

Appendix B

Dorset Community Hub 2011-12: Radio Clubs Research Project

Final Report by Mair Bosworth and Hannah Rolfe

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Contents

1. Introduction	2
2. Key Activities	2
BBC Training Days	2
The Radio Clubs: Origins, Aims & Objectives	2
Community Hub Training Days	3
Ongoing Support for Clubs	4
3. Training and Support Needs	4
4. Barriers to Progress	4
5. Recommendations: Potential Models for the Clubs	6
6. Broadcast Platforms	6
7. Potential Sources of Funding	7
Dorset Partnership for Older People	8
8. Appendices	9
Appendix 1: Training Day Agenda	9
Appendix 2: Sample Contributor Consent Form	10
Appendix 3: List of Radio Stations (FM & DAB) in the Dorset/ Hampshire Area	11
Appendix 4: Guide to Recording and Editing	13

1. Introduction

Since summer 2011, Age UK has been supporting and encouraging the development of a number of radio clubs in Dorset for older people.

Bournemouth University, with the support of ADM-HEA, is exploring potential models for a 'Community Hub' whereby the university forms links between community radio groups, hospital radio, local and national BBC, organisations such as Age UK, and current students and graduates of the university.

In October 2011, Mair Bosworth and Hannah Rolfe, two recent graduates from the MA Radio Production course at Bournemouth University, were contracted as researchers to investigate potential models for the Community Hub and to investigate how Bournemouth University students, staff and graduates could support the development of community radio in Dorset.

2. Key Activities

Our first introduction to members of the Dorset radio clubs established and fostered by Age UK came at a BBC-led training day in November 2011.

BBC Training Days

Two members of the BBC's outreach team, producers at BBC London, delivered two days' of training for members of the Dorset radio clubs, as part of a BBC initiative that offers staff different opportunities to work and connect with the public (<http://www.training-skills-guidebook.info>).

The workshops were attended by local people from 4-5 Radio Clubs across the Dorset area including Purbeck, Christchurch, Shaftesbury and Dorchester groups. The main aim being to introduce novice radio makers to the basic technology and terms used in creating a short radio package.

The BBC trainers, together with Jo Tyler of Bournemouth University, provided an overview of:

- How to make recordings with a handheld digital recorder
- Interviewing technique
- Recording vox pops with members of the public
- Basic editing using Audacity free editing software
- Editing content together into a package
- Potential platforms for broadcasting their finished work

Following the training days, Hannah and Mair followed up with two of the radio clubs to assess their development needs and ensure the BBC training was put into practice.

The Radio Clubs: Origins, Aims & Objectives

Working with the Christchurch and Purbeck groups, Mair and Hannah began attending club meetings whenever possible and started to explore models for the support of the clubs.

These two groups had quite different origins and aims. The Christchurch group was interested in citizen journalism and looking at how radio could be used within their local community for social cohesion and charitable aims. The Purbeck group was born out of the Purbeck Writers Group and thus had a literary, creative bent – their objective was to make creative radio features and poetry programming, such as that one might hear on BBC Radio 4.

While Age UK had been involved in getting these clubs started, sadly the charity was not able to continue with its support for and facilitation of the club due to funding and staff cuts.

Both groups were primarily composed of people 60+, with a couple of younger members. In these initial monthly meetings, we got to know the groups and began to ascertain what the interests, needs and concerns of the clubs were and ascertained that training was the main barrier to progress.

Community Hub Training Days

In February 2012, Mair and Hannah delivered a one-day training session to each of the radio clubs (see Appendix 1 for sample agenda).



We followed up on some of the areas addressed in the BBC training days and gave an introduction to basic radio production skills for those radio club members who had not been able to attend the BBC training days.

Feedback from the clubs (gathered via anonymous questionnaires) was very positive but there was a sense that training and support needed to be ongoing if the transfer of skills was to be sustained:

“I understand much more about editing, cutting, moving, inserting than before. A big thank you. ”

“It was useful being hands on with the equipment but I feel I would need constant use of the recording equipment in order to familiarise myself”

Ongoing Support for Clubs

Our involvement with both clubs has continued beyond the initial training and period of the research funded by ADM-HEA. We continue to act as ‘mentors’ and facilitators for both groups.

Hannah created a quick guide to recording, editing and mixing using free software Audacity for use by the club members. See Appendix 4.

