Community Radio
Continuous Improvement Toolkit

Commonwealth Educational Media Centre for Asia
New Delhi
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Community Radio Continuous Improvement Toolkit, Version 1

Developed by:
UNESCO Chair on Community Media, University of Hyderabad

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Foreword

While the Community Radio (CR) movement worldwide has origins in Latin America in the late 1940s, the Indian CR movement is young and vibrant, with over 150 active CR stations. Over the years, CR has emerged as an alternate to mainstream broadcast media, owned and managed by communities giving voice to the voiceless, and contributing to the freedom of expression and communication rights of people in the communities. CR stations, working in the communities, contribute towards local development, preserve local languages and culture, and promote cultural diversity through meaningful participation of the local communities in the programming and management of CR. In order to remain relevant and meaningful for the communities they serve, the CR stations need to have a framework to guide them. There are certain non-negotiable principles of CR, such as “community participation and ownership, access and inclusion to marginalised groups, gender equity, community-generated content, emphasis on local cultures and identities, and transparency and accountability in practice,” of which the communities managing and running CR should have broad understanding and work to maintain the standards and quality of CR operations.

The Commonwealth Educational Media Centre for Asia (CEMCA) has been working to promote CR in the Commonwealth Asia, in general, and in India and Bangladesh in particular, to support learning for development, and create enabling environment for the marginalised communities and groups. Realising that creating a structural framework for quality and standard for communities that are diverse in terms of their needs, affordances and goals, as a non-viable option, we at the CEMCA embarked upon exploring ways to “improve” CR practices through self-assessment and peer-review. With ‘continuous improvement’ and ‘co-learning’ as the foundations of ‘quality’ that is acceptable to the communities served, we requested the UNESCO Chair on Community Media at the University of Hyderabad to undertake a consultative process and develop a Toolkit to assist the CR stations’ march towards systematic reflections and progress.

We are proud to present the outcome of that engagement as the Version 1.0 of the Community Radio Continuous Improvement Toolkit (CR-CIT). In the spirit of continuous improvement, this Toolkit is a work in progress, and we are further refining this through interaction and actual testing of the ideas presented here. The overall aim is to create a framework that can be used for self-improvement and then peer-review at a later stage by building capacities of the stakeholders to assist peer CR stations. The CR-CIT is the outcome of the rigorous work done by professionals led by Prof. Vinod Pavarala, the UNESCO Chair at University of Hyderabad. While I want to thank him and his team, the CR-CIT has also been validated through expert interventions, and I would like to thank all who contributed to the development of this version. We expect to use this Toolkit for testing at some willing CR stations in India and Bangladesh to further refine it in the year 2013-14.

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

Sanjaya Mishra
Director
Commonwealth Educational Media Centre for Asia
Acknowledgements

Ten years after the community radio policy has been announced in India, there are over 150 radio stations set up by a variety of organisations broadcasting in different geographical locations to a range of audiences. Most of these stations have been doing their work, earnestly providing a valuable service to their respective communities with good intentions and to the best of their abilities. While there is a growing literature of scholarly research in the community radio sector and an even more impressive volume of evaluation reports done for external funding agencies, there have been few substantial and credible efforts at evolving frameworks and standards that the CR stations themselves could use to review their performance. The research team at the UNESCO Chair on Community Media, University of Hyderabad, is pleased to offer this Community Radio Continuous Improvement Toolkit (CR-CIT) as our contribution to bridging this gap.

We are indeed grateful to Dr. Sanjaya Mishra, Director, Commonwealth Educational Media Centre for Asia (CEMCA), New Delhi, for perceptively recognising the need for such a toolkit and entrusting the UNESCO Chair with the task. Dr. Rukmini Vemaraju, Programme Officer at CEMCA, has been a source of encouragement all through and enriched our deliberations with her suggestions.

This process of developing the toolkit involved intense discussions over two different workshops with representatives of community radio stations from across the country as well as with community radio experts engaged in advocacy, research and capacity building. Our sincere thanks to all of them for wholeheartedly embracing our concept and providing valuable insights, based on their ground-level realities and national/international experiences. Mahaprajna Nayak from the Community Media programme at Tata Institute of Social Sciences deserves a special mention for spending much of her internship period with us, working on the desk review.

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

Once the toolkit is finalised and put in the public domain, the proof of its worth lies in its adoption by community radio stations, which are interested in continuously improving their service to their listeners. We are hoping to sustain our efforts to achieve that end.

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Kanchan K. Malik
Vasuki Belavadi
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Preeti Raghuwanshi

Hyderabad
June 15, 2013

UNESCO Chair on Community Media Team
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<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>AIR</td>
<td>All India Radio</td>
</tr>
<tr>
<td>AMARC</td>
<td>World Association of Community Radio Broadcasters</td>
</tr>
<tr>
<td>BECIL</td>
<td>Broadcast Engineering Consultants India Limited</td>
</tr>
<tr>
<td>CoP</td>
<td>Community of Practice</td>
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<tr>
<td>CR</td>
<td>Community Radio</td>
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<tr>
<td>CR-CIT</td>
<td>Community Radio Continuous Improvement Toolkit</td>
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<tr>
<td>CRMC</td>
<td>Community Radio Management Committee</td>
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<tr>
<td>CRS</td>
<td>Community Radio Station</td>
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<tr>
<td>LOI</td>
<td>Letters of Intent</td>
</tr>
<tr>
<td>MGNREGA</td>
<td>Mahatma Gandhi National Rural Employment Guarantee Act</td>
</tr>
<tr>
<td>MIB</td>
<td>Ministry of Information and Broadcasting, Government of India</td>
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<tr>
<td>NGO</td>
<td>Non-Governmental Organisation</td>
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<td>UNESCO</td>
<td>United Nations Educational Scientific and Cultural Organisation</td>
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<td>UNICEF</td>
<td>United Nations Children’s Fund</td>
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1
Introduction and Background
1.1 The Context

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

As per the MIB website, India has a total of 144 operational CR stations (including educational institutions, KVKs, and those set up by civil society groups), with less than a third of those managed by civil society organisations. A total of 418 Letters of Intent (LOIs) have been issued as against the total of 1156 applications received.² However, ever since CR stations have come into existence, there have been debates about programming, community ownership and management, content sourcing, sustainability, and other such related issues. There is a great deal of variety in the organisations that run these stations, and a broad range of content and management practices can also be seen. It is time India's CR stations started a systematic process of self-reflection about their experiences and see how they can compare themselves against the philosophy of community radio as promoted by international agencies such as AMARC and UNESCO, but also against the best practices of their peers nationally and internationally.

