the types of sound effects that are likely to be needed so that the collection and logging of sounds can be undertaken well ahead of the commencement of episode recording. Sound effects recording should be done by a highly trained sound engineer, using the best available recording equipment. During the recording of sound effects, it might be necessary to use a microphone baffle to prevent the inadvertent recording of other background sounds. Sound effects can be stored in one of two ways: on cartridge tapes to be used in a cartridge machine; or on short (5-minute) cassette tapes.

   In either case, they must be clearly labeled so they are ready for use during recording sessions.

3. **Labeling of storage boxes.** Each completed recorded episode will be stored in a separate tape box. Time and confusion can be saved by preparing in advance the labels for these boxes. Each label should state the name of the serial, the name of the organizations producing it, the episode number, and a space where the broadcast date can be entered when it has been determined. The assistant director can take charge of these labels and be sure that the correct label is affixed to each box as soon as the completed tape is put in it.

4. **Actor training.** Before ongoing recording of episodes begins, actors must be trained in how to prepare and handle the script pages, how to mark their lines, rehearse their lines aloud before coming to the studio rehearsal, follow acting directions that the writer has given in parentheses at the beginning of or within their speeches, and pay close attention to the director at all times. (Guidelines for actors are given later in this chapter.)

5. **Acting rehearsal.** The director should hold a full off-microphone rehearsal in advance of the recording of each episode. If the actors have received their scripts in advance, rehearsed them at home on their own, and then completed a full script rehearsal prior to going into the recording studio, the chances of errors during recording are greatly reduced and time is saved.

6. **Studio preparation.** While the actors are doing their off-microphone rehearsal with the director, the assistant director and the control room technicians can prepare everything for the recording session. This will include:

- Setting up the microphones, preferably one for each actor, and ensuring that each microphone is properly plugged in and working. For drama recording, it is better to have actors stand rather than sit at the microphones. This enables them to move away from and toward the microphone as the script requires. Standing also avoids the risk of unnecessary noise that can occur if actors are moving chairs or accidentally bumping a table with their hands or legs.

- Installing and testing headsets for each actor (if these are to be used), so that the actors can receive instruction straight from the director. If there are not enough headsets to allow one for each actor, then provision should be made for the assistant director to be in the studio during recording and to be wearing a headset through which to receive instructions from the director in the control room. It is then the assistant director's job to pass these instructions to the actor. The assistant director should have a music stand on which to place the script so that script pages can be turned easily and noiselessly during production. The stand also helps ensure pages of the script cannot be lost, dropped, or muddled.

- Readying *live* sound effects in the studio. Many sound effects do not need to be recorded, but can be made in the studio by an assistant. Such effects as the rattling of tea cups, the sound of a bicycle bell, the sound of footsteps on a wooden floor and the pouring of drinks can be made live in the studio. Studios that frequently record serial drama are equipped with standard props that can be used for regularly used sound effects—such as a door in a frame that can be opened or closed as needed, and a window that can be raised or lowered. In the heyday of radio serial drama many other props were included as stock-in-trade for the production studio, such as coconut shells to bump together to make the sounds of galloping hooves; bamboo stalks filled with small pebbles to jiggle for the sound of rain; and a fan facing towards a sheet of thin tin foil to create various levels of wind noise. These and many other convincing sounds can be made just as easily today with a little imagination and at a great saving of money.

   However the live sound effects are to be made, the director must be sure to nominate the actor or technical assistant who is to provide the required sound at the appropriate place in the script.

7. **Control room preparation.** Certain tasks must be undertaken to prepare the control room for the recording session:

   - The mixing board should be cleaned so that it is entirely free of dust. Eating, drinking, and smoking should never be allowed in the control room, since these activities can cause damage to the sensitive equipment too easily.

   - All equipment should be tested to ensure that it is plugged in correctly and working.

   - The sound effects and music tapes to be used in the recording must be compiled in the order listed by the writer on the cover page of the

script. (See script cover sheet sample on page 63.) In some studios, the music and sound effects will be fed into the master tape from two different cassette players: one for sound effects; one for music.

In that case, sound effects tapes must be stacked beside the sound effects cassette player in the order in which they will be used (with the first effect to be used on the top of the stack of tapes). Music tapes will be stacked similarly beside the music cassette player. All cassettes must be cued to exactly the point at which they are needed. If a particular cassette is to be used more than once in a given episode, some directors like to place a piece of brightly colored paper in the stack at the point where the cassette will be required the second time. Then, immediately after the first use of a cassette, it is re-cued to the right place and reinserted into the stack where the colored paper is.

- The technician should make a last minute check with the script to be sure that all effects and music are ready and in the correct order.

- The director's script stand (usually a music stand) and headset, and the chief technician's headset, should be placed in the correct positions in the control room. The position should ensure that the director can see all the actors (where possible), and at least the assistant director in the studio. This position is particularly important in cases of restricted control room or studio space.

    When recording is about to begin, the control room should be cleared of everyone except the director, the technicians appointed to work on the recording, and the script monitor (where one is used). It is virtually impossible for the director to maintain production quality if there are people coming in and going out of the control room—even if they are there just out of interest in the program. Similarly, there should be no telephone in the control room during recording sessions. Interruption of any type deters continuity and adds to production costs. Recording sessions should be considered as being similar to stage production where no interruptions to the performance are expected or tolerated.

8.   **Voice levels are taken.** When the off-microphone rehearsal is completed and the studio and control room are ready, the technician places all actors at their appointed microphones and checks their voice levels. This means that the technician in the control room listens to each voice through the microphone to ensure that it is coming through clearly. Some actors who have difficulty with plosive or sibilant sounds might have to be given microphones that are specially filtered to correct sound distortion. Where filters or baffles are not available, actors with voice sounds that distort through the microphone should be shown how to speak across rather than directly at the microphone. (See Guidelines for Actors later in this chapter.)

    In studios that cannot provide a separate microphone for each actor, it probably will be necessary to give actors who share microphones an indication of where each of them must stand in relation to the shared

microphone. This can be done by placing the actor correctly for the best voice level and then putting a strip of masking tape on the floor to show where he or she should stand when using that microphone. This helps prevent the necessity of stopping the recording to refix sound positions each time a different actor steps up to the microphone.

While voice levels are being taken, the assistant director can check to ensure that none of the actors has script pages stapled together. As indicated in the Guidelines for Actors section, scripts should be unstapled and unclipped when the actors go to the microphone so that pages can be moved easily and quietly.

9. **Air conditioning.** Any noisy equipment in or near the studio should be turned off immediately prior to recording, if necessary.

In some older or less well equipped studios, air conditioners are excessively noisy. This noise can have a bad effect on the recorded sound quality if left on during recording. Obviously, turning off the air conditioning will result in the studio becoming extremely hot and airless since a sound-proofed studio has no outside air or windows. It is important, therefore, to ensure that everything is ready before recording commences, to enable the session to move quickly and smoothly and protect the actors from discomfort.

Most directors like to record one scene of an episode at a time, so that only the actors from that scene need to be in the studio during recording. At the end of each scene, the tape is stopped and there is a brief pause while the actors from the finished scene leave the studio and those from the next scene come in. This practice makes it unnecessary for actors to stay in the stuffy studio for too long at one stretch. If necessary, the air conditioning or fans can be turned on briefly during the scene change.

10. **The studio door.** When recording is about to begin, the studio door is locked from the inside so that no one can enter inadvertently and cause interruption that will necessitate a retake of a scene. Every recording studio and control room should be fitted with a warning sign (RECORDING IN PROGRESS) above the door that lights up when the control panel is switched on. In some places, however, these signs and lights have never been installed or have ceased to work, so locking the studio door is often the only way to prevent unwanted intrusion during recording.

11. **The tape is slated.** As recording begins, the tape is slated. Someone— usually the assistant director or the technician—reads the name of the serial, the episode number, and perhaps the recording date, onto the beginning of the tape. This is for identification purposes, so that when the tape goes to the radio station to be aired, the broadcast technician has a final way of checking that the tape is the correct one.

12. **The standard opening is copied onto the tape.** As discussed in Chapter 6, most serials use a standard announcement at the beginning and end of every episode, giving the names of those organizations that are sponsoring the serial and any other standard announcements. Rather

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than re-recording these announcements for every episode, they can be recorded once and copied on to the beginning and end of each episode.

13. **Necessary editing.** Immediately after the completion of recording, necessary editing is done. Usually this is a simple task of closing any silences that were created as retakes were recorded.

14. **The finished tape.** The finished tape is stored in a tape box and marked with the program name and number and an indication of whether it has been rewound (tails in) or not (tails out). This notation is made to ensure that when the tape arrives at the broadcast station, it will be checked before playing to be sure it has been rewound, and will not be put on the air backwards!

15. **The director's script is filed.** The director's script should have noted on it all approved changes or cuts that were made during production. This script is then marked "PRODUCTION COPY" and filed in the project archives. If any question arises at any time about the information contained in the broadcast, it can be checked against this archive script copy.

16. **Cassette copies are made from the master tape as required.** It is a cassette copy rather than the master tape that is used for broadcasting.

Guidelines for Actors

The following guidelines can be reproduced (photocopied) and distributed as stand-alone material to actors or used as the basis for an actor's workshop. The workshop can be run by the program manager, or the audio director, or both together. Much of the information presented is distilled from what is already contained in earlier parts of this book.

Introducing Radio Acting

What is an actor? An actor is a person who acts as, or pretends to be, another person (a character) in a dramatic performance. Actors perform in stage plays, in street drama, in films and television, and on radio. In some countries actors are referred to as artists. The term actor is more specific, however, because the word artist can refer to anyone who performs: musician, dancer, juggler, etc. Actor refers only to be people who act out the roles of characters in drama.

Introducing the Enter-Educate Serial Drama Format

1. **What is Enter-Educate serial drama?** Enter-Educate is a combination of two English words: entertainment and education. Serial drama is a form of radio drama that continues over many months with one episode of the drama being broadcast each week. So, Enter-Educate serial drama is a form of drama that both entertains and educates the audience over a period of months or years.

    Serial drama is entertaining because it tells stories about believable

people who have difficult problems in their lives and how they overcome their problems. Serial drama is entertaining because it engages the emotions of the listeners. It gives them the chance to love, to hate, to laugh, to be afraid, and to experience tragedy and triumph.

Serial drama educates when important social messages are incorporated in the story, and when the characters provide role models for the audience; people they admire and would like to emulate.

You may have heard serial drama referred to as soap opera. An opera is a form of drama set to music. Opera is always very exciting, and the story and the characters are often exaggerated. Radio soap opera is not set to music, but the stories are often exaggerated and always exciting. When radio serial dramas were first produced in America, they were sponsored by big soap manufacturing companies, and so they became known as soap operas or soaps.

