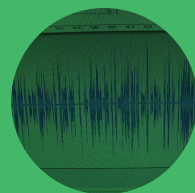
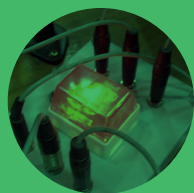


# Community Radios in Europe

## European Common Reference Framework for Community Radio Professions



This document was made possible by the support of the European Union Leonardo funding program 2011-2013.

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Programmet för livslångt lärande



Clár Foghlaim ar feadh an tSaoil

## Preface.

This document was made possible thanks to the collaboration of national community radio organizations in five different countries, and with the committed involvement of over a hundred community radio journalists, technicians, and station managers. Thanks to European funding through the Leonardo program, the participants were able to meet in Ireland, Sweden, Romania, the United Kingdom and France, in order to exchange on best practices and the reality on the ground in each context. By comparing best practices and working out the common denominators, the job classification Charts were written up together, to provide a clear picture of the daily tasks, responsibilities and skills required for each of the professions.

One of the challenges of this project was the fact that words do not always mean the same things in each language, and translations do not always convey entirely the same ideas, to describe an action, a skill, an institution, a regulation, a value, a status or statute, an objective. But what is important is to have come to an understanding and to have found forms of expression that allowed us to communicate, work together, and move forward as Europeans.

This document is the outcome of 8 meetings held over a period of 18 months of collaboration. The objective of the meetings was to set out a European common reference framework of jobs classifications specific to community radio professions. In some countries, there are national common reference frameworks that have been elaborated through dialogue with professional unions. Our objective was to work towards harmonisation of professional standards across Europe, as a more top-down approach that would raise standards and expectations. Our project fits in well with the European Union goal of facilitating the harmonizing and thus the recognition of job qualifications all over Europe. For us, it is also an important step towards gaining recognition for the professionals working in community radios, to give them improved access to appropriate training and certification, because we are very conscious of the fact that recognitions of the professionalism of community radio staff is also a kind of support of community radios themselves in their work contributing to society as a social service provided to local communities. This turned out to be a much larger project than anticipated, and the work will continue and expand to include community radios from 12 different countries. This document will continue to be improved and supplemented with further tools. If you are interested in contributing to this project, please do not hesitate to contact us with your comments, criticism and contributions, they will be most welcome.

**Eric Lucas**  
**Leonardo REQ project, Education coordinator,**  
**SNRL Education and International Cooperation specialist,**  
**President and Station Manager, Radio Fréquence-Sillé.**



For contributions: [cooperation-europe@snrl.fr](mailto:cooperation-europe@snrl.fr).

## Foreword



Les radios associatives sont, dans plusieurs pays d'Europe, un exemple d'engagement en faveur des Droits de l'Homme et de la liberté d'expression – une valeur chère à l'Union Européenne - et en faveur de la Diversité Culturelle, une valeur chère au Conseil de l'Europe. Pionnières sur ces valeurs, ces médias sont un exemple pour le renouvellement des contenus de la radio publique, et un exemple de créativité pour les radios commerciales. C'est une référence unique en matière de communication de proximité. Aucun réseau social ne peut les remplacer. Après trente ans d'existence, il est temps de reconnaître, au plan européen, les compétences de leurs équipes et de leurs dirigeants.

Eric Lucas et son équipe ont mené, pendant près de deux ans, un travail d'identification et d'enquête unique en Europe, avec le soutien de l'Agence Europe Éducation Formation (A2EF) et l'évaluation de l'Office de la Radiodiffusion et des Communications Électroniques (ORCEL). C'est un jalon pour la reconnaissance des compétences acquises dans la radiodiffusion locale associative. Pour la première fois en Europe, plusieurs fédérations et plusieurs radios ont investi dans un travail participatif, trouvé des compétences, mené des enquêtes afin de construire les bases d'un « Référentiel Européen sur les métiers de la radiodiffusion locale ».

C'est une porte sur l'avenir : les acteurs de ce travail vont continuer et enrichir leur travail, l'élargir à d'autres pays d'Europe, afin de le présenter aux partenaires institutionnels et sociaux, aux organismes de formation et aux opérateurs des normes professionnelles. Le but final est d'encourager la mobilité des personnels dans les pays d'Europe, mieux former les équipes volontaires dans un esprit de collaboration transnationale, et mieux armer les jeunes européens pour découvrir la passion de la radio et en faire leur métier au service des valeurs européennes.