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

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

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¹ For a detailed account of the civil society campaign for community radio in India, see Pavarala, Vinod and Malik, Kanchan K. (2007). Other Voices: the struggle for community radio in India, New Delhi: Sage Publications.
³ Pavarala and Malik, p.18.
1.2 Conceptual Framework

1.2.1 Continuous Improvement

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

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

The Continuous Improvement model has been used in fields such as management and education. If we adopt this framework in the context of community radio, the fundamental questions we need to ask ourselves are:
1. What are we trying to achieve through our radio station?
2. How will we know that a change is an improvement?
3. What changes can we make that will result in improvement of our community radio service?

1.2.2 Co-Learning and Communities of Practice

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

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

They [members of a community of practice] help each other solve problems. They discuss their situations, their aspirations, and their needs. They ponder common issues, explore ideas, and act as sounding boards. They may create tools, standards, generic designs, manuals, etc. That is the benefit of sharing and learning together.

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5 For an excellent critique of methods of evaluation used in communication for development, see Lennie, June and Tacchi, Jo (2013). Evaluating Communication for Development: a framework for social change, Oxon, UK: Routledge
6 Lennie and Tacchi, pp. 1 and 5.
and other documents — or they may simply develop a tacit understanding that they share. However they accumulate knowledge, they become informally bound by the value that they find in learning together. This value is not merely instrumental for their work. It also accrues in the personal satisfaction of knowing colleagues who understand each other’s perspectives and of belonging to an interesting group of people. Over time, they develop a unique perspective on their topic as well as a body of common knowledge, practices, and approaches. They also develop personal relationships and established ways of interacting. They may even develop a common sense of identity. They become a community of practice.9

### 1.2.3 Components of the CR-CIT

A detailed review of literature10 was undertaken in the beginning to identify the critical components of community radio that the stakeholders believe as having a bearing on the operations of community radio from the perspective of the community. Further discussion in the co-learning workshop and expert peer validation resulted in the delineation of nine distinct areas, as follows:

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<tr>
<th>Section</th>
<th>Description</th>
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<tbody>
<tr>
<td>I</td>
<td>Content Generation and Programming</td>
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<tr>
<td>II</td>
<td>Policies and Guidelines</td>
</tr>
<tr>
<td>III</td>
<td>Volunteers</td>
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<td>IV</td>
<td>Technology: Access and Management</td>
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<td>On-Air Standards of Broadcasting</td>
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<td>VIII</td>
<td>Content Sharing and Networking</td>
</tr>
<tr>
<td>IX</td>
<td>Revenue Generation and Financial Accountability</td>
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</tbody>
</table>

Detailed descriptions of the parameters and indicators are discussed in Chapter 2.

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10 Review undertaken as part of this project is available in the project report submitted to CEMCA. Available at http://www.cemca.org.in/ckfinder/userfiles/files/CR_CIT%201%20June%202013,%202013.pdf
1.3 Methodology Adopted

To be carried out over a period of three years, this project of developing a community radio continuous improvement toolkit (CR-CIT) is designed to be participatory in nature, involving consultations with various stakeholders. This approach ‘respects, legitimises, contextualises and draws on the knowledge and experience of local participants as well as relevant experts and outsiders’. These deliberations were conducted in order to both develop the framework and also to validate it with experts in the field. In the next phase, this framework will be field-tested in select CR stations across the country. The idea is to make this toolkit inclusive and consensual, as an aid to CR stations for their continuous improvement. The underlying focus is on social justice and a method that Donna Martens calls ‘the transformative lens,’ which incorporates the knowledge and experiences of the historically excluded and marginalised people.

The version 1 of the CR-CIT is the outcome of the engagements undertaken by the team at the UNESCO Community Media Chair over a period of 10 months in 2012-13.

1.4 User Guide for CR-CIT

1.4.1 What is this toolkit?

- This is a toolkit that allows CR stations to periodically assess themselves on their performance.

- The toolkit has been drafted keeping in view: (a) the national community radio policy guidelines (in India) which have several mandatory provisions; and (b) certain non-negotiable principles of community media globally, such as community participation and ownership, access and inclusion to marginalised groups, gender equity, community-generated content, emphasis on local cultures and identities, and transparency and accountability in practice.

- The toolkit provides for indicators of performance along nine broad parameters: content generation and programming; policies and guidelines; volunteers; technology – access and management; on-air standards of broadcast; governance; feedback and grievances; content sharing and networking; revenue generation and financial accountability.

- Themes such as participation, inclusion, gender, capacity building, etc. have been treated as core principles that cut across all the nine parameters.

- In many cases, the indicators in each parameter are given in a sequence, moving towards the ideal; in other cases, it provides an exhaustive list of all the possibilities that the CR station may explore. The indicators also permit individual stations to include any practices and processes that are unique to the local context and not mentioned by the toolkit.

- This toolkit focuses on principles, practices, and processes. Impact of the CR station on the community is outside the purview of this toolkit. This is primarily to help stations reflect on to what extent their everyday practices and policies are in tune with the larger philosophy and best practices of community radio.

- This toolkit could also be seen as a way for CR stations to assess the quality of their overall performance. ‘Quality’ here is not limited to technical finesse of a programme, but includes active adoption of the core principles of CR by the stations across all the parameters.

11 Lennie and Tacchi, p.22.
1.4.2 Who can use this toolkit?

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

1.4.3 Why use this toolkit?

If you are unsure about why you should consider using this toolkit, the following will assist you in making a decision:

- The toolkit will allow CR stations to inject a dose of positive reinforcement into its staff and volunteers about the good work they have been doing.
- The toolkit provides an opportunity to the CR station staff to pause from their hectic day-to-day schedules and reflect on their vision and mission along certain specific parameters.
- At the end of this process, individual CR stations would be able to set their own goal posts for the future, with the objective of continuously improving their performance.
- It could help CR stations identify gaps and constraints in their functioning and enable them to plan ways to bridge the gaps and overcome constraints.
- The performance review using the toolkit by the CR stations would provide pointers to managing their stations efficiently and serving their listening community more effectively.
- Although the toolkit is not meant to be a means of external evaluation, the process of self-assessment along nine broad parameters would assist CR stations to better prepare for any external evaluations commissioned by funding agencies.
- Overall, the aim is that the CR stations strive continuously to match best practices followed globally.