2. **Why is your job as a radio serial drama actor so important?** As a serial drama actor, you are a very important member of your community. Serial drama can change people's attitudes and behavior, and allow them to improve the standard and the quality of their lives. The more convincing you are as an actor, the greater chance your audience has of believing what your character is telling them and of changing their lives for the better.

3. **Does Enter-Educate serial drama require more than normal acting?** Yes. As an Enter-Educate serial drama actor you must be part actor and part teacher. You must be able to act very well so that your listeners believe in the character you are portraying. You must also understand how to present important information clearly and carefully so that your audience can hear it, understand it, and remember it.

Preparing for Your Part

The following guidelines will help you do the very best job you can as an Enter-Educate serial drama actor:

1. **Understand the purpose and objectives of the Enter-Educate series.** Your director will hold a meeting at which the program manager will speak to you about the serial drama series. Be sure you fully understand what the programs are trying to achieve. *For example*, many Enter-Educate programs are about family planning and reproductive health. A Nigerian serial called *Four Is Our Choice*, designed for the general public, had the objective of demonstrating that having a well-planned family can lead to a better quality of life. Part of having a well-planned family is choosing how many children you will have and how far apart you will have them. This radio serial drama was designed to encourage listeners to believe that they can improve their own lives by planning their families, and that they should go to their health post for advice and counseling.

If you do not believe what the serial drama is teaching, and you think you could not be sincere in acting the part of a character who is spreading this message, you should not accept a part in the drama.

2. **Study your script carefully and thoroughly.** You will be given your script

several days before the recording takes place. As soon as you receive the script, do the following things:

- **Check to be sure you have ALL the pages.** You will notice that every page is numbered in the top right hand corner. You will see both the number of the particular page, and the total number of pages in the script: page 2 of 10; page 6 of 10; etc. The numbers are written this way so that it is easy for you to make sure that you have ALL the pages in the script.

- **Mark every speech that you will have to read.** You can do this in one of two ways: You can underline the name of your character each time it appears; or you can use a highlight marker to highlight every one of your speeches.

- **Do not staple the pages of your script together.** Use a paper clip to hold pages together, or put them in a ring binder until you come to the studio. Pages that are stapled together make a lot of noise as you are turning them over in front of the microphone. If your script comes to you stapled, remove the staples before you start reading through the script.

- **Study the OBJECTIVES of the program,** which will be listed on the cover page of your script. The objectives will help you understand the MESSAGE that the program is trying to teach, and this will help you understand how to stress or focus your lines.

- **Study the WHOLE script thoroughly.** Be sure you understand ALL of it, not just your speeches. If there is anything you do not understand, put a mark beside it, and remember to talk to the director about it during rehearsal.

- **Read all your speeches ALOUD several times,** so you feel comfortable with them. Put in whatever diction marks you think are necessary to help you read the speech better. (You will find out more about "diction marks" later in this manual.)

    Remember, in Enter-Educate serial drama you MUST NOT change a single word of the script. You may not ad-lib in an Enter-Educate serial drama. The information in this type of program has been very carefully prepared by experts in the field. Ad-libbing or altering the script in the studio could destroy the accuracy or consistency of the message content that the serial drama wants to bring to the audience.

    If you have a question or concern about any one of your speeches, put a mark beside it and discuss it with the director before the group rehearsal starts.

- **Notice if there will be any sound effects playing during any of your speeches.** Consider the difference these sound effects might make to the way you present your lines.

- **Remember at all times that the director's decision is final.** You must abide by what he/she tells you to do. If you disagree with the director's ideas you may, of course, discuss them with him/her, but in

the long run it is the director who makes the final decision.

- **Believe in your character.** Even if you don't particularly LIKE the character you are playing, you must understand her/him and believe that you really are that person as you read the lines.

3. **Eliminate paper noise.** Stage actors have to learn all their lines. Radio actors do not. They can read from the script, but the script causes problems of its own, because the noise of the paper can be heard through the microphone. You must learn to handle the script pages very carefully. Some rules for handling the script:

- Never staple the pages together. Turning over stapled pages is very noisy. Do not clip the pages together in any way. Separate the page you are reading from the rest of the pages. Hold the page you are reading in front of you with one hand. Hold the other pages all together in the other hand. When you finish the separated page, lower all the pages away from the microphone, and slip the page you have finished reading behind the others. Separate the next page and hold it in one hand away from the other pages.

  Some actors prefer to drop the page they have just read onto the floor. That can work when there are just two or three people around the microphone, but it is noisy if you have a lot of actors moving around.

  If you are going to drop your pages, make sure you have your name on every page of the script, so that you can easily find YOUR page with your lines marked, if you have to re-record any part of the script.

- Keep your script at microphone level. Do not look DOWN as you read your script or your voice will not be clear. At the same time, do not put the script between your face and the microphone. It should be a little bit to one side of you, so your voice can reach the microphone directly.

- Keep the script from touching things around you. Do not let your script bump into the microphone, the microphone stand, or another actor.

4. **Stand up.** In general, it is better to stand up while you are recording Enter-Educate programs. There are several reasons for this:

- You can share a microphone. An Enter-Educate serial drama usually uses six or more actors in each episode. Most studios do not have enough microphones to give each actor an individual microphone. It is much easier to share a microphone if you are standing up, because you can move into and away from the microphone easily when it is your turn.

The Golden Rules of Enter-Educate Serial Drama Acting

1. Understand the importance of the serial drama to the lives of the listeners.

2. Rehearse your part thoroughly.

3. Be on time for all rehearsals and all recording sessions.

4. Do not ad-lib or alter any part of your script.

5. Remember that the director is in charge. The director has the last word.

Box 8

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- You will probably feel more lively and energetic when standing up, and so you will give a better performance.
- You are less likely to bump into other actors with your script pages if you can step away from the microphone as soon as your speech is finished.

Edit-Free Recording

When you are acting in an Enter-Educate serial drama, you will probably be asked to do what is called edit-free or *live* recording. That means that the recording is done as much as possible like a live stage performance or a direct broadcast with minimum post-editing.

Post-recording editing is expensive and time consuming. The cost of editing all the programs in a year-long serial drama can be prohibitive. For this reason, in edit-free recording, mistakes are edited out in the studio as they are made.

Making a Mistake While Recording

If you make a mistake during recording, just keep going until the director tells you to stop. When you are stopped, the director will tell the technician to roll back the tape, and then tell you to start reading again at a certain line. Notice that every page of your script is numbered, and every line on each page is numbered. This makes it easy for the director to tell you where he wants you to start. *For example*, he might say, "Start again on page three, line four...and wait for my cue." The director will cue you, usually with a hand movement, when the tape is ready and you can start reading again. You are much less likely to make mistakes if you have marked your script correctly and rehearsed it thoroughly.

Sound Effects During Recording

In edit-free recording, sound effects are almost always added during the recording session, rather than being edited in later. *For example:* If you are acting in a scene that takes place in a health post, the technician will play a pre-recorded background sound of health post ambience while you are reading your lines. Usually, the director will arrange for you to hear this background sound in the studio as you are reading. You will probably find this is an advantage because it gives you a greater sense of reality.

Some sound effects, especially continuous background sound, will be taken from a recording. Others will be done in the studio. Such sounds as a door banging, or a person drinking, or pouring tea can easily be done in the studio, and very often actors are asked to assist with these sound effects.

The Radio Voice

Radio acting is very different from stage acting. On the stage, you act for a large audience, and for an audience that can SEE you. On the stage, you use your whole body to convey the message. On the stage, you use a BIG voice—a voice that carries and can be heard from all directions Stage acting is big acting. Radio acting is small acting. Your audience cannot see you. They must understand everything through your voice. When you act on radio, you should imagine that you are speaking to only one person, as if you were having a one-on-one conversation. Your voice must be clear, and you must pronounce all your words carefully, but you should not shout or make your voice too loud.

When you act on radio, you do not turn toward the person you are speaking to as you would on the stage. You speak into the microphone at all times—with one exception. If the script says that you should "turn away" or "leave the room," you turn your head away from the microphone as you speak. Sometimes, you may have to walk away from the microphone as you speak.

Possible Voice Problems

The microphone is very sensitive and picks up sounds that our ears do not normally hear. You should listen to your own recorded voice and find out if you have any words or sounds that do not come through clearly on the microphone.

"S" sound. The sound of the letter "s" can be a problem for some actors. We do not really hear the hissing sound of the letter "s" in everyday speech. We certainly DO hear it through the microphone.

The problem of the "s" sound can be overcome by speaking slightly sideways, *across the microphone*. You can also overcome this difficulty by practicing words with the "s" sound in them. Make the "s" quieter than usual.

Plosive letters. There are some letters we call plosives (because they sound like an explosion). These letters in the English language are p,b,d,t and they can cause real problems. Through the microphone, they can come out with a loud popping sound. There is a difficulty with some plosive sounds in every language. The radio director and actors should determine which sounds are likely to cause these problems in their own language.

You can overcome this problem by putting more accent on the second letter of the word and less on the first: petrol becomes petrol. In severe cases, the popping sound can be further reduced by speaking *across the microphone*, rather than directly at it.

Losing the ends of words. When we listen to people in everyday life, we see their faces. We understand what people say because we hear them with our ears, and we also see their faces and their mouths with our eyes. We *see* what people say as much as we *hear* what they say.

Listeners cannot see the face of the radio actor. They can only hear the voice. So your voice must be a little bit clearer than normal. It is most

important to complete every word. Do not run words together as we often do in everyday speech.

Losing the ends of sentences. In normal speech, many people lower their voices toward the ends of sentences. We hardly notice this in everyday conversation because we can see the person talking to us. We know that even though the voice is quieter, the person is not walking away from us. On the radio, however, there is a problem. A voice that loses strength or fades out suggests that the speaker is moving away. For normal radio speaking, keep your voice on the same level right to the end of each sentence.

Speaking too quickly. When you act in an educational radio program, you should speak a little more slowly than normal. Your listeners need time to take in the new ideas the program is teaching. Do not take the speech too slowly, but say the words with a little more emphasis than usual.

Using different voices. It is very helpful for every radio actor to have two or three different voices. Perhaps you can make your voice sound like a very old person, like a child, or like someone from another part of the country or another part of the world. Practice your different voices until they become easy for you. You may be called upon at times to act the role of more than one character.

Emphasis. In educational radio, it is sometimes necessary to give special emphasis to words or sentences. On the stage, you can give emphasis by saying the words loudly. This is not good on radio, because the microphone distorts loud sounds.

On radio, you can give emphasis by leaving a little space on each side of the word or phrase you want to emphasize.

Example: There are...four...facts I want you to remember.

Sometimes, the script writer will show you where to put emphasis by putting dots before and after the word—as in the example above.

Diction marks (speaking marks). These are also marks you can put into your speeches yourself to help you remember when to divide a word so it is easier to understand or easier to pronounce. You can also use these marks to indicate when you want to emphasize one particular word in the sentence. The marks are like this: //. They are called diction marks and you put them into your script while you are rehearsing.