**Emmanuel Bouterin**  
**President of the SNRL, National Syndicate of Free Radios**  
**France.**



Den svenska närradiörörelsen har en lång historia i ett europeiskt perspektiv, men har tyvärr inte haft så många kontakter med sina europeiska kolleger. Detta Leonardo-projekt har förändrat detta. Vi har fått möjlighet att få kontakter och bygga upp ett nätverk mellan radionstationer ute i Europa där vi kan dela erfarenhet och kompetens med varandra. Vi har upptäckt att vi är mer lika än vi trodde. Det ideella engagemanget med olika sociala föreningar som sänder finns i alla länder. Det betyder också att vi ofta har likartade problem och att vi kan tipsa och inspirera varandra i att hitta kloka lösningar. Tillsammans har vi också nu börjat bygga en utbildningsstruktur för våra olika efattningshavare på en radiostation. Detta hjälper oss också i Sverige att datera upp vårt eget utbildningsmaterial. Mycket av vad som nu kommit fram i detta Leonardo projekt kommer NRO att använda i sin egen utbildningsverksamhet.

Genom projektets resor har vi haft möjlighet att skicka olika deltagare från flera av våra lokala närradiostationer. Det betyder att vi har inspirerat dessa lokala radiostationer att i sin tur knyta nya kontakter och två stationer har gått in i två olika Grundvig projekt.

Under projektet gång har vi blivit allt mer medvetna om närradions betydelse för det lokala samhället, för att vanliga människor ska få chans och bli utbildad i att göra sin röst hörd i en tid när flera länder börjar ifrågasätta det fria ordet. Visserligen kan vem som helst via internet uttrycka sina åsikter, men det är en helt annan sak att via en radiostation få träning och utbildning i grundläggande sätt att nå ut till många samtidigt. Det är också viktigt att se den betydelse som närradion har som informationsspridare, när kommersiella medier inte har råd att täcka den lokala marknaden.

*(final translation at end of document)*

**Ragnar Smittberg**  
**NRO**  
**Radio Eskilstuna**  
**Sweden.**



Our involvement with the Leonardo project has educated our staff and volunteers in understanding the diversity of Community Radio across Europe.

Our meetings with different groups gave us a sense of coherence, a sense of understanding of each other's Cultures and Countries. We worked in a structured, comprehensible and meaningful collaboration with each other, sharing views, experiences and knowledge about how our individual stations view education, we talked about the importance of recognizing community radio as a viable place for employment, we discussed our different roles and responsibilities within our stations, we outlined our policies and procedures around recruitment, financial procedures and our recruitment of staff and volunteers and what types of community groups, schools and organizations were involved with the stations. We spoke about the different Job Descriptions within the Stations.

We understand the importance of the type of work we do and how flexible we have to be in these roles, some stations have more staff than others, some stations only had one Manager some had a number of roles within the Station. For Staff and Volunteers travelling to different countries this has meant that they have brought back to the Station a sense of the bigger picture. Our experience and our relationship with the fantastic people that we have met over the past year has impacted on us and shown how important it is that Community Radio Stations are supported by their National Agencies as well as the various Broadcasting Authorities, we discovered that many Community Stations are strong because they receive Core Funding.

The participants in the project have shared life experiences and skills for the benefit of the project, these meetings have lead to participants establishing friendships which has increased their confidence along with a greater understanding of the Cities/Towns that they have visited by exploring these Cities/Towns and appreciating their Culture. Participants in this project have gained a greater understanding of Media and how Community Radio Stations operate within the confines of their License Agreements.

Our hopes for the future is that community radio is seen as a viable place for Employment and that Governments across Europe understand the importance and value that is gained by citizens and workers by their contribution to Society and the Community they serve. Community Radio is an important place for individuals to gain confidence and self esteem by their employment and access to education not just through courses organized for workers as part of their Continuous Professional Development but for their Volunteers who have the chance to avail of the travel opportunities offered by Lifelong Learning programs funded and supported by their National Agencies and the European Parliaments continued support of such projects.