1.4.4 When to use this toolkit?

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

1.4.5 How to use this toolkit?

- The toolkit comes with a detailed user guide, which explains in detail the rationale for various parameters and describes the indicators. The CR station would benefit from reviewing this guide before embarking on the self-administration exercise. This may help in compiling the data necessary to respond appropriately to some of the questions.
The toolkit is modular in design and can be self-administered in parts. If the station desires to review its own performance along all the parameters at one go, it may be advisable to set aside adequate time to allow all key stakeholders to participate and express themselves. All people involved in the process must have a common understanding of the period under review (e.g. from April 1, 2012 to March 31, 2013).

It is suggested that the exercise be taken up collectively by: (a) station manager and staff; (b) CR Management Committee (CRMC) members; and (c) at least one representative of the parent organisation, if not already on the CRMC. While station personnel are critical to give operational inputs, the presence of CRMC members and that of the parent organisation are important because the toolkit has implications for larger policies and resources.

At the end of every section of the toolkit, there is space provided for the CR station to take notes and set goal posts for the future. This would help serve as a ready reckoner the next time the CR station takes up a similar exercise.

1.5 Getting Started

Use the CR-CIT to systematically review the performance of your CR station in relation to each of the parameters (and indicators within them).

While assessing your current performance along all the nine parameters will give you a 360° view of your station's position, you could also do it selectively if it is the considered view of the team at your station.

Assess your current performance according to the various options provided. Feel free to add additional options where necessary.

It may be advisable to carry out this exercise collectively with your entire team. This may include representatives from the CR Management Committee and the parent organisation.

If your CR station partially meets or does not meet the continuous improvement criteria, determine the action required. Your team may have ideas about how you can improve your performance. Develop a plan to make the changes required. Use the ‘Notes/Goalposts’ pages at the end of each section of the toolkit for this purpose.

Reassess the performance of your station periodically. If you want to review your performance along all the nine parameters, you may want to do this annually. If you choose to selectively review your performance on only a few parameters, determine a suitable periodicity.
2
Description of the Toolkit
In this chapter, we explain the meaning of the nine parameters identified, and their various sub-components. Question numbers given here refer to the questionnaire in Chapter 3, which is the tool to measure and understand the present situation of the CR station. Explanations for each of the questions and how to interpret the responses are also given here to help you use the toolkit in a systematic manner. As indicated previously, the CR team should discuss this section carefully to have a common understanding of the questions, before the exercise starts.

2.1 Content Generation and Programming

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

Guidelines for Questions 1.1-1.3

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

1. **Programme Planning:** Includes all pre-production activities such as ideation, research, scriptwriting, and identifying talent.

2. **Programme Production:** This stage includes actual recording, whether in the studio or in the field.

3. **Programme Participation:** Participation here means involvement of members from the community as talent on various shows.

4. **Programme Post-Production:** This includes editing and packaging a programme for final broadcast.

<table>
<thead>
<tr>
<th>Percentage of Participation</th>
<th>Level of Participation</th>
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<tbody>
<tr>
<td>75% and above</td>
<td>Substantial</td>
</tr>
<tr>
<td>50–74%</td>
<td>Good</td>
</tr>
<tr>
<td>30–49%</td>
<td>Moderate</td>
</tr>
<tr>
<td>10–29%</td>
<td>Little</td>
</tr>
<tr>
<td>0–9%</td>
<td>No Participation</td>
</tr>
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</table>

1.1: This question asks the station the percentage of people from the community involved in the four areas of programme development at the CR Station. This question does not include staff of the CR station as members of the community. The entire pool of people involved under each activity for all programmes must be taken into consideration. The percentage of members from the community (excluding staff) must be calculated and then marked in the appropriate cell in the matrix.
For example, a certain CR station has a total number of 10 people involved in Programme Planning out of which two people are staff of the CR station and the other eight are members from the community, then the percentage of members from the community would be:

\[
\frac{8}{10} \times 100 = 80\%
\]

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

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

1.2: This question focuses on the extent of participation of people from marginalised communities in the four areas of programme development at the CR Station. This includes station staff who are also a part of such groups. ‘Marginalised groups’ here include dalits, tribals, minority groups (religious, linguistic, ethnic, sexual), and persons with disability, etc. The percentage of members from the various marginalised groups (including staff) must be calculated and then marked in the appropriate cell in the matrix.

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

\[
\frac{3}{10} \times 100 = 30\%
\]

The amount of participation would then be “Moderate”

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

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

\[
\frac{5}{10} \times 100 = 50\%
\]

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

1.4: It is important that CR stations try to encourage participation of community members in all age groups.

1.5: This question seeks to find out the percentage of the entertainment-based programmes on the CR station that promote local talent/artistes. Community radio ideally showcases and encourages local talent and indigenous art forms. For this question, the percentage of entertainment programmes promoting local talent must be calculated against a CR station’s total number of entertainment programmes. The goal is to move towards a higher percentage of entertainment programmes, which encourage local talent and art forms.

1.6: This question tries to ascertain the percentage of information-based programmes that have community members as experts. For this question, the percentage must be calculated against the CR station’s total number of information-based programmes. The goal is to move towards a greater percentage of information-based programmes, which bring in inputs from within the community, thereby promoting local knowledge.
Community Radio Continuous Improvement Toolkit (CR-CIT)

1.7: Community radio stations air programmes in a variety of formats that appeal to diverse audiences.

- ‘Talk’ refers to a format that involves one person speaking to the audience.
- ‘Interview’ typically involves a host and a guest in a question and answer mode.
- ‘Discussion’ involves interaction between two or more people in a radio show.
- ‘Vox Pop’ refers to a format that involves interviews with people chosen randomly on the street. The objective is to obtain a range of responses and opinions on a given subject.

*Please tick all options applicable.*

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

1.8: This question seeks to review the CR station’s archiving practices. The options move from a minimum of three months (as stipulated by the CR guidelines of MIB) to continuous archiving since inception of the station. Archiving, generally, is a standard radio practice, and for community radio, in particular, archiving enables preservation and transmission of a community’s oral histories and cultures.

1.9: This question emphasises the need for regular capacity-building for the station’s staff in programme development. While this is dependent on availability of resources, it is suggested that at least two such workshops in a year may be necessary to keep alive the enthusiasm of the staff and to enhance their expertise.