Christchurch Radio Club are quite autonomous and only occasionally come to us with queries regarding recording equipment or production technique but we have become more closely involved with the Purbeck Radio Club and continue to attend their meetings regularly. We have provided further ad-hoc training and advised on programme-making.

3. Training and Support Needs

Our time with the clubs has given us a good understanding of what the key training and support needs of community radio clubs may be, especially those composed of older people. We surveyed the clubs via anonymous questionnaires to ask about their training and support needs. Common responses included:

- Access to recording equipment
- Access to computers
- Access to recording studios
- Help accessing sources of funding
- Training in using recorders and microphones
- Training in interview technique
- Training in digital editing
- Training with computer technology generally
- Advice on selecting and shaping programme ideas
- Advice on programme format and structure
- Feedback on drafts of pieces made by the club
- Advice on how to get the programmes broadcast

4. Barriers to Progress

The key factors preventing the groups from progressing their projects include:

- Lack of confidence
- Access to equipment: not just recording equipment but computers, storage devices etc. The groups need access to microphones, recording devices and a designated computer (or ideally several) for editing – some people have audacity on their home PCs or laptops but most machines are quite old and slow and there is concern they won't be able to handle large audio files. They have discussed purchasing a computer but where would it be kept? The group would benefit from linking up with a community radio station or accessing the university's facilities on an occasional basis
- Too many ideas and lack of focus: as the groups have no leader as such, they have struggled to pick which ideas to focus on and take forward
- Politics – a large proportion of time in meetings is often spent discussing the governance structure of the club(s) and contentious community issues such as closure of local healthcare facilities or redundancies. Perhaps too much community and not enough radio?! Some people want to see the individual radio clubs within Dorset unite as a network as a single 'Dorset Radio Club' or 'Dorset Mature Broadcasters' with regional branches. They feel this would give the organisation greater leverage in terms of seeking funding or securing commissions. While there is some acceptance of the benefits of joining together there seems to be a lot of inter-region rivalry and animosity! Christchurch and Dorchester in particular appear to be in conflict. There is a sense amongst some clubs that everything in Dorset is too Bournemouth-centric. The Christchurch club are keen to develop their own group first before joining with others
- Equality of provision: outlying radio clubs in north and west Dorset are feeling left out of the loop!
- Structure of clubs: lack of charitable status and lack of bank account will make fundraising problematic. C'Church Radio Club is set up as a project within the C'Church Community Partnership, meaning they can have a bank account but they have control of their own governance and finance. This is a useful model for other clubs
- Computing skills generally (some club members have excellent computing skills but others have little or no knowledge of how to work with computers so simple aspects of radio production such as transferring files from a portable recorder to a computer can be challenging)
- Lack of direction/leadership: with Age UK no longer in a position to offer support to individual groups, the clubs feel that they are floundering somewhat. They initially responded to an ad to "join a radio club" and now they feel they are being asked to lead the club activities themselves. They want someone to lead the groups or at least facilitate their development
- Different agendas: some club members see the clubs as a means to produce professional, paid work and get their technical skills up to speed, others are seeking a pleasurable, occasional hobby and do not want too much commitment

- Lack of clarity around how the clubs are constituted and the need to set themselves up as a legal entity to pursue funding has caused some anxiety. If more information had been made available to them from the outset, this would have been helpful to the clubs
- Concern over legal issues such as using music/readings (royalties etc) and getting consent from contributors
- Accessibility: some of the club members are partially sighted or have mobility issues. This needs to be considered when providing training and in planning going forward. Some people cannot read from the screen so need printed copies of training manuals in large print, for example

5. Recommendations: Potential Models for the Clubs

Working with two of the clubs closely over the past months has given us a good understanding of the objectives, ideas, hopes and concerns of community radio clubs in Dorset.