**Albertine Denis**  
**CRAOL**  
**Ireland.**



Pentru prima dată, în România, experiența internațională acumulată a putut fi transmisă mai departe beneficiarilor de drept, radiourile locale, care prin aplecarea lor asupra comunității îndeplinesc o datorie civică, atât prin informarea, cât și prin educarea publicului. Voluntarii participanți în cadrul proiectului au luat cunoștință de oportunitate creării unei cariere, iar trainerii au transmis informația dobândită pe mai departe.

Am conștientizat rolul pe care organizația noastră îl poate avea în viața membrilor săi (radiouri locale), prin accesul și diseminarea unui flux de informații utile, legate de legislația celorlalte țări participante, modul în care pot fi abordate organele abilitate, în ceea ce privește cadrul legislativ din domeniul în care activăm, modul de lucru cu alte organizații partenere, etc.

Ca urmare a implementării acestui proiect, în viitor, atât posturile de radio, membre ale asociației noastre, cât și organizațiile de training și educație, centrele de carieră vor putea orienta oamenii spre astfel de profesii.

*(final translation at end of document)*

**Cristian Jurji**  
**Président ANPLR**  
**Romania.**



The Leonardo project has enabled people from Sheffield Live! to visit community media projects in different countries. They have met other people working in similar circumstances. They have experienced the songs and dances, shared the food and drink of four different cultures. They have welcomed people from Sweden, Ireland, France and Romania to their own home Sheffield.

These international experiences have had a big effect on those taking part in the trips with the words “I remember when I went to visit.” being uttered regularly.

The project has enabled us to be part of a community radio network that is working towards a common goal of recognising the important roles that employees and volunteers play within the movement. It has given us a voice that has been heard at a European strategic and lawmaking level to enhance the profile of the community radio movement in Europe. In essence the project has caught the spirit of the community radio movement one which breaks down barriers and promotes working in co-operation.

**Sangita Basudev**  
**Commedia Sheffield**  
**United Kingdom.**



*Nota :*

*The signatories of this foreword, officials in partner organizations, also have field experience in local radio associations : Radio Eskilstuna, Fréquence-Mistral, West City Radio, Dublin South FM, Sheffield Live.*



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## **1 Contributors to this project**

The terminology for designating Community Radios varies across Europe, in some countries they are called Free Radios or Association Radios. They came into existence at different times and in different contexts in each country. They often began as pirated radios in a spontaneous movement that aimed to open up access to the airwaves in order to give the possibility of free speech to the people and to groups that had no other access to democratic public expression, because governments held the power over, and often the monopoly of communication and radio broadcasting. Such radios were created by and for citizens to serve communities by providing truly local news and services to the population, a kind of real public service by and for the people, a form of public education for all, a means of expression for alternative movements, recognition of local cultural movements and events, promoting local development, news, and entertainment. Each radio is proud of its particular mission and role in the community. This movement began in the 1970's and expanded exponentially in the 1980's with changes in national legislation and regulation. In some countries, there are hundreds of community radios, with legislation that protects their status and provides funding to sustain them, while in other countries there are fewer community radios that have managed to survive or thrive within a legal framework that ranges from supportive, to varying degrees of tolerance, to outright adversity.

Community radios are a particular kind of radio communication that are called « tertiary sector » by some, indeed community radios assert their unique character as being entirely distinct from commercial or public radios, because their mission, relationship to their audience, and internal organization are totally different.

Community radios represent a professional sector of the audiovisual industry that is much closer to a social service that also innovates and creates jobs in the local economy.

Community radios were created by committed activists and volunteers who run them based on a non-profit economic model, they host hundreds of volunteers, yet they also hire professionals and create jobs. In order to fulfill and sustain their mission and provide services to the community for the long-term, community radios have to have skilled staff alongside volunteers, that remain in their jobs over time, and this is only possible by providing career perspectives and staff development, in other words by professionalizing community radio jobs, provided they have the will and the economic means to do so. These two conditions are what we have observed to vary the most across Europe.

Nevertheless, in almost 20 countries today, community radios have come together to create national federations or unions, and these organizations have allowed them to lobby governments, regulatory authorities, and diverse institutions, including those responsible for social services and work relations between employers and employees. The participants in this project represent such national federations and thus have certain legitimacy in that together they represent 446 member radios, proof that they are representative of the reality on the ground. In this first phase of the project, five national organizations participated, which may seem only relatively representational of Europe, yet they are still quite relevant examples because they represent quite diverse national contexts. The following is a description of each of the five partner's organizations.