### 2.2 Policies and Guidelines

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

2.1: This question seeks to know if the CR station orients all relevant stakeholders, such as its core staff, volunteers, and members of the Management Committee, to the government’s CR policy guidelines. This is to ensure that the station does not commit any violations that would attract legal action. *Please tick all options applicable.*

2.2: While the CR policy lays out broad guidelines for running a station, one would expect a CR station to clearly articulate its own vision/mission statement reflecting its overall philosophy and approach.

2.3: This question seeks to encourage CR stations to make a public commitment in writing of their intention to follow inclusive practices in terms of personnel involved. It is ideal that this commitment is made in the local languages for the understanding of the staff and community. *Please tick all options applicable.*

2.4: It is desirable that the CR station have a written policy to create a fair and just workplace environment for all its staff and volunteers. *Please tick all options applicable.*

2.5: Inclusion of excluded voices is the means by which CR stations promote social change. This question, therefore, seeks to gauge whether the CR station has a policy to adequately represent the issues of groups that are historically marginalised. *Please tick all options applicable.*

2.6: This question aims to assess whether the CR station has a content policy that caters to all sections of its community. This is to ensure that the station does not alienate any particular group within the listening area. *Please tick all options applicable.*
2.7: Community radio stations are required to follow the AIR Commercial Code on advertising, option (a), and CR Policy Guidelines restrict advertising on CR stations to local products and services, option (b). Stations, however, may choose to go beyond it to formulate its advertising policy that may limit the kind of advertising they will accept. Option (c) is indicative of the additional limitation that the station may impose upon itself, based on its own ideology and principles.

2.8: This question seeks to examine if the CR station has any specific codes of conduct for various groups involved in the functioning of the station. This ensures that everyone behaves in a manner that makes it possible to have a comfortable and amicable work environment. Please tick all options applicable.

2.9: This question reflects one of the principles of community radio that a station must constantly strive to widen its circle of expertise beyond its staff in all areas of CR such as policy, production, marketing, etc. Building capacities of more and more community members ensures that the running of the radio station does not become the domain of only the trained staff.

2.10: It is important that the CR station not only formulates policies, but also makes various stakeholders aware of them. Awareness among all relevant actors, besides ensuring compliance, could also help avoid unreasonable expectations being placed on the station, resulting in potential conflicts. Please tick all options applicable.

2.11: This question reviews the methods used by the CR station to make various stakeholders aware of its policies. The more methods used to reach out, the better. Please tick all options applicable.

2.3 Volunteers

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

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

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

3.1: The first question is about the percentage of volunteers against the total number of people working at the CR station. The entire pool of people involved for the various activities for all programmes must be taken into consideration.

For example, a certain CR station has a total number of 20 people involved in the various activities of the CR station out of which five are volunteers, then the percentage of volunteers would be:

\[
\frac{5}{20} \times 100 = 25\%
\]

Option (b) is the appropriate answer.

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

3.2: A CR station needs to think of a variety of ways in which it can attract volunteers. The list given is indicative and the station can add any other method to the last option. The goal for the CR station would be to maximise the number of ways to attract volunteers, as this would attract a larger number of people willing to contribute to the station’s working. Please tick all options applicable.
3.3: This question seeks to find out if the CR station has a policy to pro-actively attract volunteers, especially from disadvantaged sections of the community.

‘Marginalised groups’ here include dalits and tribals; ‘minority groups’ here include religious, linguistic, ethnic, and sexual minorities as well as people with disabilities.

*Please tick all options applicable.*

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

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

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

*Please tick all options applicable.*

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

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

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

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

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

*Please tick all options applicable.*

2.4 Technology: Access and Management

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

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

4.2: Periodic training is necessary if the staff of a CR station must become confident of managing technology on their own. The goal for the CR station would be to move towards peer-to-peer learning as it would be a more holistic and cost-effective approach.
4.3: This question seeks to examine the frequency of technical training workshops for staff and community members. While this is dependent on availability of resources, it is suggested that at least two such workshops in a year may be necessary to keep alive the enthusiasm of the staff and to enhance their expertise.

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

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

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

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

4.7: This question examines the kind of support documents that are in place at a CR station to help users handle technical equipment. The goal for the CR station would be to develop user guides, preferably in local languages, which are simpler to use than the user manuals/guides provided by manufacturers. The station staff could document their experiences with the equipment and provide situation-based scenarios to guide other users.

4.8: Natural disasters and other accidents at the CR station may cause serious damage and result in financial liabilities. This could, in turn, lead to disruption of services at the station. Therefore, insuring all essential equipment is recommended. Please tick all options applicable.

2.5 On-Air Standards of Broadcasting

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

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

5.1: This question seeks to know if the CR station’s programmes follow the minimal required standards as stipulated in the government’s policy guidelines or has a code in place that incorporates the official policy and goes beyond. Please tick all options applicable.
5.2: This question aims to find out how a CR station ensures that its staff is familiar with all the relevant codes for programming. The goal of the station is to not only make the staff aware of these codes, but also to maximise the ways in which it can be done so as to enable the staff internalise these codes. Please tick all options applicable.

5.3: While orientations and training sessions may help the staff to internalise the various codes, it is imperative that compliance of all concerned to codes is ensured. Non-compliance may even leave the station vulnerable to legal action. It is important that a CR station takes all possible measures to ensure that the codes are not violated. Please tick all options applicable.

5.4: This question tries to examine what actions a CR station takes when violations occur in spite of taking all precautions. Punitive measures must always be proportionate to the scale and frequency of the violation committed. Stations must have in place a range of responses, including apologising to any offended sections on air. They must move towards instituting preventive steps such as holding periodic sensitisation workshops. Please tick all options applicable.

2.6 Governance

Governance refers to the decision-making structures and processes at a CR station. It is expected that these be of a participatory character and incorporate principles of transparency and accountability. Representation of different sections of the community, especially the marginalised, in management structures is a precursor to striving for representation in programming. Involvement in decision-making processes would be empowering for those historically excluded. This section of the toolkit allows CR stations to review their performance on the parameter of participatory governance.

6.1: This question explores the various ways in which a CR station makes policy decisions. The ideal situation is for the station to have a formal decision-making body, which is fairly representative of the community it seeks to serve. While consultations with listener groups and staff members and public hearings are desirable, they cannot substitute for a formal structure of governance. Please tick all options applicable.