Example: (Breaking up a long or difficult word).
It is dis//ad//van//tage//ous to have too many students in one class.

Example: (Emphasis) I would rather//die//than go through//that experience//again.

You can also use these marks to break up a very long speech.

Example:

You will have to break up the following speech if you want your listening audience to understand it.

On this day, which was, after all, one of the most important days of the year, being as it was the President's birthday, the school children always gathered in the town square for an early morning parade.

You could put diction marks in this speech in the following way to assist you to read the speech clearly:

On this day,// which was,// after all,// one of the most important days of the year,// being as it was the President's birthday,// the school children always gathered// in the town square// for an early morning parade.

Acting for interactive radio instruction

1. **What is interactive radio instruction?** Interactive Radio Instruction is a type of distance education (education where the students and teacher are not at the same location) where the radio takes the place of the teacher, and the listeners (whether they are children or adults) are the students. Interactive Radio Instruction, as its name suggests, keeps the listening students actively involved with the radio program. The radio teacher asks questions to which the listening students must respond, either by giving oral answers, writing, carrying out an activity, or holding a discussion.

2. **What are the special needs of an actor in an interactive radio instruction program?** The most important task of the actor in an interactive radio instruction program is to remember that the listeners are trying to learn from the program. The actor must have a lively, interesting voice, and be aware all the time that she/he is assisting the listeners to learn.

    The actor in interactive radio instruction must also be ready to leave the appropriate PAUSE FOR LISTENER RESPONSE (PLR) see example next page, and to give an enthusiastic, clear response after each pause.

3. **How can I best help the listeners?** As an actor in interactive radio instruction programs, you can give the best help to your listeners if you make sure that you really understand the teaching aims and objectives of the serial drama as a whole and of each individual episode in which you take part. Enunciate questions and answers very clearly and believe in yourself as a teacher as well as an actor.

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INTERACTIVITY EXAMPLE:

MODERATOR: So now, my friend, we have heard how the health worker made his clients very comfortable. He invited them to ask questions, and he gave them good clear answers to their questions. Let's be sure that we, as health workers, could answer these questions, too. So now, my friends, tell me: How often must a woman have the injection of Depo Provera?

PLR :05

MODERATOR: Every three months. Right. And now, tell me, is the injectable mostly used for spacing births or for limiting births?

PLR :05

MODERATOR: For spacing births. Yes. And here's our last question. Dear listeners, please tell me: Where are injectables available?

PLR :05

MODERATOR: Hospitals, health posts, and health centers. That is the right answer. I hope you were able to answer all those questions as well as Ram Krishna did.

The Rewards of Enter-Educate Serial Drama Acting

1. You get to know your character well. As you act the part of the same character in many programs, you get to know that character well, and acting the part becomes easier and easier. You also get to know all the other characters in the story, and as you work together, you will find that your acting job becomes easier and more interesting.

2. You know that your acting is helping a great many people to gain a better understanding of life and how to improve it.

3. You get paid!

Chapter Nine

Preventing Problems

Regular meetings can prevent problems before they happen.

Topics in This Chapter

❖ **The major check list**

❖ **Guidelines for preventing problems and maintaining the time line**

The Major Check List

A project of the size and complexity of an Enter-Educate radio serial drama can provide ample opportunity for problems to occur. One of the program manager's most important and most challenging tasks is to find and employ methods of *problem control*. Perhaps the most important first step in problem control is the establishment of a major check list showing the essential steps and tasks to be accomplished. This check list should be displayed prominently and all those involved with the project should become acquainted with those parts of the list that are their responsibility. What follows is a typical **major check list**, but it should be remembered that the check list for each project will be different from all others. The program manager and staff must determine all the details essential for the completion of their own project.

In the following example, the **DONE** column can be used for entering the date at which once-only activities have been completed (such as the conducting and analyzing of the pilot tests). The **FOLLOW-UP** column is used to record comments on how to bring a particular activity back on track, or other steps still to be undertaken to complete the activity.

MAJOR CHECK LIST

	FOLLOW-UP	DONE

PREPARATION

Broadcast start-up date and overall project duration established.		
Choice of broadcast outlet (radio station) made. Contact made with other organizations (NGOs) engaged in similar projects to discuss how projects can work together.		
Availability of resources for listeners (e.g., contraceptives) determined.		
All necessary staff hired.		
Budget established.		
Production houses researched for adequate resources.		
Availability of local writing and acting talent explored.		
Possible frequency of broadcast and duration of each episode researched with broadcast outlet.		
Preliminary agreement reached with broadcast outlet, with regard to availability of time and estimates of cost.		

DESIGN

Date set for design workshop.		
Design workshop site chosen and reserved.		
Design team chosen and invited to design workshop.		
Preparations for design workshop completed.		
Design workshop held.		
Writer auditions completed; writer chosen.		
Review panel selected. Initial review panel meeting held.		
Design document completed.		
Design document signing ceremony held (if required).		
Training needs established and training for writer organized if needed.		

PILOT TESTING

Pilot test sites selected and arranged.		
Pilot test dates established and pilot audiences invited for those dates.		
Story treatment (synopsis) and character profiles completed by writer.		
Story treatment and character profiles reviewed by review panel and adjusted by writer as necessary.		
Pilot episodes written.		
Pilot support materials prepared.		
Pilot test episodes and support materials reviewed.		
Pilot test episodes and support materials revised as needed.		
Pilot test episodes recorded.		
Pilot test questions prepared and reviewed.		
Pilot tests carried out (with writer present).		
Pilot test results compiled immediately after pilot tests.		
Pilot test results reviewed by program manager, writer, and review team. Decisions made with regard to changes to be incorporated in future scripts and support materials.		
Time line completed and agreed upon.		

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	FOLLOW-UP	DONE

WRITING

Writer visits audience and compiles detailed audience profiles to assist in story development.		
Regular meeting times established with writer, editor (where necessary), and director.		
Big board, or other script monitoring device is set up.		
Script pages with headers, script cover pages, and review pages prepared.		
Writer training under way (as needed).		
Writer establishes regular writing schedule and begins writing episodes.		
Regular review routine established.		
Regular routine established for typing, translation, and copying.		
Original music (if desired) commissioned and written, preferably in time to go with pilot episodes.		
Ongoing preparation of support materials is under way.		
Art work for support and promotional materials commissioned.		
Promotional materials under development (making use of same musicians and artists as those used for episodes and support materials).		

CONTRACTS

Production house contract prepared and approved.		
Production house contract signed.		
Writer(s) contract prepared and approved.		
Writer(s) contract signed.		
Actors' contracts prepared and approved.		
Actors' contracts signed.		
Evaluation contract prepared and approved.		
Evaluation organization signed.		

PRODUCTION

Regular actors auditioned and contracted.		
Actor training workshop held.		
Recording schedule fully established and approved by program manager and director.		
Training for production staff (if required) is completed.		
Script monitor appointed if needed.		
Storage cans labeled ready to receive finished recorded episodes.		
Sound effects are recorded in the field and compiled and logged ready for use.		
Check is made that all necessary recording equipment is available and in good working order.		
Necessary tapes and cans are ordered and received.		
Opening and closing announcements recorded on master tape.		
Director receives approved episode scripts on time regularly.		
Actors receive scripts regularly several days ahead of rehearsal time.		
Regular recording under way.		

	FOLLOW-UP	DONE
All episodes recorded, edited, boxed, and labeled on time.		
Master tape copied ready for studio use.		
Archive script (used by director during recording) is labeled and stored.		
Promotional and publicity materials ready.		
Broadcasting arrangements (dates and times) are reconfirmed with broadcast outlet.		
Support materials are delivered to distribution points. Promotional and publicity activities begin and continue on time.		
Recorded episodes are delivered to the broadcast outlet on time. Broadcast outlet broadcasts correct episode on time every time.		

MONITORING AND EVALUATION

Audience pre-testing designed (where this has not been done previously in the analysis stage).		
Audience pre-testing is carried out.		
Results of audience pre-testing are tabulated.		
Monitoring sites and monitoring methods are established.		
Monitoring begins and is ongoing.		
Results of monitoring is tabulated. Where necessary, changes are recommended by the program manager to the writer for future episodes.		
Arrangements are made for summative evaluation (post-tests).		
Summative evaluation carried out.		
Results of summative evaluation are compiled. Publicity and advocacy for the series is ongoing.		
Reports are prepared and distributed showing all aspects of project and its results and lessons learned.		
Arrangements are made for the continuation of the series if necessary (at least six months prior to end of current broadcasting).		

Guidelines for Preventing Problems and Maintaining the Time Line

1. **Allow sufficient start-up time.** At least six months—preferably more—should be allowed from the time of the decision to institute an Enter-Educate serial drama project to the commencement of script writing. This means six months of intense and continuous work, rather than doing a little bit about the project once a week or every few weeks. The task list in Chapter 1 can be used as a guide to those things which must be accomplished within the first six months, but in every situation there will be extra tasks that need to be accomplished. The list is always longer—never shorter.

2. **Ensure that all personnel can work to the designated time line.** Remember—the very first time script writing or reviewing or recording falls behind deadline, the program manager should discuss the problem with those concerned, and find a way of making it possible for the deficit to be made up. Permitting the time line to slip once is obvious encouragement for permitting it to happen again.

3. **Encourage professionalism.** Professionalism must be encouraged in all those who are involved with the project, including writers, actors, and musicians. A big part of developing project sustainability is building a sense of personal professional pride in those engaged in the project. A bulletin board, displaying the "PROFESSIONAL OF THE MONTH" has been found beneficial in some projects. Similarly, an occasional one-day professional advocacy workshop can assist all those in the project to understand the meaning and value of professionalism and how to achieve it in their work.

Establishing the type of **professional contracts** discussed earlier in this book with everyone involved in the project also can be helpful. The question of penalties or incentives often arises in the consideration of contracts related to the creation of Enter-Educate serial drama. Decisions about whether or not to impose penalties for unmet contractual obligations can be made only on an individual project basis and in the context of local conditions. While the inclusion of penalties for late, incomplete, or below standard work certainly encourages professionalism, it is unacceptable in some cultures. If penalties are to be included in the contracts, then the program manager is under strong obligations to ensure that nothing on the project side makes it impossible or even difficult for contractors to live up to their obligations. The program manager also should take on the responsibility of being alert to any impending contract breaches and make efforts to assist the contractors to avoid incurring penalties, and encourage them to obtain the offered incentives.

4. **Discourage the practice of one person doing two major tasks.** It usually does not work well to have the same person undertake two major tasks, such as both the writing of the scripts and the directing of the recording. Where there are two different people performing these tasks, one can keep professional pressure on the other. The studio director can hardly complain to the writer about late scripts if they are one and the same person.