As far as we see it, there are a number of potential models going forward:

1. Clubs seek to develop their own networks and take full responsibility for developing their own skills and securing funding [NB: the danger is that the clubs will lose momentum and enthusiasm without someone to guide and support them in their learning]
2. Clubs forge links with other community partners such as heritage organisations or hospital radio stations. C'church Radio Club have forged links with a local museum, The Red House, which has a small number of good quality portable recorders it uses for oral history recordings and is willing to lend the club. C'church have also linked up with Hospital Radio Bedside in Bournemouth, who have expressed an interest in working with the club. This could be an interesting model for the Community Hub.
3. Students and recent graduates from BU could provide ongoing technical support and advice. This would need to be formalised so the clubs' expectations are met.
4. Each club could be assigned a volunteer mentor – ideally someone who is experienced in the area of radio they are interested in – who could visit on a monthly or bimonthly basis to give advice.
5. The clubs could fundraise for a project facilitator role to develop the project on a part-time basis. This could be one person, part-time, giving support to the several clubs and coordinating joint actions (such as funding bids or web development) for the clubs as a group

6. Broadcast Platforms

With the clubs now producing packages and longer programmes, it's vital we consider how and where this work will be broadcast. There are several options:

- One possible model is that the clubs act as independent production companies, pitching one-off programmes or series to local community, commercial and BBC stations (see Appendix 3 for a full list)
- Vintage Radio, Age UK's radio station, is happy to play any programmes generated by the groups and they will be added to the MBA library of programmes
- The clubs could develop a website, either individually or as a group under the banner "Dorset Radio Club" to stream audio
- Bournemouth University could host content for the clubs, options include:
 - - Using the stream for Logic (undergraduate online radio station) while it is offline during the summer months
 - Creating a webpage for the Radio Clubs within the BU domain
 - Creating an area within Birst for the Radio Clubs
- The clubs could make their work available as a Podcast
- The clubs may at times make work to meet a specific brief from an organisation such as The Environment Agency or NHS. These bodies would then have the responsibility for disseminating the content – either via existing radio stations or audio hosted on their websites
- The clubs are also keen to use radio skills to work with the local community to produce content that may not need to be broadcast. E.g. one of the Cchurch members is keen to use radio with her Scouts and Guides to engage them in thinking about their environment and communicating with one another

7. Potential Sources of Funding

For the clubs to be sustainable, we need to identify sources of funding to cover costs of equipment, access to studios, travel costs incurred while making pieces, training and more.

Age UK has supplied a small amount of 'seed funding' to each of the radio clubs. They were invited to apply for £150 to make a programme of their choice (with the understanding that the money could be used to buy kit).

Other potential sources of funding include:

Big Lottery Fun: Awards for All

- Grants of between £300 and £10,000
- Need a bank account
- Application must be sent 3 months before project starts
- Project to be completed within a year

- Do not need to be a registered charity but you would need a written governing document
- You must show how your project meets at least one of them to be considered for a grant:
 - People have better chances in life – with better access to training and development to improve life skills
 - Stronger communities – with more active citizens working together to tackle issues within the community
 - Improved rural and urban environments – which communities are able to better access and enjoy
 - Healthier and more active people and communities

Call us with any questions you may have on 0845 4 10 20 30 or email us at general.enquiries@awardsforall.org.uk or visit our website at <http://www.awardsforall.org.uk/england>

Dorset Community Foundation

<http://www.dorsetcommunityfoundation.org/apply-for-a-grant/dorset-county-community-fund/>

Local Businesses

Other Charitable Trusts and Foundations

The clubs could approach small trusts and foundations with an interest in funding work benefiting the elderly, the local area, community cohesion, media and the arts.

Dorset Partnership for Older People

8. Appendices

Appendix 1: Training Day Agenda

Essentials of Radio Production

Purbeck Radio Club

2nd February 2012

- | | |
|--------------------|--|
| 10.45-11.30 | Introduction and Listening Exercise <ul style="list-style-type: none">- Content vs treatment: ways of telling, types of radio |
| 11.30-12.00 | Structuring a radio piece <ul style="list-style-type: none">- Building Blocks- Planning your recordings and running order- Production Process- Scripting around your content |
| 12.00-13.00 | Demonstration of recording technique <ul style="list-style-type: none">- What questions to ask- Practice interviewing and capturing atmos in pairs |
| 13.00-13.30 | Lunch |
| 13.30-14.00 | Getting started with Audacity <ul style="list-style-type: none">- Installing Audacity and the Help manual- Transferring recordings to your PC/Laptop- Opening files for editing |
| 14.00-15.30 | Introduction to audio editing with Audacity <ul style="list-style-type: none">- De-umming audio- Editing down a long piece of audio- Combing recordings from several sources- Working with multiple tracks to layer sounds |
| 15.30 Close | Questions and Action Points! |

Appendix 2: Sample Contributor Consent Form

Purbeck Radio Club – Contributor Consent Form

Thank you for agreeing to contribute to our radio programme. It is our current intention that the programme will be first broadcast on on Age UK's *Vintage Radio* station and it may be broadcast on other community radio stations in due course.