6.2: This question seeks to find out if a CR station has a Community Radio Management Committee, which can be defined as a representative decision-making body to advise the station and formulate various policies.

6.3: This question seeks to ascertain the frequency with which the CR Management Committee meets. As CR stations have to respond to a variety of challenges that are dynamic and fluid, it may be necessary for the Management Committee to meet as frequently as possible. Ideally, the CR Management Committee that meets at least once in three months may be better suited to respond to emerging challenges.

6.4: Since the CR Management Committee performs an advisory role, it sits in decision on a wide range of tasks that affect the functioning of the CR station. In addition to this, liaising with local authorities and getting involved with advocacy can help build the image of the CR station. Please tick all options applicable.

6.5: It is important that the CR Management Committee is constituted in a representative manner to include historically excluded sections of the community. The diversity of the community ensures that the perspectives and interests of various groups are considered in the decision-making process. Please tick all options applicable.

6.6: This question suggests that a robust policy to select its employees is in the interest of the CR station. This process should ideally not be something that is imposed by the parent organisation. The goal for the CR station would be to make the selection process as transparent and participatory as possible. Whatever the means, the idea is to choose the right person for the right task. Please tick all options applicable.

6.7: This question is premised on the idea that frequent interactions with listeners will enable the station and the Management Committee to make decisions in tune with ground realities.
6.8: Successful CR stations always tend to keep their doors open for members of the community to visit as and when they desire. If a CR station is open to community visits and permits the station to develop into a hub of community activity, people are likely to build a bond with the station. Often, matching a face with a voice helps people identify with the station. This can be done in a variety of creative ways. Please tick all options applicable.

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

2.7 Feedback and Grievances

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

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

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

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

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

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

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

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

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

Please tick all options applicable.

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

‘Face to face meetings’ could include grievances conveyed during personal visits, narrowcasting sessions, field/studio recording sessions, etc.
The grievances could be related to content, quality of transmission, representation of issues, appropriateness of time-slots, conduct of radio station staff, etc.

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

*Please tick all options applicable.*

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

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

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

*Please tick all options applicable.*

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

## 2.8 Content Sharing and Networking

The concept of content sharing for CR stations could be viewed primarily as a strategy for building solidarities among the stations. From another perspective, it could be termed a strategy for networking. Practically, a CR station can use this method to obtain additional content, keeping in mind the difficulty of having to generate 100% original content for broadcast. Sharing programmes also allows listeners the opportunity to connect with information related to similarly-placed communities in another geographical location or to enjoy cultural outputs of another community.

At a broader level, a CR station committed to giving space to people’s voices in order to bring about desirable social change in their community, may benefit from establishing linkages with wider social movements that are engaged in securing people’s rights.

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

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

For this question, calculate the percentage of content from third party sources against the total number of hours broadcast during the period under review (say, last one year).
For example, if a CR station broadcasts for eight hours a day, 365 days in a year, of which about one hour a day is content sourced from third parties, then

**Step 1:** Total no. of broadcast hours: $365 \times 8 = 2920$ hours  
**Step 2:** Hours of third-party content: $365 \times 1 = 365$ hours  
**Step 3:** Percentage of third-party content $= \frac{365}{2920} \times 100 = 12.5\%$

*Tick option (d)*

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

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

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

Sharing ‘capacities’ would mean imparting training in different aspects of radio production and management, including technical skills and management practices. *Please tick all options applicable.*

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

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

### 2.9 Revenue Generation and Financial Accountability

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

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

9.1: This question asks the CR station to enumerate all its sources of revenue and mention what percentage of the total support comes from each of these sources. The question expects one to give percentages for every revenue stream that a station taps into against the entire revenue generated.
- ‘Programme-based grants’ include funds received from various agencies for broadcast of specific programmes (e.g. UNICEF’s Meena ki Duniya or Sesame Street’s Gali Gali Sim Sim).
- ‘Income from special projects’ would be when a station receives income from production and broadcast of particular programmes (e.g. Tourism department funding for a heritage series).
- ‘Membership fee’ includes a fixed amount charged periodically by the station for individuals who wish to be associated with the station as its supporters.
- ‘Community contributions’ are more sporadic and voluntary, either in cash or kind.
- ‘Station merchandise’ typically includes such things as caps, T-Shirts, coffee mugs, pens, key chains, badges, calendars, etc. However, stations could also think of other products that are locally produced and better reflect local artisanship.

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

1. **Step 1:** Use the log sheets/GRINS software to obtain the total number of minutes of advertising in the given review period (say, one year).
2. **Step 2:** Calculate the total number of hours of on-air time for the CR station in the review period.
3. **Step 3:** Calculate the average.

For example, a certain CR station broadcasts for five hours a day 365 days in a year and has advertised for a total of 6,388 minutes in the same year, then:

1. **Step 1:** Total number of advertising minutes: 6388 minutes (from log sheet/GRINS)
2. **Step 2:** Total on-air time (in hours): 365 × 5 (no. of days x no. of hours) = 1825 hours
3. **Step 3:** Advertising minutes/total number of hours
   i.e. 6388 min/1825 hrs = 3.5 min/hrs.

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

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

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

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

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

9.5: This question relates to transparency and accountability to the community. While it is customary to prepare annual audited accounts, it is suggested that the CR station could even share a simple statement of accounts twice a year with the community.
9.6: This question seeks to find out the methods used by the CR station to share its financial reports with the community. The goal for the CR station would be to maximise the possible ways and give the community access to financial accounts on a regular basis. *Please tick all options applicable.*

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

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

- ‘Diversifying sources of revenue’ means adding newer sources of revenue. *Please tick all options applicable.*
3
The Toolkit
I. Content Generation and Programming

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

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<thead>
<tr>
<th>Function</th>
<th>Percentage of Participation</th>
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<tbody>
<tr>
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<td>75% &amp; above (Substantial)</td>
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<td></td>
<td>50–74% (Good)</td>
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<td></td>
<td>30–49% (Moderate)</td>
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<td>10–29% (Little)</td>
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<td></td>
<td>0–9% (No Participation)</td>
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<td>Programme Production</td>
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<td>Programme Participation</td>
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<td>Post-production</td>
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1.2 What percentage of people involved in programming at the CR station are from marginalised groups (e.g. SC/ST/minorities)?