5. **Arrange necessary training in advance.** As earlier chapters have suggested, possible areas for training are:
   - script writing for Enter-Educate serials
   - edit-free production
   - radio acting.

Sometimes, it is necessary to bring in consultants for these training activities and it is as well to establish dates as far in advance as possible to ensure that consultants are available.

Guidelines for Preventing Problems and Maintaining the Time Line

1. Allow sufficient start-up time.
2. Ensure that all personnel can work to the designated time line.
3. Encourage professionalism at all levels of the project.
4. Discourage one person from holding two important jobs.
5. Arrange necessary training.
6. Build in fall-back days.
7. Implement preparation steps wherever possible.
8. Order all materials well ahead of time.
9. Conduct the review panel meeting.
10. Establish practical and consistent script presentation format.
11. Conduct regular meetings.
12. Maintain the script tracking system.
13. Be prepared for foreseeable problems.
14. Know and use major check lists.

6. **Build FALL-BACK DAYS into the time line.** *For example:* If the time line allows for five weeks in which the writer should create ten episodes and complete the re-writes of ten earlier episodes, try adding—from the outset—a sixth week on the writer's schedule (in which there are no script requirements scheduled). Similarly, fall-back days can be added to the recording schedule to allow for such problems as the illness of an actor.

    Project personnel should be persuaded never to use the fall-back days unless it is absolutely necessary and fully approved by the program manager. In this way a bank of spare time is built up that can accommodate more serious emergencies if they arise.

7. **Implement preparation steps wherever possible.** Ensure that all of the following preparations are made well in advance of need:

    - script cover sheets. These should be completed and given to the writer even before pilot episode writing commences.
    - script page headers. These should be stored in the computer ready for use when scripts are entered. For writers using a typewriter, it is time saving and enhances accuracy to supply them with typing paper that has the headers already printed on them.
    - script review cover sheets, to be appended to each script that goes out for review.
    - identification labels. Labels for all the cans and boxes needed for reel-to-reel and cassette tapes should be prepared in advance, indicating the name of the series, the number of the program, and the agency responsible for its creation. Such advance preparation helps to make it less likely that vital material will be lost.

8. **Order needed materials ahead of time and in sufficient quantities.**

9. **Conduct the review panel meeting.** Before any script reviewing begins, a review panel meeting should be conducted so that all reviewers know exactly what their responsibilities are and exactly how to fill out the review sheets. The importance of the review panel to the success of the project should be stressed in the initial meeting, together with the essential nature of timely return of script review comments.

10. **Establish a practical script presentation format.** Writers and typists should be given clear guidelines on how the script should be presented on the printed page. This facilitates the work of the typists, the reviewers, the director, the technicians, and anyone else using the script. A sample of a recommended format for script presentation is contained in Chapter 5. (The same format is available to writers in the companion book *How to Write A Radio Serial Drama For Social Development, A Script Writer's Manual.*)

11. **Conduct regular meetings.** Everyone working on the scripts, writer, director, translator, typist, **language reviewer** (if one is used) and script reviewers, can raise questions and concerns before serious difficulties arise. This meeting also provides a venue for the sharing of suggestions and ideas that can enhance the ongoing work of the project.

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12. **Maintain the tracking system rigidly.** Once the continuous process of writing, reviewing, and recording is under way, the program manager must keep very close watch to be sure that quality is being maintained at all stages, and that the time line is being maintained. The tracking system should be adhered to rigorously from Day 1 of the writing and production cycle. The program manager might have to start out by checking the tracking system personally at the end of each day to be sure it has been completed. Once the routine has been established, an assistant can oversee the system and alert the program manager only when something goes wrong.

13. **Be prepared for foreseeable difficulties.** There are some problems that are quite likely to arise in any long-running broadcast series. It is advisable to be aware of these and to give some thought as to how they will be handled if they do arise. The most common problems that can occur in serial drama creation are:

    - **Disability of a writer.** Have a back-up writer in mind. Where a writing team is being used, it is possible to call on the other writers to fill in briefly for the one who is absent. Where there is one writer working alone, the program manager should be aware of someone who can take over temporarily at short notice. This might be someone on the project staff who has writing ability and has been reviewing the scripts regularly. Alternatively, it is wise to be aware of one or two other writers who could be called upon if the primary writer has to drop out of the job permanently. Give the new writer all previously written scripts and a copy of the design document, and allow him or her two weeks to study up and submit some new scripts. This is an obvious place where fall-back time will be invaluable.

      In an emergency, it is possible to delay the story line a little while the new writer is catching up, by broadcasting an extra "Listener's Program" of questions and suggestions. Alternatively, an expert in the project topic can be called in to discuss, on the air, the value of the serial drama messages and answer commonly asked questions. Yet another idea is to have the audio director, under the guidance of the program manager, compile one or more omnibus episodes taking extracts from several previous episodes and tying them together with comments from the narrator. These omnibus episodes can be used to encourage new listeners by bringing them up-to-date with the main actions of the story so far. By using any one of these stop-gap ideas, the regular schedule can be resumed with the new writer as soon as possible.

    - **Disability of an actor.** This can cause considerable disruption if episodes are being recorded very close to broadcast date. If there is a reasonable time lapse between writing, production, and broadcast, it is much easier to ask the writer to write out a particular character for a certain time, or indeed, if necessary, to remove the character from the story altogether. If the actor has the part of a character who is vital to the drama, the best approach is to write into the drama a

story line that has the character go on a trip, or become ill. In this way, you can leave the character out of the drama for several episodes, and then have a new actor take over the role at a later time. Some directors even recommend informing the audience that a new actor will be taking over at a certain date.

The problem of an actor being unable to turn up at the last minute—as recording is about to begin—causes real concern, because studio time has already been booked and other actors are waiting to work and be paid. The problem is sometimes less irksome for radio than it is for television, because not infrequently another actor is able to mimic the missing actor's voice well enough to allow the recording to continue. Alternatively, a quick review of the script might make it possible for the missing actor's lines to be divided among other characters. Such quick changes are almost impossible on television, where the last minute non-appearance of an actor usually results in expensive rescheduling.

Other problems, such as electricity shortages, strikes, and political disturbances are not so easy to prepare for in advance. The biggest asset to overcoming problems of any type is keeping all aspects of the project rigidly on the time line and maintaining some fall-back time when there are no problems occurring.

14. **Know and use major check lists.** Everyone involved with the project should be aware of the multitude of steps that must be accomplished satisfactorily—many of them on a continuing basis—if the project is to reach its goal. Some program managers like to display prominently and permanently a check list similar to the one at the beginning of this chapter to encourage staff to appreciate the value of everyone completing tasks on time and the necessity of maintaining professional standards.

9

Appendix A

Design Workshop Question Guide

A design workshop in progress.

The following guide provides a statement of the exact intent of each segment of the design document, together with information that should be shared with the design team as they begin discussion of the section and an explanation of what should be written in the design document. Also provided are questions that can be used to initiate discussion of each section of the design document. The suggested questions should not be seen as the only questions to use, and in some cases not all the questions given here will be necessary. In most cases, it will be necessary to ask other relevant questions as well as these. They are offered as a guide and suggestion for those who have not run a workshop of this nature previously.

1. Rationale for and statement of desired change in behavior.

Intent: To be sure that every member of the design team is perfectly clear about, and persuaded by the need for the proposed radio serial drama and the behavior changes it seeks to encourage.

Written requirement: A clear, concise statement of why the project is being undertaken. This will include a summary of research findings and an explanation of why a radio serial drama has been selected as a communication strategy.

Give to the design team before they discuss this section:
 a) The names of the sponsoring agencies.
 b) Information from the research done during the analysis phase. Include in the statement of rationale:
   • Names of researchers, and dates and places where research was carried out.
   • Names of sponsoring agencies and ministries.

Questions:

Initiating questions to clarify the rationale in the minds of design team members:

What factual knowledge do we have to help us understand whether or not our listeners perceive their current behavior as a problem?

What is the cause or what are the causes of current individual behavior and social norms in the area of the desired behavior change?

Is knowledge about the new behavior the only or major need of the audience?

Are the current individual behaviors and social norms influenced by factors such as:
 • *fear,*
 • *lack of resources,*
 • *tradition, and*
 • *other, perhaps unidentified, factors?*

What do we not know that we should find out about before we complete the statement of rationale?

2. Information about the audience or audiences.

Intent: To describe as clearly and precisely as possible the audience or audiences selected as the main recipients of the radio serial drama. Since radio is a universal medium, anyone can listen, but the intent of this section is to make clear that the drama will be designed to appeal especially to specific listeners.

Written requirement: a simple profile of each of the chosen audience(s), together with an explanation of why the chosen audience(s) are likely to want and respond to the suggested behavior change.

Give to the design team before this discussion:

a) A summary of the analysis of the audience data obtained during the analysis phase.

b) Invite audience representatives to give a brief overview of what they know from their own experience about the intended audiences with regard to the recommended behavior change.

Questions:

What do we know as fact about the audience's feelings on this topic?

How do we know this?

Is there any part of this topic in which we are ignorant of the audience's true feelings? How can we increase our knowledge in this area?

What change agents are likely to be most influential with this audience?

(Change agents can be people, such as authority figures, sports and entertainment stars, and influential peers, or they can be motivators like increased wealth, higher social standing, and more leisure time.)

Will it be necessary to direct the message to more than one audience? If so, who will the other audience(s) be?

Can all audiences be addressed through the same drama, or must we consider other ways of meeting the needs of the other audiences?

What information will the writer need about the daily lives of the audience — that was not provided in the analysis phase research?

(Some members of the design team—including the audience representative(s)—can set aside some time during the design workshop to put together a detailed audience profile that the writer can use in creating the characters and locations for the serial drama. The writer should assist in the creation of this profile.)

3. Justification of the chosen medium.

Intent: To be perfectly clear about the reasons for selecting the chosen medium (in this case, radio).

Written requirements: A clear statement of the reasons for selecting this medium to deliver this message to this audience.

Give to the design team before the discussion: Information on the listening habits, program preferences, and the radio ownership of the audience from the analysis phase research.

Appendix
A

Questions:

Why are we using radio as the main medium, and not some other medium?
What types of radio programs does the audience enjoy? How do we know?
Does the audience usually use the radio for entertainment, or do they use radio only for news, music, and information?
How have they responded in the past to radio dramas that contain a message? How do we know?
Are they likely to turn off the radio if they discover that the drama contains a message? Would the audience prefer messages to be delivered in a more straight-forward manner? How do we know?
Are they likely to believe and trust information delivered through a fictional radio drama? How do we know? If they are not likely to trust this information, how can we make this format more acceptable to them?

4. The overall measurable objectives of the serial as a whole.

<u>Intent:</u> To provide a concise overview of exactly what changes in individual behavior and societal norms the radio serial drama hopes to affect. To be perfectly sure that these objectives are SMART. (See page 19.)