This form gives Purbeck Radio Club the right to use the whole or part of your contributions. We very much hope to use your contributions, but we cannot guarantee to do so.

I confirm that I, the undersigned, agree to give Purbeck Radio Club my unrestricted permission, to distribute and exhibit, in any media, known or future, all still photographs, motion-picture film, visual recordings and sound recordings of me or my artistic work, for the production tentatively titled:

.....

I irrevocably and unconditionally grant to you all consents required pursuant to the Copyright, Designs, and Patents Act 1988 Part II or otherwise under the laws in force in any part of the world to exploit such performances.

I irrevocably and unconditionally waive all rights which I may have in respect of the work pursuant to the Copyright, Designs and Patents Act 1988 Sections 77, 80, 84 and 85.

I consent to the use by Purbeck Radio Club of my name, likeness, voice and biography in connection only with the work.

I understand that the production is being produced for a community radio project and not for financial gain.

Name.....

Signed..... Date

Address

.....

.....

Thank you once again for your assistance.

Appendix 3: List of Radio Stations (FM & DAB) in the Dorset/ Hampshire Area

- Absolute Digital 60s, 70s, 80s, 90s, 00s, Classic Rock (DAB)
<http://www.absoluteradio.co.uk>
- Angel Radio 101.1FM (Community, Isle of Wight) *'Europe's leading nostalgia radio station for older people', 'Snap, Crackle, but no pop', 'Radio by Older people...for older people'* www.angelradio.co.uk
- BBC 1, 2, 3, 4 FM + DAB
- BBC 4xtr, 5live, 6music, Asian Network DAB
- BBC Solent 96.1FM + 103.8FM + DAB <http://www.bbc.co.uk/solent/>
- Capital (DAB) <http://www.capitalfm.com/>
- Classic 100-102FM + DAB + Online <http://www.classicfm.co.uk/>
- Fire Radio DAB + Online www.fireradio.co.uk
- Forest FM 92.3 (Community, Verwood) *'East Dorsets first Community Radio Station'*, <http://www.forestfm.co.uk/>

'Forest FM pride themselves on bringing you the best music, without limiting themselves with one particular era or genre. At Forest FM, we break the week up into three distinct sections.

Weekdays we take a subtle blend of classic soft rock tracks and add in a lively assortment of oldies to conjure up a sound that is both sophisticated and interesting. **Evenings** are turned over to a terrific variety of specialist music designed for wide appeal.

Weekends provide an opportunity to continue our interesting mix of sounds throughout the day. Programming is designed to appeal to families, catering for both our younger audience and our more mature listeners.

Within this framework we fit an extensive range of community programming including news, interviews and specials. Put together, we deliver a true variety of music that provides a fitting back-drop to a refreshing local community radio station.'

- Gold DAB
- Heart Dorset 102.3FM + Online <http://www.heart.co.uk/dorset/>
- Heart South Coast 96.7 + 97.5 FM + Online
<http://www.heart.co.uk/southcoast/>
- Hope FM 90.1 + Online <http://www.hopefm.com/> (Community, Bournemouth) *'... broadcasting on 90.1 FM in Bournemouth, Poole, Christchurch & surrounding areas and also streaming live around the world. We aim to offer a mixture of positive and uplifting music and chat, highlighting all that is relevant to our local community. With a message of Hope we truly offer 'Life-Changing Radio'*
- Jack FM 106 (Solent) *'Playing what we want'* www.jackradio.com
- Kiss DAB <http://www.totalkiss.com/>
- Planet Rock DAB <http://www.planetrock.com/>
- The Bay 96.9, 102.3, 103.2 FM + Online www.thebay.co.uk
- Unity 101 FM + Online <http://www.unity101.org/> (Community, Southampton) *'the South's only Asian and Ethnic Community Radio Station'*
- Voice FM 103.9 + Online www.voicefmradio.co.uk (Community,

Southampton) *'the Education Station' 'Welcome to Voice FM Radio*

Other examples of Community stations

- Bradford Community Broadcasting www.bcbradio.co.uk (106.6FM, Bradford)
- Resonance FM, online at www.resonancefm.com (104.4 FM, London) *'the art of listening'*
- Soundart Radio, online at www.soundartradio.org.uk (102.5 FM, Totnes)
- Vintage Radio, online at www.vintageradio.org.uk (The Wirral) *'the grown up choice'*