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

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<td></td>
<td>0–9% (No Participation)</td>
</tr>
<tr>
<td>Programme Planning</td>
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<tr>
<td>Programme Production</td>
<td></td>
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<tr>
<td>Programme Participation</td>
<td></td>
</tr>
<tr>
<td>Post-production</td>
<td></td>
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</tbody>
</table>

1.4 What percentage of people in various age groups are involved in content generation and programming at the CR station?

<table>
<thead>
<tr>
<th>Age Groups</th>
<th>Percentage of Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>75% &amp; above (Substantial)</td>
</tr>
<tr>
<td></td>
<td>50–74% (Good)</td>
</tr>
<tr>
<td></td>
<td>30–49% (Moderate)</td>
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<tr>
<td></td>
<td>10–29% (Little)</td>
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<tr>
<td></td>
<td>0–9% (No Participation)</td>
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<tr>
<td>5-12 years</td>
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<td>13-19 years</td>
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<td>20-30 years</td>
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<td>31-50 years</td>
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<tr>
<td>50 years and above</td>
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</tbody>
</table>
1.5 What percentage of the entertainment-based programmes on the CR station promotes local talent/artistes?
   a. 0–25%
   b. 26–50%
   c. 51–75%
   d. 76–100%

1.6 What percentage of the information-based programmes on the CR station includes people from the community as experts?
   a. 0–25%
   b. 26–50%
   c. 51–75%
   d. 76–100%

1.7 What are the different programme formats in which the CR station broadcasts? *(Please tick all that are applicable)*
   a. Information updates/news
   b. Film music
   c. Folk music
   d. Talk
   e. Interview
   f. *Vox Pop*
   g. Discussion
   h. Story telling
   i. Drama
   j. Documentary
   k. Live shows
   l. Any others, please specify____________________________________________________

1.8 For how long has the CR maintained an archive of all its programmes?
   a. For the last 3 months (as stipulated by the national CR policy)
   b. For the last 6 months
   c. For the last year
   d. For the last 2 years
   e. Right since inception

1.9 How often does the CR station conduct capacity building in programme development?
   a. Does not conduct
   b. Conducts workshops when necessary
   c. Once a year
   d. Once in 6 months
<table>
<thead>
<tr>
<th>Notes</th>
<th>Goal Posts</th>
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</thead>
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</tbody>
</table>
II. Policies and Guidelines

2.1 The CR station provides orientation on national CR policy to: *(Please tick all that are applicable)*
   a. No orientation
   b. Staff
   c. Volunteers
   d. Members of CR Management Committee
   e. Any others, please specify___________________________________________________

2.2 Does the CR station have a vision/mission statement that guides its activities?
   a. Yes
   b. No

2.3 Does the CR station have a policy (in the local language) that addresses inclusion of: *(Please tick all that are applicable)*
   a. Gender
   b. Minorities
   c. Marginalised groups
   d. Any others, please specify___________________________________________________

2.4 The CR station’s policy includes: *(Please tick all that are applicable)*
   a. Code of conduct for staff and volunteers
   b. Provisions for minimum wages
   c. Policy against sexual harassment
   d. Policy for grievance redressal
   e. Any others, please specify___________________________________________________

2.5 Does the CR station have a programming policy to ensure representation of issues related to all sections of the community? *(Please tick all that are applicable)*
   a. No policy in place
   b. A broad policy for adequate representation of all sections
   c. Specific policy on women
   d. Specific policy on marginalised groups
   e. Specific policy on minority groups
   f. Specific policy on youth and children
   g. Specific policy on physically and mentally challenged
   h. Any others, please specify___________________________________________________

2.6 Does the CR station have a programming policy to ensure a wide variety of content catering to all the sections of the community? *(Please tick all that are applicable)*
   a. No policy in place
   b. A broad policy on programming/content for all sections
   c. Specific policy on programming/content for women
   d. Specific policy on programming/content for marginalised groups
   e. Specific policy on programming/content for minorities
   f. Specific policy on programming/content for youth and children
   g. Specific policy on programming/content for physically and mentally challenged
   h. Any other, please specify___________________________________________________
2.7 What kind of policy is in place if any, regarding the kind of advertisements the CR station accepts?
   a. Only follow AIR commercial code
   b. Advertising limited to local products and services only
   c. No acceptance of advertising from MNCs
   d. Any others, please specify___________________________________________________

2.8 Does the CR station have a code of conduct in place? *(Please tick all that are applicable)*
   a. No code of conduct
   b. A general code of conduct for the CR station (e.g. No smoking etc.)
   c. Code of conduct for staff
   d. Code of conduct for volunteers
   e. Code of conduct for talent
   f. Code of conduct for community participants
   g. Code of conduct for visitors
   h. Any others, please specify___________________________________________________

2.9 Does the CR station have in place a policy for conducting regular capacity building for the community?
   a. Yes
   b. No

2.10 The CR station creates awareness about its internal policies among: *(Please tick all that are applicable)*
   a. No such initiative
   b. Staff
   c. Volunteers
   d. Members of CR Management Committee
   e. Funding Agencies
   f. Community Members
   g. Any others, please specify___________________________________________________

2.11 How does the CR station publicise its policies/code of conduct to its staff and the community? *(Please tick all that are applicable)*
   a. Through orientation sessions
   b. Through workshops
   c. Through charts and displays in the CR station
   d. During narrowcasting
   e. During open house sessions
   f. During social audit meetings
   g. Through broadcasts on the station
   h. Through its website
   i. Any others, please specify___________________________________________________
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<th>Notes</th>
<th>Goal Posts</th>
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<tr>
<td>![Image of arrows pointing upwards]</td>
<td>![Image of goal posts]</td>
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</table>
III. Volunteers

3.1 What percentage of people involved with the CR station are volunteers?
   a. 0–9%
   b. 10–29%
   c. 30–49%
   d. 50–74%
   e. 75% & above

3.2 What does the CR station do to recruit/attract volunteers? (Please tick all that are applicable)
   a. Does nothing
   b. Broadcasts announcements on the CR station
   c. Conduct capacity building workshops
   d. Conduct open houses
   e. Hold periodic meetings with the community
   f. Insert announcements in other local media
   g. Make announcements on the website
   h. Any others, please specify ___________________________________________________

3.3 The CR station has a pro-active policy to attract volunteers from: (Please tick all that are applicable)
   a. Not applicable
   b. Community in general
   c. Marginalised groups
   d. Women
   e. Minority groups
   f. Any others, please specify ___________________________________________________