<u>Written requirement:</u> A clear, simple statement (one sentence if possible) of the overall changes in individual behavior and societal norms that it is hoped the audience will demonstrate as a result of listening to the serial.

<u>Give to the design team before the discussion:</u> A definition of a SMART objective and some examples of the difference between measurable and non-measurable objectives. (See page 19.) Explain that what is needed here is a broad objective; specific objectives will come later in the discussion.

Questions:

What changes in individual behavior do we want to see in the audience as a result of this radio serial?
What changes in societal norms do we want to see as a result of this radio serial?
Where do the majority of members of our chosen audience stand on the Steps to Behavior Change? (See page 18.)How do we know?
Which of the Steps of Behavior Change must we demonstrate in the serial in order to guide the audience toward the desired change? What overall knowledge do we want the audience to have as a result of this serial? What do we want to be able to observe our audience doing as a result of this serial?
Is our stated objective SMART? (See page 19.)

5. The overall purpose of the serial as a whole.

<u>Intent:</u> To explain the approach that the radio serial drama will take in order to be able to make it possible for the audience to want to and be able to make the recommended behavior change. To explain whether the major

focus of the serial will be: to teach; to demonstrate; to motivate; etc., or whether the drama will need to combine a number of approaches or purposes.

Give to the design team before the discussion: An explanation of what is meant by "purpose" and a list of possible purpose statements (See below).

Written requirement: A simple, clear statement of the main approach or approaches to be taken in the radio serial drama so that it can have the best possible effect on audience behavior change.

Questions:

Overall, what approaches are we going to take in the serial drama to help the audience reach the desired objectives?

Which of the following approaches are we going to take:
- *to inform*
- *to update*
- *to motivate*
- *to encourage*
- *to reinforce*
- *to overcome*
- *to educate*
- *to suggest*
- *to advise on*
- *to demonstrate*
- *to increase awareness of*
- *some other?*

If more than one approach is needed, will these approaches be simultaneous or sequential? If there are several purposes to be approached sequentially, what will the sequence be? In other words, should the serial drama begin by, for example, educating and then move to reinforcing and then move to motivating?

6. The overall message and the main focus of the serial.

Intent: To identify the fundamental message that the serial drama must convey throughout. *For example:* "A well-planned family has the best chance of a quality life for all its members." And to determine what underlying emotion is most likely to motivate the audience in the direction of the desired behavior change.

Give the design team before the discussion: An example of an overall message. An example of what is meant by main focus—an underlying emotion, such as pride, hope, challenge (on the positive side), fear, shame, or poverty (on the negative side).

Written requirement: A clear, simple statement of the overall message that the broadcast serial drama will deliver, and a statement and explanation of the emotional focus or theme that it will express.

Appendix
A

Questions:

Overall Message:

What is the simplest, clearest, least confusing statement we can make about what the serial will be saying to the audience?

What is the most appropriate language in which the statement can be expressed?

Focus or Theme:

Will a positive or a negative emotion be more likely to influence our audience in the direction of the desired change?

What is the strongest overall positive feeling or emotion we want the audience to gain from listening to this serial?

Do we want them to have or feel:
- *pride*
- *love*
- *self-confidence*
- *happiness*
- *success*
- *empowerment*
- *freedom*
- *togetherness*
- *perseverance*
- *wisdom*
- *fun*
- *capable*
- *other feelings?*

Is there any need to instill any negative emotions throughout the serial drama?

If so, what should they be? (Note: Remember the importance of leaving your audience with a strong positive feeling, even if the drama brings in some negative emotions along the way.)

7. The number of episodes in the serial.

<u>Intent:</u> To determine the number of episodes the serial will contain together with a rationale for the chosen number.

<u>Give to the design team before the discussion:</u> Any information that has been obtained relevant to radio station time availability, budget restrictions, program length to which listeners are accustomed, etc.

<u>Written requirement:</u> A statement of the number of episodes decided upon, together with a statement of the reasons for the chosen number. If this has not been pre-determined by the broadcast station, or by special needs of the project, you can ask:

Questions:

Is the audience accustomed to a particular number of episodes in a radio serial drama?

How many episodes will be needed to tell a really exciting story?
How many episodes will be needed to deliver all the message information
comfortably without overloading the audience with information?
Are there any constraints on writing and recording time that could affect the
number of episodes that can be prepared?

8. The duration of each episode.

<u>Intent:</u> To determine the appropriate broadcast length for each episode of the
serial drama.
<u>Give to the design team before the discussion:</u> Any information that has been
ascertained relevant to radio station broadcast slots, budget restrictions,
etc.
<u>Written requirement:</u> A simple clear statement of the agreed upon duration
of each episode, together with reasons for the determined duration. If
this has not already been pre-determined by broadcast station policy, ask
the following questions.

Questions:

How many minutes (at one time) can this audience realistically devote to
listening to a drama? (Radio station personnel can help with this decision,
based on previous experience with radio dramas.)
How long can this audience listen attentively to a radio drama—even a very good
one—without being distracted?
What is the usual length of a radio drama program in this part of the world?
What does research indicate about whether this is or is not an acceptable
length?
Is this a non-technical series with the main aim of motivating the audience to
consider a change in behavior, or is it a technical knowledge series from
which the audience is expected to learn and recall a great deal of specific
information?
If it is a technical knowledge series, would it be helpful to have one or more
teaching or interactive segments in each episode as well as the drama? Does
this mean the broadcasts should be longer than a normal drama?

9. The message scope and sequence.

<u>Intent:</u> To determine the sub-topics that must be covered under the main
message in order to provide the audience with all necessary knowledge
and motivation. To determine if there is a particular sequence in which
the message topics must be presented and, or repeated.
<u>Give to the design team before the discussion:</u> Information from the research
done in the analysis phase that might be pertinent to these
determinations, such as particular knowledge gaps or strong resistance to
particular behaviors. Explain that message scope can be thought of as the
chapter headings in a text book—listing the various subjects or topics
that the book will cover. Explain that sequence means the order in which
the knowledge must be given. Explain that consideration also must be

given to whether some of the topics need more repetition than others.

Written requirement: A listing of all the topics to be covered, in the order in which the topics should be presented.

Questions:

Into what main topics can we divide the message information that is to be given to the audience?

Is it necessary to present these topics in a certain order? If so, what should that order be?

Are some of these topics more difficult than others for our audience to understand or to accept?

Should we repeat these topics more than the others?

How should we spread these repeats throughout the entire serial?

In what sequence should these main topics be included in the story so that listeners are led appropriately and comfortably up the steps to behavior change?

Should we keep all the episodes on one topic together in the serial drama, or should we spread them among the episodes?

10. The number of episodes to be devoted to each topic in the message scope and sequence.

Intent: To determine if certain aspects of the message need to be expressed more frequently than others throughout the serial.

Give to the design team before the discussion: Research data relevant to aspects of the topic which the audience currently seems to have the most trouble understanding or agreeing to undertake. A reminder of where the research suggests the audience is with relation to the Steps to Behavior Change. Explain to the design team the importance of distributed learning which ensures that a topic is not dropped altogether once it has been covered. Distributed learning allows for a period of concentrated exposure to a topic, followed by continued appropriate reference to that topic from then on throughout the serial drama. *For example:* There might be four sequential episodes (14 - 17) concentrating on the importance of vitamin A. From then on to the end of the serial (episode 52) the value of vitamin A will be discussed again more casually several times.

Written requirement: A final numerical listing of all episodes showing the topics and indicating the number of episodes being devoted to each topic (See Appendix C sample, page 140).

Questions:

Looking at where our audience stands on the Steps to Behavior Change, should we be putting more emphasis on certain aspects of this subject than on others? Which aspects should have more episodes devoted to them?

How much of the information in each of the topics is new to this audience and may need to be repeated?

Should the repetition be spread throughout the series, or should it be concentrated
in the block of episodes devoted to a particular topic?
Should some broadcast slots be set aside for review and for listener questions and
comments (rather than for ongoing episodes)?
If so, how many and at what intervals?
Will related topics be delivered one after the other, or will they be separated and
spread throughout the serial?

11. The measurable objectives of each episode or group of episodes.

<u>Intent:</u> To be perfectly clear about the knowledge or behavior change or
attitudinal change that the audience will be expected to have as a result
of listening to a particular episode or group of episodes.

<u>Give to the design team before the discussion:</u> A reminder of what is meant
by measurable objectives. A reminder that no one episode can be
expected to result in enormous changes of attitude and behavior and
knowledge, but that each episode (in the case of technical-knowledge
dramas) and each group of episodes (in the case of non-technical serials)
should be written to a specific measurable objective.

<u>Written requirement:</u> A simple statement to fill in the following grid for each
episode or group of episodes (it is not necessary to have all three
objectives in each episode):

Questions:

> After this episode, the audience will
>
> KNOW:
>
> DO:
>
> HAVE AN ATTITUDE OF:

Is each objective stated in a way that leaves no doubt in the writer's mind what
changes the episode or group of episodes is to try to achieve in the audience ?
Is the stated objective sufficiently differentiated from the objectives of other
programs or group of programs?
Does the stated objective fit in with the overall objectives for the series?
Is the stated objective SMART? (See page 19.)

12. The purpose of each individual episode or group of episodes.

<u>Intent:</u> To clarify (especially for the writer) the approach the episode should
take. *For example*, an episode that has as its purpose to educate needs to
present information in a systematic and repeated manner and provide
more opportunity for audience interaction, than does an episode

Appendix
A

designed to motivate an audience

Give to the design team before the discussion: A reminder of the need for stating the purpose of the episode or group of episodes. A reminder about possible episode purposes (see section 5 above).

Written requirement: A simple statement for each episode or group of episodes that completes the following sentence:

The purpose of this episode is to....

(See sample in Appendix page 141.)

Questions:

What is the real purpose of each episode or group of episodes? Is it to educate, to demonstrate, to motivate, etc.? (Use the list that the team worked out for section 5 of this guide.)

Does this purpose fit in with the overall purposes of the project? Is it necessary to have more than one purpose for this episode or group of episodes?

13. The precise message content for each episode or group of episodes.

Intent: To provide (particularly for the writer) a clear, precise statement of the message content that should be included in the episode or group of episodes.

Give to the design team before they begin group work: A reminder that it is not the writer's job to determine the message. A reminder that every message given in an Enter-Educate serial drama must be: complete, correct, clear, concise, consistent. Share with the design team some samples of well-written content (see appendix, page 142). Provide each working group with "content pages" (see page 45) on which they can record their determinations about the objective, purpose, and content of each episode or group of episodes. Remind design team members to mark all words that should be included in the glossary.

Written requirement: A clear, detailed statement of the precise message information that must be included in each episode or group of episodes, together with a statement of how any technical words or terms are to be listed in the glossary and used consistently by the writer.