Platforms

FM (Community / Local / Commercial / RSL)

AM

DAB

Online (Streaming / Podcasts)

As we can see there are already a number of established Community Radio Stations available across the Dorset and Hampshire area (Hope, Forest, Unity101, Voice, Angel Radio), with Angel Radio being the only one that is designed to be *'radio by older people...for older people'*. However, each station could be contacted and used as possible platforms for group created material. They also, along with the other stations mentioned above, all make use of internet radio, which can connect them to a greater audience outside of their main catchment area. The benefit of internet radio for our project participants is that they have the ability to record a number of programme types, which are not confined to one length, style or genre. For example, they may choose to stream live / pre-record magazine type shows, but they might also wish to create a set of podcasts, for example. The benefit of this is that they can create programmes, build a fan base and work towards building skills and an ideas database that could possibly aid application for a Restricted Services Licence (RSL) in the future. Stations like Forest and Hope worked with RSL's before attaining full Community Station accreditation from Ofcom, so if the aim is for to achieve this one day, then it would seem to be a good direction to follow.

Regarding scheduling, there are a few good examples of shows that are led by the idea of Stories and Telling. From what we know so far, there is a vast array of history and experiences that the Radio Clubs wish to portray using the medium of sound and there are a number of ways that we can help in facilitating them. Both by teasing the stories from them and by helping them shape the way in which they wish to present them to their audience.

Appendix 4: Guide to Recording and Editing

The Quick Reference Editing Crib Sheet

Preparation:

- Think about your subject. What are the top 3-5 questions you could use to record suitable voxpops? Who, What, Were, Where, Why
- Research - Know your subject. Think about treatment; who will you interview and why?

Recording:

- Turn on device
- Best to use an external microphone for better sound quality
- If mike lead is quite long wrap it around your hand to avoid it banging against equipment and causing handling noise
- Likewise remember to hold the mike firmly and steadily
- Mike is best positioned between yourself and the interviewee, at chest level should suffice, but play around. Angle towards the subject by slightly tilting your hand. Gently tilt towards yourself if you require your voice / questioning on the recording, but remember to tilt back to subject when they speak
- Eye Contact!! Hard at first when remembering to check levels and that device is recording, but will improve with practice. It's appropriate to show an interest in what your interviewee is telling you.
- Avoid 'mmm's' and 'ah ha's' etc. Difficult to edit out and you will get annoyed when playing back, believe me. Just keep gentle eye contact, not a mad stare, and the odd nod of encouragement.
- Be open. Genuine
- To save time when editing, you can pause your recorder when you ask a question then simply press resume to capture the reply
- It's common sense to check all your equipment before attempting any type of recording. So check your batteries and if needs be carry spares. Check the recording device settings are set to the right input (any external device, e.g. mike, needs to be inserted and synced into the recording device so that it knows where to pick up the sound from), i.e.; on the Tascam DR-07 the mike was in the 'Mic2' slot and there should be a settings switch located somewhere on the device where there'll be a choice to select desired input (if not then you could always google for help or check instruction manual)
- On the Tascam press the *record* button once to put device on standby (red light flashing), then *play/pause* to start recording (solid red light). By pressing *play/pause* again the device will return to standby. By keeping the red light active you will be recording onto one track. Should you press *stop* at any time, the next time you do record it will be to an entirely new track
- Wait for a reply, remember silence can be a powerful tool

Uploading recordings to your computer:

- Connect device to computer. (Some devices require turning on in order to connect)
- If a folder does not appear on the Desktop try checking in My Computer
- Create a folder for your work where ever you wish to save then, then like copying work from a USB stick, simply select the files that you wish to transfer and drag them into your newly created folder.
- Safely eject your recording device
- For those of you new to the idea of copying folder a simple way is to place the cursor over the file you wish to copy > select file by pressing the left mouse button > once selected file is highlighted, press the right mouse button > a pop up selection box should appear. In this box should be the word 'Copy', click on it. now go to the folder where you wish to place the copied file > in the empty white space of the opened folder area place the cursor > right click with the mouse > this time select 'paste'. Your selected file should now appear in the new folder, ready for use

Editing (with Audacity):