3.4 What does the CR station do to orient its volunteers into the programme? (Please tick all that are applicable)
   a. Does nothing
   b. Peer-to-peer learning (mentoring)
   c. Organise orientation workshops
   d. Have in place an orientation toolkit/package
   e. Any others, please specify ___________________________________________________

3.5 In what way does the CR station compensate the volunteers for their services? (Please tick all that are applicable)
   a. No compensation
   b. Take care of local travel
   c. Take care of food/snacks
   d. Free training in radio production
   e. Free training in computers
   f. Payment in kind
   g. Discounts in local shops
   h. Distribute radio souvenirs
   i. Payment of fixed honorarium
   j. Any others, please specify ___________________________________________________
3.6 What are the tasks that the volunteers in the CR station typically carry out? *(Please tick all that are applicable)*

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

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

a. No procedures  
b. On the spot assignment of duties  
c. Listing of volunteers according to skillsets  
d. Meetings to decide tasks  
e. Assignment to specific teams within CR station  
f. Team specific duty charts
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</table>
IV. Technology: Access and Management

4.1 The CR station provides opportunities for handling equipment to: *(Please tick all that are applicable)*
   a. Only professionally trained personnel
   b. Only men
   c. Only women
   d. Both men and women
   e. Members from marginalised groups

4.2 What kind of on-going technical training does the CR station provide its staff? *(Please tick all that are applicable)*
   a. Staff learn on the job
   b. Off-site training for staff
   c. On-site training by professionals
   d. Peer-to-peer learning

4.3 How frequently does the station conduct technical training workshops for members of the staff and the community?
   a. Doesn’t conduct
   b. Conducts as and when necessary
   c. Once every year
   d. Once every 6 months

4.4 How are the choices for technology upgradation/replacement made at the CR station?
   a. Made by the parent NGO/funding agency
   b. By the CR station Management Committee (CRMC)
   c. By station manager in consultation with technical experts
   d. By station staff in consultation with technical experts

4.5 The technical maintenance at the CR station is handled by:
   a. Only professionals hired for the purpose
   b. Partly professional, partly community members
   c. Handled entirely by members of the community

4.6 How does the CR station manage repairs for equipment beyond the warranty period?
   a. Depend on outside professional services for all possible repairs
   b. Manage with local expertise for minor repairs and professionals for major repairs
   c. Manage locally for all possible repairs

4.7 Does the CR station have manuals/guidelines for the use and maintenance of technical equipment?
   a. No written guidelines for equipment use and maintenance
   b. Depend on user manuals provided by manufacturers
   c. Self-generated guidelines/manuals developed by the CR station in local language
4.8 Which among the following equipment has the CR station insured to prevent it from unforeseen losses? (Please tick all that are applicable)

a. No insurance of any equipment  
b. Transmitter  
c. Tower and antenna  
d. Studio equipment  
e. Field equipment (recorders, microphones, portable mixers etc.)  
f. Any others, please specify ________________________________
<table>
<thead>
<tr>
<th>Notes</th>
<th>Goal Posts</th>
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<tbody>
<tr>
<td><img src="image.png" alt="Diagram" /></td>
<td><img src="image.png" alt="Diagram" /></td>
</tr>
</tbody>
</table>
V. On-Air Standards of Broadcast

5.1 The programmes broadcast on the CR station follow: (Please tick all that are applicable)
   a. AIR broadcast code
   b. Guidelines set by parent organisation/NGO
   c. Policy devised by the CR station (over and above the AIR broadcast code)

5.2 How does the CR station ensure that the station staff is familiar with the AIR broadcast code and station programming policies? (Please tick all that are applicable)
   a. Staff learns on the job
   b. Through orientation workshops
   c. Through written guidelines displayed at the station
   d. Through its website
   e. Any others, please specify ___________________________________________________

5.3 How does the CR station ensure compliance to the AIR broadcast code and station programming policies? (Please tick all that are applicable)
   a. No fixed compliance method in place
   b. Random review of programmes periodically
   c. The station manager/staff member listens to the programmes when aired
   d. The station manager/staff member listens and pre-screens programmes
   e. Any others, please specify ___________________________________________________

5.4 What does a CR station do when there are violations of the programming codes/policy? (Please tick all that are applicable)
   a. Broadcasts regrets to any offended sections of the listening community
   b. Holds staff meetings to discuss ways of ensuring compliance
   c. Issues warning to staff members involved
   d. Holds periodic sensitisation sessions
   e. Any others, please specify ___________________________________________________
<table>
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</table>
VI. Governance

6.1 How are the policy decisions made for the CR station? *(Please tick all that are applicable)*
   a. Parent organisation/NGO decides
   b. Through discussions among staff members
   c. Through consultations with community members
      (e.g. listener groups, SHGs, other collectives, public hearings)
   d. Through a body constituted for the station (e.g. management committee, advisory council)

6.2 Does the CR station have a management committee?
   a. Yes
   b. No

6.3 How often does the CR Management Committee meet?
   a. Not applicable
   b. No particular periodicity
   c. Once a year
   d. Half yearly
   e. Once in 3 months
   f. Once a month

6.4 What decisions does the CR Management Committee make? *(Please tick all that are applicable)*
   a. Not applicable
   b. Make/review station policy
   c. Approve financial plans
   d. Advise on HR matters
   e. Advise on programming
   f. Advise and approve technology options
   g. Liaise with local administration
   h. Foster networking
   i. Play advocacy role on national CR Policy
   j. Any others, please specify ___________________________________________________

6.5 The CR Management Committee has representation from? *(Please tick all that are applicable)*
   a. Not applicable
   b. Women
   c. Minority groups
   d. Marginalised groups (e.g. SC/ST)
   e. Youth
   f. Elderly
   g. Disabled
   h. Sexual Minorities (gay, lesbian and transgender groups)
   i. Any others, please specify ___________________________________________________
6.6 How does the CR station select its employees? *(Please tick all that are applicable)*

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

6.7 How often does the CR station/CR Management Committee interact with listeners groups, SHGs, other collectives?  
a. No organised interactions  
b. Once a year  
c. Once in 6 months  
d. Once in 3 months  

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

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

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

a. Through meetings with the community  
b. Through charts and displays in the CR station  
c. During narrowcasting sessions  
d. During open house visits  
e. During social audits  
f. Through announcements on the CR station  
g. Through announcements in other local media  
h. Any others, please specify ________________________________________________
<table>
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<th>Notes</th>
<th>Goal Posts</th>
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</table>