Questions:

What information must be included in this episode or group of episodes so that the audience has the very best chance of achieving the objectives of the episode and of the series as a whole?

How must we express the content so that it makes complete sense to everyone in the audience—even those with no previous knowledge of the topic?

Which technical words or phrases need to be re-expressed in language that the audience can accept and understand easily?

Can we simplify the content even further? Is there enough content? Too much content?

Is this message complete, correct, clear, concise, and consistent as it is stated for this episode? Is it consistent with what has been given for other episodes?

14. Glossary and acronym list.

Intent: To determine all words and phrases that need to be given a simple and consistent explanation every time they are used and to state what those explanations or definitions should be. To provide the writer with the full and correct names of any organizations, methods, etc. that are usually expressed as acronyms.

Give to the design team before they begin small-group work: A place where they can list all words that should be included in the glossary. This should be a flip chart or board where all members of the design team can see what is being added to the glossary, or where they can add their own contributions. Remind the team of the importance of giving simple explanations and definitions of technical words, and of the importance of using consistent words and phrases when explaining important aspects of the message.

Written requirement: a glossary presented in alphabetical order. Also be sure that design team members mark with an asterisk (*) all words or phrases in their content pages that have definitions in the glossary.

Questions:

Glossary:

What is the simplest, clearest explanation we can give of this word or this term that will be understood easily by our audience?

If the design team is working in a language different from that to be used in the scripts, will it be necessary to include a local language translation so the writer will know exactly what words to use?

Acronyms:

Are there acronyms used in the content of the episodes that need to be spelled out (and translated) for the writer's use?

15. Script review panel and script support team.

Intent: To determine which members of the design team should undertake the regular task of reviewing every script of the serial drama as it comes from the writer, together with reviewing the finished design document and support materials. Also, to determine those who are willing to be available for script support. (Information on the precise needs of the script review panel and the script support team are given in Chapter 2.)

Give to the design team before the discussion: A reminder of the importance

of reviewing every script to ensure that the message adheres to the design document and that the story is well written, suited to the audience, and likely to attract and hold the attention of the audience. Also, a reminder of the need for the script writer to have supporters to whom to turn when questions about content arise.

Written requirement: A listing of those who will be on the script review panel and those who will be on the script support team.

Questions:

Review Panel

What types of expertise should be represented on the review panel: content specialist, audio director, language specialist, etc.? (See page 29 for possible list.)

How much time will these people need to review each script? How much time can the project allow? Which members of the design team have this time available?

Should each reviewer check the entire script, or should the script be marked up, showing individual reviewers the parts on which they should concentrate?

Will it be necessary to reimburse panel members for review work?

Support Team

Which members of the design team can be available to the writer as a support team?

To fulfill the requirements of the script support team, will it be necessary to recruit people outside the design team? If so, who should these people be?

Will it be necessary to reimburse script support team members for this work?

16. Support materials.

Intent: To determine what, if any, support materials will be needed to accompany the radio serial drama, bearing in mind that any communication project has an increased chance of success if more than one medium is used.

Give to the design team before the discussion: An overview (and copies where applicable) of any existing support materials that should be considered for use with the radio episodes. Explain any budgetary limitations that might exist with regard to existing or new support materials. Share with the team the guidelines for support materials (see chapter 5).

Written requirement: A statement of exactly which existing support materials will be used, or what new materials will be developed, together with a brief rationale of why these materials are needed.

Questions:

Is there an essential need for support materials with this serial drama? If so, for whom are they essential and what should they be?

If support materials are not essential, should some be considered anyway as a

means of enhancing the attraction and usefulness of the serial?
Are there existing materials that can be used? Is the content of these materials
  consistent with the messages to be included in the radio serial drama?
How much time will be needed to develop and test new support materials?
How and where will listeners be able to obtain the support materials?

17. Promotion plans.

<u>Intent:</u> To determine what promotional activities and materials will be
  needed and developed to bring the radio serial drama and its messages to
  the attention of the audience.

<u>Give to the design team before the discussion:</u> Remind the team of the need
  for promotion of the communication project, and share with them
  guidelines for promotional activities (see chapter 5). Invite the team to
  consider creation of a logo and a slogan.

<u>Written requirement:</u> Statement of promotional activities and materials to be
  developed, together with any agreed upon slogan and logo.

Questions:

Which media—to which the audience has regular access—could be used for
  promotional spots or pieces:
  * *radio?*
  * *schools?*
  * *newspaper?*
  * *clinic posters?*
  * *other?*
Are there any popular figures: sports stars, movie stars, etc. who could be used
  beneficially in promotion?
When should promotion begin? How often should promotional pieces be used
  before broadcast commences and during regular episode broadcasting?
Should there be a special logo or slogan (or both) which people could associate
  immediately with the serial and its message?
Will the promotional materials be developed in house or will an advertising
  agency be employed to prepare the promotional campaign? Is there a budget
  for this?

18. Monitoring and evaluation plan.

<u>Intent:</u> To devise an effective system of monitoring the outcomes of the radio
  serial drama while it is being broadcast, and to carry out summative
  evaluation when the broadcasts are complete.

<u>Give the design team before the discussion:</u> Invite an evaluator to explain to
  the design team the importance of pilot testing, monitoring, and
  evaluation. The final details of this plan most likely will be put together
  by the evaluation specialists who will be hired to carry out the evaluation.
  Design team members, however, can be asked for ideas about where,
  when, and how pilot testing, monitoring, and evaluation can be carried
  out.

<u>Written requirement:</u> A statement of exactly how, when, and where monitoring and evaluation will be undertaken.

Questions:

How many pilot episodes should be tested?

How often should audience response to the serial drama be monitored once it is being broadcast regularly?

Where, and in what way, might audience feed-back best be compiled?

How will the writer make use of feed-back about earlier episodes once writing is under way?

Where, and in what way, might final summative evaluation be undertaken? What should be done with the summative evaluation results so that future projects can benefit from them?

19. Time line.

<u>Intent:</u> To create a detailed chart showing the dates by which each step in the writing, typing, translating, reviewing, revising, pilot-testing, recording, editing, and broadcasting of each episode and all support and promotional materials must be completed.

<u>Give to the design team before the discussion:</u> Explain the vital importance of establishing and maintaining a time line. Provide a template of the activities that need to be included in the time line (See pages 30 and 59). Note that the time line cannot be finished during the design workshop, but design team members need the opportunity to give their input to it and to appreciate its importance.

<u>Written requirement:</u> A full, detailed time line for all activities.

Questions:

Will the writer(s) be working full or part-time on this project?

What is the realistic number of scripts the writer(s) can complete each week, bearing in mind that it will be necessary sometimes to work on revision of earlier scripts at the same time as writing new ones?

How does the production house or radio station prefer to work: recording one episode a week on a regular basis, or recording blocks of episodes at one time?

How long after the completion of the design workshop can the design document (or at least the writer's brief) be ready for the writer's use? How long after receiving the design document or writer's brief (in draft form) can the writer deliver the finished story treatment and character profiles?

How long after approval of treatment and profiles can the writer deliver the pilot episodes?

How long will it be between the completion of the pilot scripts and the carrying out of the pilot tests? How long after the tests before the results are compiled so the writer can commence ongoing script writing?

20. Story treatment and sample episode.

This part of the design document will be prepared by the writers. They will provide a narrative outline or synopsis of the plots for the entertainment side of the drama, indicating how the message will be included naturally, subtly, and gradually.

The story treatment and sample episode will be added to the design document after the design workshop. In assisting the writer(s) to develop the plots and characters for the drama, the design team can be guided by information in the companion volume to this book: *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual.*

Questions:

What type of story do members of our chosen audience prefer: adventure, romance, comedy, tradition, etc.?

What type of characters do members of our chosen audience prefer? What should these characters do for a living? Where should they live? How old should they be? What names should they have? What type of personalities should they have? What language should they use: formal or colloquial?

What type of emotional involvement is most likely to appeal to members of our chosen audience: negative or positive emotions? Fear, jealousy, love, pride, compassion, success, etc.?

The full script of a sample episode, showing the quality of the drama, and giving an understanding of how story and message will be blended will be written for the design document when the writer has been selected and the treatment and character profiles have been approved.

Appendix
A

Appendix B

Pilot Testing Questions

Radio can bring social development messages to remote areas.

Questions That Can Be Asked During Pilot-Testing

To compile detailed information on vital aspects of the radio serial drama, pilot-testing sessions can include some or all of the following questions—whether they are used in focus group discussions or written questionnaires.

1. Does the audience accept the programs?

Do you think this program is about people who live in a community like yours, or is it about total strangers?

Do you think it is more suitable for men or women?

What age people do you think would enjoy this serial? People of your age or people of a different age?

Do any of the characters in the story remind you of anyone you know? Who?

Did any of the characters in the story say or do anything that you think would offend or upset any of your friends and relatives?

2. Does the audience understand the story and the message?

What are the names of some of the characters and what are they like?

What is happening in the story so far?

What do you think is likely to happen next in the story?

What do you think might happen eventually?

Talk about any part of story that seemed foolish or unbelievable to you or anything that you did not understand.

In one episode of this story, the people of the community will be faced with an AIDS epidemic. How do you think each of the following two characters will react to that news? (name two characters)

What words or phrases used by any of the characters did you not understand?

Were you uncomfortable with the language used by any of the characters? If so, what?

Was there any information in the drama that might be useful for you or your friends? What was it?

What main points of the information do you recall? (This question will help determine if the pacing of the teaching is correct).

Was the amount of information given too little, too much or just right?

3. Does the audience trust the programs?

Who were the people in the story that you felt you could trust if you knew them personally?

Who were the people you would not trust?

Was there anything discussed in the story that you do not believe? If so, what was it?

Do you think that characters in a story can be relied upon to give good advice? Why or why not?

Do you trust the source of information in the story?
Is there someone else you would rather turn to for advice? Who?

4. Is the audience attracted to the story?

Which of the following words would you use to describe this story?
- *boring*
- *emotional*
- *exciting*
- *interesting*
- *funny*
- *suspenseful*
- *ordinary*
- *gripping*
- *realistic*
- *offensive*

Tell me about any of the characters that particularly attracted your attention.
  Tell me why this person attracted your attention.
If you had the choice of listening once a week at the same time to this
  program, a music program, or a magazine program, which would you
  choose? Why?
Do you believe that this story could happen in real life? Why or why not?

5. Does the audience appreciate the programs?

Do you think people would be likely to listen to this program on a regular
  basis? Why? or Why not?
Tell me why you think this drama is or is not an interesting way to learn
  some valuable lessons in life.
Do you prefer to learn important matters through a drama like this or by
  listening to an expert give a talk?
Why would you recommend or not recommend the drama to your friends
  and family?

Appendix
B

Appendix C

Sample Design Document Pages

Health workers meet to hear the distance learning programs.