Open Audacity



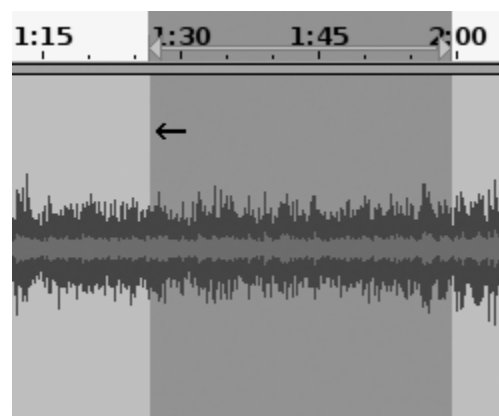
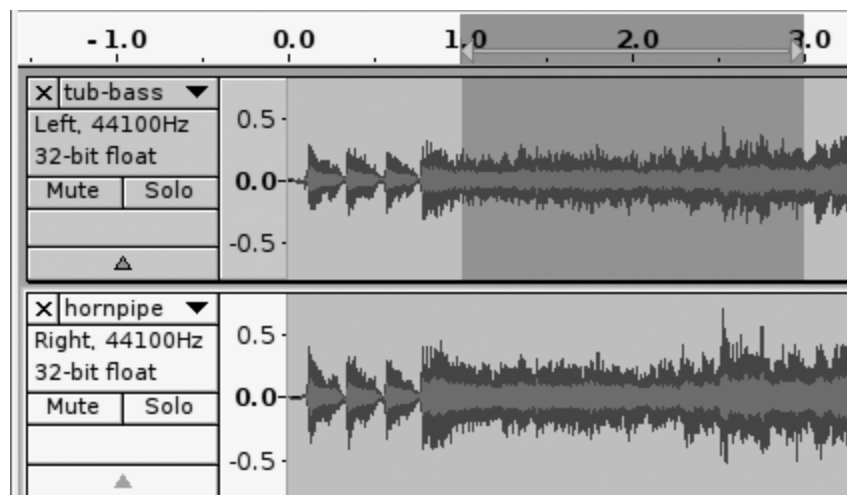
Opening a File within a project:

File > Import > Audio – Select raw material you wish to work on from file – **Open** (remember, 'Open' will open a new Audacity File (*aup.*), 'Import' will open your file in the current project, but on a new Track)

- Always listen to any recorded material before you begin the editing process. This way you can begin to know what it is you want to keep and what you want to throw away, saving time in the editing process

Cutting:

Using the mouse click the cursor arrow on the beginning line of the section you wish to cut. If you hold the mouse over the line a hand will appear, by clicking, holding and dragging this line you are able to highlight the section you require. This selection can be neatened up at either end by using the hand tool.



Once you are ready, hit the delete button on your keyboard.

Undo! Undo!:

Like any editing software there is an '**Undo**' button under the '**Edit**' tab at the top of the screen, as well as a quick *Undo* in the form of the circular backwards arrow on the top tool bar.

Volume:

Situated just to the left off centre on the top tool bar are six buttons. In normal edit mode the button which looks like an 'I' should be selected. For volume editing, select the button to the right of this, which should feature a blue line

with two white arrows at the top and bottom. Adjust points on the track lines to manually adjust the volume.



Alternatively you can select your area of adjustment and **effect > Amplify**

Copying a selection:

Again, highlight the selection you wish to copy (like when deleting), then either use **Edit > Copy** on the computer screen, or press **Control (Ctrl) + C** on the keyboard

Pasting a selection:

Place the cursor / time-line on the track where you roughly want to paste it, then either **Edit > Paste**, or press and hold **Ctrl + V**.

New Tracks:

Should you wish to use a number of layers within your production, or copy and paste required selections into a separate track click on; **Tracks > Add New > Stereo**.

You can easily delete an unwanted track by clicking on the 'X' that sits in the top left hand corner of each individual track.

Zoom in / out:

Top tool bar > magnify glass with + / - in centre (+ = in / - = out). If nothing is selected the whole project will be affected, or select a section and zoom in / out for closer editing work.



Fade In / Fade Out:

Select and highlight where and how much you want to fade in or out. Click **edit > fade in / fade out**. Audacity will complete the rest automatically.

Alternatively you could use the *Volume control* button as discussed above.

To split a track:

Place the time line where you wish to separate the track, then, **Edit > Split** or

click on **Ctrl + I**.