[Image of a meeting table with people]
VII. Feedback and Grievances

7.1 Through what mechanisms can listeners provide feedback to the CR station? *(Please tick all that are applicable)*
   a. Listenership surveys
   b. Letters
   c. Phone calls
   d. SMSes
   e. E-mails
   f. Social networking websites
   g. Face-to-face meetings
   h. Suggestion boxes
   i. Any others, please specify ___________________________________________________

7.2 What procedures does the CR station have in place to process listeners’ feedback? *(Please tick all that are applicable)*
   a. No procedures in place
   b. Collate and analyse feedback
   c. Consider the suggestions in periodic staff meetings for action
   d. Deliberate with parent organisation for action
   e. Broadcast feedback periodically
   f. Any others, please specify ___________________________________________________

7.3 Through what mechanisms can listeners register their grievances against the CR station? *(Please tick all that are applicable)*
   a. Letters
   b. Phone calls
   c. SMSes
   d. E-mails
   e. Social networking websites
   f. Face-to-face meetings
   g. Complaint boxes
   h. Any others, please specify ___________________________________________________

7.4 What procedures does the CR station have in place to process listeners’ grievances? *(Please tick all that are applicable)*
   a. No procedures in place
   b. Collate and analyse grievances
   c. Decisions to redress grievances made by station manager
   d. Consider the grievances in periodic staff meetings for action
   e. Deliberate with parent organisation for action
   f. Broadcast grievances periodically
   g. Any others, please specify ___________________________________________________

7.5 What changes (if any) has the CR station made to its programming and/or transmission in the last six months based on listeners’ feedback/grievances? *Please recall specific instances.*
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
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<th>Notes</th>
<th>Goal Posts</th>
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<tbody>
<tr>
<td>![Image of a smiling person]</td>
<td>![Image of a frowning person]</td>
</tr>
<tr>
<td>![Image of a human figure with a speech bubble]</td>
<td>![Image of a human figure with a speech bubble]</td>
</tr>
</tbody>
</table>
VIII. Content Sharing and Networking

8.1 Which of the following content sharing options does the CR station exercise? *(Please tick all that are applicable)*

- a. No content sharing
- b. Sharing of programme ideas
- c. Sharing of scripts
- d. Sharing of programmes
- e. Any others, please specify ______________________________

8.2 What percentage of content broadcast by the CR station is from third party sources? *(e.g. UNICEF, UNESCO, BBC World Service Trust, Deutsche Welle, Sesame Street etc.)*

- a. About 50%
- b. Between 35–50%
- c. Between 20–35%
- d. Less than 20%
- e. None

8.3 What does the CR station do to protect the rights of local artistes while sharing content with other CR stations? *(Please tick all that are applicable)*

- a. No policy in place
- b. Seek informed consent from the artistes concerned
- c. Ensure on-air credits/acknowledgements
- d. Ensure monetary benefits to artistes if CR station is gaining commercially from its broadcast
- e. Any others, please specify ______________________________

8.4 What does the CR station share with other CR stations? *(Please tick all that are applicable)*

- a. Doesn’t share anything
- b. Content
- c. Programme ideas/Scripts
- d. Commercial air time
- e. Capacities
- f. Experiences/Knowledge
- g. Any others, please specify ______________________________

8.5 What national/international associations/networks (online and offline) is the CR station part of? *(Please tick all that are applicable)*

- a. Community Radio Forum of India
- b. Community Radio Association of India
- c. AMARC
- d. Ek Duniya Anek Awaz
- e. Manch
- f. Regional networks (if any, please specify) ______________________________
- g. Any others, please specify ______________________________
8.6 Does the CR station network with social movements/organisations advocating for people’s rights in areas such as: (Please tick all that are applicable)

a. No linkages
b. RTI
c. Food security
d. Environment
e. Forest and Tribal rights
f. Women’s rights
g. Dalit rights
h. Right to Education
i. Right to Employment
j. Any others, please specify ____________________________________________
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![Diagram](image-url)
IX. Revenue Generation and Financial Accountability

9.1 What are the CR station’s sources of revenue?

<table>
<thead>
<tr>
<th>Sources</th>
<th>Percentage of Total Support</th>
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<tbody>
<tr>
<td>Funding by multilateral agencies</td>
<td></td>
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<tr>
<td>Parent organisation</td>
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<tr>
<td>Advertising (government)</td>
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<td>Sponsorship (government)</td>
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<tr>
<td>Advertising (commercial)</td>
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<tr>
<td>Programme-based grants</td>
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<tr>
<td>Income from special projects</td>
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<tr>
<td>Funds from MIB scheme</td>
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<td>Selling station merchandise</td>
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<td>Membership fee</td>
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<td>Community contributions</td>
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<td>Other sources, please specify</td>
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9.2 On an average for the period under review, how many minutes per hour of advertising was the CR station able to procure?
   a. No advertising
   b. 0.01–0.59 minutes
   c. 1.00–1.59 minutes
   d. 2.00–2.59 minutes
   e. 3.00–3.59 minutes
   f. 4.00–5.00 minutes

9.3 Which of these supplementary sources of revenue has the CR station tapped into? (Please tick all that are applicable)
   a. Studio rental
   b. Equipment rental
   c. Photocopying
   d. Internet use
   e. Training
   f. Any others, please specify ___________________________________________________

9.4 In what ways does the CR station raise funds, if any from the community? (Please tick all that are applicable)
   a. Membership fee
   b. Donations in cash
   c. Donations in kind
   d. Greetings/Announcements
   e. Any others, please specify ________________________________________________
9.5 How frequently does the CR station present its statement of accounts to the members of the community?
   a. Don’t present
   b. Once every year
   c. Once every 6 months

9.6 Through what means does the CR station share its financial reports with the community? *(Please tick all that are applicable)*
   a. Not applicable
   b. Display at the CR station
   c. Share them on the website
   d. Make available on demand
   e. Broadcast them periodically

9.7 What would the CR station do to improve on its existing sources of revenue generation? *(Please tick all that are applicable)*
   a. Maximise current sources of revenue
   b. Diversify sources of revenue
   c. Optimising transmitter reach to increase audiences
   d. Enhance special interest programming
   e. Improve programme quality
   f. Scale up community participation
   g. Intensify external networking activities
   h. Any others, please specify ________________________________________________
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Further Readings