The following pages are extracts from a design document for a non-technical knowledge radio serial drama entitled *A New Dawn*, created in Nigeria. These samples contain the introductory pages to the design document and samples of the message content for several episodes of the serial drama. Samples of the glossary are also included.

Other important information included in the original design document (but not included with this sample) are:

- the time line
- the budget
- the support materials and promotional materials descriptions
- the story synopsis
- the sample episode.

DESIGN DOCUMENT

For a 26 Episode Radio Serial Drama

Prepared by the

Design Team of the South-West Cluster
Lagos, Nigeria

At the

Radio Drama Script Writers and Design
Documents Workshop

Held at

Jam'iyyar Matan Arewa (JMA)
No. 4, Bawo Road, Hausawa Quarters, Kano
Kano State

Radio Serial Drama Project South-West Cluster, Lagos, Nigeria

Preamble

This 15-minute, 26-episode radio (*A New Dawn*) serial drama is designed to improve the standard of living and the quality of life of members of the community in the South-West Lagos Cluster of Nigeria.

The medium chosen is radio, because research has shown that it has the greatest reach. We intend to use the Enter-Educate approach to engage the attention and interest of our audience so as to pass messages to them in a natural and subtle way. The radio serial drama, however, is being backed by other strategies and support materials in order to compensate for the limitations of radio and to reinforce the radio messages.

The basics of the design document for this serial were worked on by the South-West Lagos Cluster design team during a ten-day Radio Drama Script Writers and Design Documents Workshop conducted by Esta de Fossard, Senior Communication Advisor from Johns Hopkins University, Baltimore, MD, USA. The workshop was held at Jam'iyyar Matan Arewa (JMA) in Kano from June 8-19, 1998.

The information in this document is the blue print and reliable reference for the design of the radio serial drama, and is to be used by the writers in creating the episodes of the drama that will appropriately and adequately meet the entertainment and educational needs of the intended audience.

Design Team Members:

1. Mr. David Atamewalen — Content Specialist, HIV/AIDS
2. Mrs. Augusta Iyabo Ojewale — Content Specialist, MCH
3. Miss Abimbola Akinyemi — Content Specialist, Democracy & Governance
4. Mr. Joseph Olu Ogunrotimi — Content Specialist, FP
5. Mr. Femi Jarrett — Representative, Production Outfit
6. Mr. Tunde Aiyegbusi — Script Writer
7. Mrs. Abiola Olatunde — Consultant Script Writer, Staywell Foundation RTC, Ibadan
8. Mr. Kolawole Ojo — Audience Representative, South-West Lagos Cluster
9. Mrs. Abiola Ajibola — Documentalist, Staywell Foundation RTC, Ibadan
10. Mrs. Babafunke Fagbemi — Program Officer, Training, Staywell Foundation RTC, Ibadan
11. Dr. 'Wumi Ogunsola — Field Office Manager, JHU/PCS-Ibadan Executive Producer-JHU/PCS

Rationale:

We are making this serial to show the people of South-West Lagos cluster of Nigeria how they can increase their chances of improved quality of life for family members. (See preamble).

Audience:

Our audience will be based mostly in an urban setting and will include youth, married couples, and educated women, (the family).

Justification of Medium:

Radio is cheap and affordable with very wide coverage.

Overall Series Measurable Objectives:

MCH: There will be an increase in the number of fathers who ensure their children are fully immunized.

FP: There will be an increase in the number of married couples who use modern family planning contraceptive methods.

STDs/HIV/AIDS: There will be no increase in the reported cases of STDs.

D & G: There will be identifiable increased recognition and respect for the females' right to personal dignity and freedom of association, and there will be increased support for women's political empowerment.

Overall Series Purpose:

To educate and demonstrate to the intended audience how they can improve the quality of their lives, and to persuade them to adopt behavior and practices that will lead to improvement of their lives.

Overall Series Message:

The overall message is that people can increase their chances of improved quality of life if they plan their families, protect themselves from STDs/HIV/AIDS, ensure that their children receive full immunization, and that women enjoy respect and rights to human dignity and association.

Focus:

The main emotional focus of the serial will be on love and hope.

Number of Episodes:

The radio drama serial will have 26 episodes.

Duration:

The duration of each drama episode will be 15 minutes.

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C

Message Scope:

The message scope will cover FP, HIV/AIDS, D & G, and MCH.

Message Topic Sequence:

Episode 1:
Introduction to story and main characters.

Episode 2:
Introduction (continued).

Episode 3:
HIV/AIDS (1) Definition of terms: STDs/HIV/AIDS.

Episode 4:
HIV/AIDS (2) Causes and modes of spread of STDs/HIV/AIDS.

Episode 5:
HIV/AIDS (3) Signs and symptoms of HIV/AIDS.

Episode 6:
HIV/AIDS (4) Prevention of HIV/AIDS.

Episode 7:
HIV/AIDS (5) Prevention and control of HIV/AIDS (continued).

Episode 8:
MCH (1) Immunizable diseases and their schedules.

Episode 9:
MCH (2) Reinforcing the importance of immunization and the consequences of not fully immunizing your child.

Episode 10:
D & G (1) Democracy in the family.

Episode 11:
FP (1) Reinforcing the definition of family planning, who needs it and when to start using family planning.

Episode 12:
D & G (2) Women's rights as human rights.

Episode 13:
MCH (3) The role a father can play in fully immunizing his child.

Episode 14:
MCH (4) The role a father can play in fully immunizing his child (continued).

Episode 15:
FP (2) Types of modern contraceptives.

Episode 16:
FP (3) Types of modern contraceptives (continued).

Episode 17:
   FP (4) Benefits of using modern contraceptives.

Episode 18:
   FP (5) Myths, rumors, and misconceptions of modern contraceptives and their eradication. (continued).

Episode 19:
   FP (6) Myths, rumors, and misconceptions of modern contraceptives and their eradication. (continued).

Episode 20:
   D & G (3) Women's rights as human rights (continued).

Episode 21:
   MCH (5) A father can ensure that his child receives full immunization.

Episode 22:
   MCH (6) Father as child immunization ADVOCATE.

Episode 23:
   HIV/AIDS (6) Consequences of HIV/AIDS.

Episode 24:
   HIV/AIDS (7) Consequences and implications of HIV/AIDS.

Episode 25:
   HIV/AIDS (8) Support for people living with AIDS (PLWA).

Episode 26:
   D & G (4) Women's Political Empowerment and the enhancement of community life.

Episode X:
   NID Campaign
   (This episode will be incorporated into the series as near as possible to the date of the National Immunization Day Campaign).

Message Content of All Episodes

These are samples of the detailed message content that the design document gave for each episode. The asterisks indicate words or acronyms that are defined in the glossary/acronym list later in the document.

Episodes 1 & 2: Introduction
Purpose: The purpose of these episodes is to introduce the serial story and characters to the audience.

Objectives: After these episodes, the audience will:
Know: Some of the principal characters in the serial drama.
Do: Be attracted to and make a conscious effort to tune in to the serial.
Attitude: Feel interested in the drama enough to follow the series.
Content: Entertainment. Introduction of the characters and setting of the mood of the serial.

Episode 3:   <u>Definition of terms: STDs*/HIV*/AIDS*</u>

Purpose: The purpose of this episode is to educate the audience about the definition of STDs.

Objectives: After this episode, the audience will:

   Know: How to correctly define STDs and HIV/AIDS.

   Do: Share this knowledge with their peers.

   Attitude: Feel confident and proud that they understand and can define STDs accurately.

   Content: Infections come from many sources, such as water, insect bites, dirty environment, and from sex. Sex is a natural and important part of life. However, sometimes, it is possible to contract some infections through having sex with an already infected person. These are called sexually transmitted diseases (STDs). One infection that can be transmitted through sexual contact is HIV. It is one of the deadliest infections and has no cure. HIV is the name of a virus (small germ) that causes the condition known as AIDS. Someone who has already been infected with this virus is said to be HIV positive. HIV stands for Human Immunodeficiency Virus. AIDS* stands for Acquired Immune Deficiency Syndrome.

Episode 4:   <u>Causes and modes of transmission of STDs/HIV/AIDS.</u>

Purpose: The purpose of this episode is to educate the audience about the causes and modes of the spread of STDs/HIV/AIDS.

Objectives: After this episode, the audience will:

   Know: The different causes of STDs/HIV/AIDS and their modes of transmission.

   Do: Explain the causes and modes of transmission of STDs/HIV/AIDS to their peers. Avoid personal behavior that will expose them to contracting STDs/HIV/AIDS.

   Attitude: Feel confident and self-reassured that they know how to protect themselves from STDs/HIV/AIDS, and that they can help their peers understand self-protection.

   Content: STDs: are caused and spread by having sexual intercourse with an already infected person. A very common example is gonorrhea.

HIV/AIDS: Is transmitted by having sexual intercourse with an already infected partner. HIV/AIDS is not only transmitted through sexual intercourse.

HIV/AIDS is transmitted through coming in contact with infected body fluids. These body fluids are blood, vaginal secretions, semen, and breast milk.

HIV/AIDS can be transmitted also through the following:

a) Transfusion of unscreened and infected blood.

b) An infected pregnant mother to her unborn child.

c) Sharing unsterilized sharp instruments such as razor blades, needles and syringes, shaving sticks, and knives.

Episode 5:   **Signs and symptoms of HIV/AIDS**
Purpose: The purpose of this episode is to educate the audience and
                  reinforce their knowledge about the signs and symptoms of
                  HIV/AIDS.
Objectives: After this episode, the audience will:
  Know: The major signs and symptoms of HIV/AIDS.
  Do: Go for medical help if concerned about their health. Get
                  more information from trained peer counselors and health
                  workers.
  Attitude: Feel motivated and comfortable about taking action to keep
                  themselves healthy and discussing these signs
                  and symptoms.
  Content: Signs and Symptoms:
                  prolonged diarrhea
                  white coating on the tongue
                  enlargement of glands in the neck, arm pit, groin
                  persistent fever
                  persistent cough
                  skin infections
                  unexplained weight loss

These signs and symptoms are however, not conclusive
evidence of HIV/AIDS. They occur in many other diseases
too! If you have any of these conditions, go to the doctor for a
professional diagnosis. Your doctor will tell you what to do!
People who have been confirmed to have AIDS also manifest
some or all of these signs and symptoms which occur
simultaneously. It is possible for you to look healthy and yet
be HIV positive. The only way to be sure if you are infected
with the HIV virus is to have it medically diagnosed.

Episodes
6 & 7:   **Prevention and Control of HIV/AIDS**
Purpose: The purpose of these episodes is to educate the audience
                  about the prevention and control of HIV/AIDS.
Objectives: After these episodes, the audience will:
  Know: The various methods of prevention and control of
                  HIV/AIDS.
  Do: Take appropriate measures to protect themselves. Seek
                  medical attention.
  Attitude: Feel confident that they can protect themselves. Feel
                  courageous enough to accept the reality of the situation.
  Content: The obvious safest way to avoid HIV/AIDS is abstinence*
                  from sex. When you are ready to be sexually active you
                  should protect yourself by using a condom correctly with
                  every sexual encounter.