Normalising:

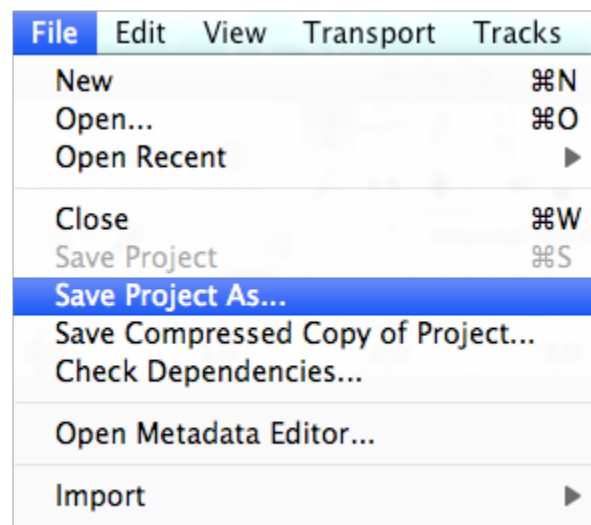
To control peaking within tracks and to, in theory, bring all sounds to an even level. However, be careful when using this as many influences can cause the sound to interfere, i.e., background noise etc.

edit > select > all

effect > Normalise (probably best between -1db - -3db)

Saving: File > Save Project as (For first time saving) or **Save Project** (if updating your save). This will save the work as what is know as an *aup*. file (like a *doc*. File for Word etc.), which is only specific to Audacity and unlikely to be opened on any other software.

'When you open Audacity for the first time, it automatically opens a new, empty project. To begin, you'll want to make sure that you give the project it's own name and folder location for file management purposes. Then you'll know where the files are saved and stored for your project. To do this is simple: from the main menu, select **File** and then **Save Project As**.

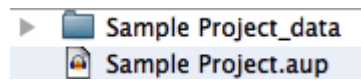


The Basics: Setting Up a Project

The Save As window is displayed, prompting you for a filename for your project.

Type a file name, and then click on **Save**.

You'll notice that there are now two files in your save location: an AUP file with your project name, and a directory or folder named project name_data.



The .aup file is the Audacity-specific project file, and is what you would select to reopen your project once you have closed it. The data folder is exactly as it is named - a data directory that Audacity uses to store all of the recorded audio and changes that you make to the .aup file.

Remember, these are file names and types that only Audacity recognizes.

Once you have recorded and edited your audio to make it sound its best, you will Export and save into a common audio format like MP3.

As you work in Audacity, recording, editing, and working on your audio track, it is always good practice to save your project often, so that you don't lose any of your hard work. This is as easy as clicking on File, and then selecting Save Project from the main menu.

Save shortcut keys:

You can also use the Save Project shortcut keys on your keyboard when you want to save your project. For the Windows operating system you would use Ctrl + S. Within MAC OS X, use Command + S.'

(Hiitola Pg 23. 2010)

File > Export:

This will enable you to save the work as a **wav**. file (a less compressed and better version of an **mp3**. music file), into a folder of your choice. It will mix all your edited tracks together so ten tracks, for example, will become one track. A wav. can be opened in other editing software and music players such as iTunes / Realplayer etc.

Know your WAV from your MP3

'**WAV files** are uncompressed, high-quality pulse-code modulation (PCM) files. They are large. One minute of a CD-quality stereo WAV recording consumes about 10MB of disk space. WAV is the best-supported format and is the quality standard by which other formats are measured.

MP3 (MPEG-1 Audio Layer 3, not MPEG -3) is a popular compressed, lossy encoding format; an MP3 file can be as small as one-tenth the size of a similar WAV file and still sound pretty good. This means you can cram a lot more music into a portable player and have faster downloads and better online streaming. The trade-off is that quality is lost.'
(Schroder 2011)

**Recommended Reading /
Bibliography;**

The Book of Audacity: Record, Edit, Mix,
and Master
with the free audio editor
Carla Schroder
No Starch Press: San Francisco
2011

Getting Started with Audacity 1.3
Bethany Hiitola
Packt Publishing
Birmingham – Mumbai
2010

Key things to remember when building your package:

1. Context
2. Tell a story – through line
3. Set the scene
4. Mixture of voices
5. Sound effects
6. Music (it's important to remember that voices should not fight to be heard above background music, but that the two should work together for effect and atmosphere)
7. Narrated or not?
8. Beginnings, Middle and End