Avoid sharing sharp objects, razor blades, needles and syringes,
shaving sticks, and knives. Insist on only screened blood in
the event of a blood transfusion. Avoid contact with the body
fluids of infected persons. Always ensure that a new needle
and syringe whose seal has not been broken is used each time
you are injected.

Appendix

C

You cannot contract HIV/AIDS by casual contact with an already infected person. Such safe contacts include hugging, dancing, sitting next to someone, eating together or sharing utensils, bathing or swimming, sneezing, and insect bites. If you or any member of your family has HIV/AIDS, you can still live a normal healthy life together as a family. You can still show that you love and care.

Control: If you already have AIDS, do not lose hope. Maintain a balanced diet. Seek prompt medical attention from hospitals whenever you feel unwell or notice any signs of illness. Maintain a high level of cleanliness and hygiene. Use a condom always if you must have sex.

Episodes
18 & 19: <u>**Myths, rumors, and misconceptions of modern contraceptive methods and their eradication.**</u>

Purpose: The purpose of these episodes is to help eradicate myths, rumors, and misconceptions of modern contraceptive methods.

Objectives: After this episode, the audience will:

Know: The facts about modern contraceptive methods.

Do: Tell others the facts about modern contraceptive methods.

Attitude: Feel confident and reassured about the safety of modern contraceptive methods.

Content: There are several myths, rumors, and misconceptions about modern contraceptive methods. All these myths, rumors, and misconceptions are untrue:

It is believed that developed countries have a hidden agenda to reduce the population of our country and therefore encourage contraceptive use.

Contraception* encourages promiscuity* within the populace.

The condom* is fragile and is liable to breakage.

The foaming tablets remain within the body and cause cancer.

The IUD* migrates to the brain and causes insanity.

Vasectomy* is a means of castrating men so that they cannot enjoy sex.

Those who go for permanent methods of contraceptives may be infertile after reincarnation.

These rumors are untrue. The truth is contraceptive methods are even more widely used in developed countries, and thus are not designed for wiping out the country's population. Scientific research studies show that the use of modern contraceptive methods does not necessarily encourage promiscuity*.

Condoms* are made of strong material and if used correctly, will not tear. Always read the package carefully to know how to use the condom.

After foaming tablets dissolve they do not accumulate in the vagina* but are passed out along with vaginal secretions. They do not lead to cancer.

The IUD* cannot move about within the body, so it does not migrate to the brain, and cannot cause insanity. It is placed within the uterus and therefore cannot get to the brain.

Vasectomy only ensures that sperm is not released along with the ejaculate and does not in any way inhibit sexual enjoyment.

Scientifically, it is not proven that vasectomy affects infertility after reincarnation.

Episode 20: <u>**Democracy* and Governance: Women's rights as human rights**</u>

Purpose: The purpose of this episode is to reinforce in the audience the need to recognize women's rights as human rights.

Objectives: After this episode, the audience will:

Know: How the right to freedom of association applies to females both in and outside the home.

Do: All family members will respect and encourage the female members' right to association outside the family.

Attitude: Feel comfortable that female members can enjoy the right to associate.

Content: The right to the freedom of association is basic to any human being for a fulfilled life, females inclusive.

However, in most Nigerian homes the females in the past have often been denied the exercise of this right. Modern attitudes require that the male members of the family give due recognition, respect, and support to the female members in this regard.

Episode 21: <u>**Child receiving immunization* with father's support**</u>

Purpose: The purpose of this episode is to demonstrate that the wise father will ensure that his child is fully immunized.

Objectives: After this episode, the audience will:

Know: The wise father can and should ensure that his child is fully immunized.

Do: Fathers will take the children for immunization or motivate their wives to let their children receive full immunization.

Attitude: Feel committed and confident that the child will have a healthy future.

Content: One of the ways you can guarantee that the child leads a healthy life and can achieve his future dreams is for the child to be fully immunized. The loving, wise father takes his child to the clinic to make sure all immunizations are completed. The loving, wise father feels proud of his involvement in caring for the health of his child.

Appendix
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<u>**Episode 22:**</u>	<u>**Father as a child immunization advocate***</u>
Purpose:	The purpose of this episode is to demonstrate that fathers can be advocates for ensuring full immunization of their children.
Objectives:	After this episode the audience will:
Know:	That wise, loving fathers who ensure that their children are fully immunized can become advocates to other fathers.
Do:	Persuade other fathers to follow their example and ensure that their children are fully immunized.
Attitude:	Feel confident and proud about their role in full immunization.
Content:	The loving, wise father ensures that his child is fully immunized in order to increase the child's chances of realizing dreams. The loving, wise father also gives the necessary support and encouragement to his wife with regard to care of the children. Moreover, he enjoins all fathers to follow his example in supporting their wives in fully immunizing their children. By doing this, they will increase their chances of realizing their dreams.

GLOSSARY

(These are samples of some of the glossary and acronym definitions that were contained in the design document to assist the writer with knowing how to define special words, terms, and acronyms. The words in parentheses indicate how the terms should be translated into the local language.)

ABSTINENCE	Total avoidance of sexual activity
ADVOCATE	One who supports, speaks in favor, or recommends to others a particular attitude, action, or practice.
AIDS	Acquired Immune Deficiency Syndrome which is a disease that has no known cure.
BCG	The vaccine (Ajesara) drug used as immunization against tuberculosis (Iko ife).
DEMOCRACY	A participatory system of government. This means all citizens of a country have a right to contribute to the decision making processes of the country.
DPT	The vaccine used as immunization against whooping cough, pertussis, and tetanus.
D	(Iko gbofun gbofun),
P	(Iko awubi),
T	(Arun ipa).
FAMILY PLANNING	Is a way of life adopted willingly by a couple in order to have children by choice and not by chance.
FHR	Fundamental Human Rights are natural rights prescribed by the Nigerian Constitution.
IMMUNIZATION	Administration of vaccines to protect children from the six killer diseases.
IUD	Intrauterine Device used by women to prevent pregnancy.
HIV	Human Immunodeficiency Virus is a small germ that causes the condition known as AIDS (see above).
HIV POSITIVE	A person who has been screened and confirmed to be carrying Human Immunodeficiency Virus.
MEASLES	(Eyi) A viral infection that can be avoided through immunization.
PLWA	People Living With AIDS, a term applied to those people who already have it.
POLIOMYELITIS	(Romolapa romolese) a paralysis of the limbs that can be avoided with immunization.
SCREENING	Testing blood samples for detecting HIV.
STIs	Sexually Transmitted Infections which are caused by having sexual intercourse with someone who is already infected.
TRANSFUSION	Infusion of blood into the body, usually as part of treatment of disease.
VASECTOMY	Interruption of the passage of sperm. It is a contraceptive method that prevents sperm from being released along with the ejaculate.
WPE	Women's Political Empowerment: This means enabling females to freely join political associations and seek leadership positions.

ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
BCG	Bacillus Calmet Guerin (Iko Ife)
BTL	Bilateral Tubal Ligation
DPT	Diphtheria, Pertussis, and Tetanus
FP	Family Planning
HIV	Human Immunodeficiency Virus
IUD	Intrauterine Device
MCH	Maternal and Child Health
NIDs	National Immunization Days
PLWA	People Living With AIDS
STI	Sexually Transmitted Infections
WPE	Women's Political Empowerment

Glossary

Actor. Person who acts as, or pretends to be, another person in a dramatic performance.

Analysis phase. Phase where it is decided if a communication intervention is necessary and feasible for behavior change.

Assistant director. Person who assists the media director in production of serial drama.

Audience. Group or groups of people for whom the serial drama message is designed.

Audio production house. Place where serial episodes are recorded.

Broadcast outlet representative. Someone knowledgeable of station policy who can speak for station management.

Content advisor. Design team member knowledgeable about message content details.

Contract. Written agreement between the program manager and writers and actors telling what is expected from each party.

Country representative. Person in position of authority with funding agency able to make decisions on policies and resources.

Cover sheet. Front page of each script with information on objectives, actors, music, and sound effects.

Character profile. Detailed descriptions of main characters in the serial drama plot.

Design approach. Uses three elements: the design team, the design workshop, and the design document, for successful Enter-Educate serial drama.

Design document. Blueprint and dependable written reference of all aspects of the serial drama.

Design team. Group of advisors who work together to construct the design document.

Design workshop. Period of time in which the design team meets to complete the design document.

Edit-free production. Editing that takes place during recording, producing high quality programs with less time and cost by reducing post-recording editing.

Enter-Educate. From the words entertainment and education, communication giving a pro-social educational message in an entertaining format.

Fall-back days. Extra days added into the time line to allow for problems.

Funding agency representative. Member of design team in position of authority with the funding agency.

Interactive radio instruction. Radio programming in which listeners give immediate oral response to questions.

Media director. Person in charge of directing and recording the serial drama.

Message. Knowledge that the serial drama conveys to enable positive behavior change in the audience.

Ministry representatives. Authoritative representatives of involved ministries, for example, the Ministry of Health.

Non-Technical Enter-Educate serial drama. Drama that emphasizes general audience motivation rather than technical knowledge.

Pilot testing. Episodes presented to the audience to test for appreciation and comprehension.

P-Process. JHU/CCP's development process on an IEC program.

Project director. Person who oversees IEC project as a whole.

Project overview. Brief outline of funding agency, analysis phase, audience, design document.

Program manager. Person in charge of design and production.

Promotional materials. Materials used to attract an audience and arouse interest in a program.

Resource representative. Person knowledgeable about, and perhaps able to supply, resources needed to support a serial drama.

Script. Text used in the radio serial drama.

Script writer(s). Person or persons responsible for writing script for serial drama.

Script writing. The process of putting the story contents into acceptable language and format.

Serial drama. Dramatized story that continues over time.

Seven C's of effective communication. Basic principals of effective communication.

Signatory page. Page in the design document signed by all those having authority over the project.

Steps to behavior change. Indicator of where audience stands with regard to behavior change.

Standard opening and closing announcement. Identical announcements used to make acknowledgments to, and provide audience information about ministries, supporters, and funding agencies, played at the beginning and end of each episode.

Team writing. Two or more writers working together on the serial drama.

Technical knowledge Enter-Educate serial drama. Drama usually used for distance education to increase knowledge in a specific area.

Time line. Dates by which each activity of drama creation and production must be completed.

Trained technicians. Fully trained and experienced technical assistants in operating room and at control board at the production house.

Treatment (or synopsis). Narrative outline of the story in the serial drama.

Writer's brief. Partial design document needed by writer before script writing begins.

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