**France : Nation Syndicate of Free Radios ( SNRL, Syndicat National des Radios Libres ).**

This professional union is representative of local community radios run as non-profit associations in accordance with French labor law. There are 602 member radio stations broadcasting on 1011 frequencies, out of the 3512 radios existing in the private sector. The non-profit sector of the broadcasting spectrum therefore plays quite a significant and stable role in France on the Hertzian airwaves and tempers what could otherwise be a rural radio wasteland and an urban radio broadcasting zone abandoned entirely to commercial radios. Community radios in France employ 2850 staff, including 270 professional journalists, and 12000 activist volunteers. There are 2 million listeners, with an audience rate of 19% in rural areas, a total annual budget of €62.1 million, used exclusively in the local economy, in long-term local job creation. This includes €3.9 million of essentially local advertising which thus benefits local commerce and jobs.

In 1986 the so-called Léotard Law was voted (Law n° 86-1067 of 30 september 1986 concerning freedom of communication) which updated the previous 1959 audiovisual communications law promoted by André Malraux, which laid out the principle that the government must guarantee the right of the people to create and broadcast diverse cultural content. This has been made possible by the existence and the staying power of local community broadcasters working like a social service, their mission defined by clear specifications that promote local news and diversity, local cultural initiatives and the emergence of young talent, in order to limit the dominance of supranational broadcasters. In France, the government supported the law with a system of financing called the Fund for Support of Radio Expression (FSER, Fonds de Soutien à l'Expression Radiophonique), which is cited as a positive example all over the world. The fund is financed mostly by a tax on advertising on commercial radios and television stations. The fund is managed by the state and by representatives of radios.

**Irlande : CRAOL, Community Radio Forum of Ireland.**

CRAOL was set up in the early 1990s and became a legal entity in 2004. Its main goal is to develop the network of licenced non-profit community radio stations through a democratic organization. It aims to develop the range of education, training and support available to community radios in the network, to increase staff and volunteers as well as community groups' skills, with government recognized accreditation. Craol also aims to encourage member radio stations to build strong ties to the communities they serve, to develop their content, programming and activities based on the AMARC charter for Community Radios in Europe. Craol currently has 23 licensed radio member stations representative of all regions of Ireland.

**Suède : NRO, Närradions Riksorganisation.**

NRO is the Swedish national federation of community radios and it helps and supports the development of local community radios in Sweden. One of the most important means of support is by providing high quality training and seminars all over Sweden. NRO has developed its own training materials (training manuals, etcetera). Due to the rapid development of the media, it is vital to be up-to-date, and for that one must have excellent communications with other radio stations in Europe. A lot of community radios in Sweden also broadcast in the languages of immigrant populations and this is a field of action that it may be important to share experiences and best practices with radios in other countries of Europe.

**Roumanie : Asociatia Nationala a Posturilor Locale de Radio.**

ANPLR is a non-governmental, apolitical and independent organization, whose aim is to support and promote the rights and interests of local community radio stations in their dealings with institutions, the state authorities and the radio broadcasting regulatory authorities, as well as to reinforce the position and role that a community radio can play in a local community, by taking into account needs analyses. ANPRL guarantees that community radios are represented with the authorities in order to preserve this very important category of the media in Romania.

**Royaume-Uni : Commedia Sheffield.**

Commedia Sheffield is a not for profit organisation which has been delivering training in multimedia skills to people from disadvantaged communities since 1998. In 2006 we were awarded a full time community radio licence for our broadcasting service Sheffield Live! 93.2 fm. Our training programmes remain an integral part of the service that we deliver. We broadcast 'live' for 18 hours a day with our own sustain service programmed through the night. We broadcast in 10 different languages and have programming by and for people from the Lesbian, Gay, Bisexual and Transgender community, Asylum seekers and refugees, people with disabilities. and the music we play reflects the communities of Sheffield. We play local bands, DJ, locally produced plays and also music from all around the world. We take an active part in celebrating international days such International Women's Day, International Day Against Racism, World Refugee Day etc. We are based in Sharrow and work in the surrounding wards which are amongst the poorest in the UK. Until 2007 South Yorkshire was designated an Objective one area and is currently an Objective 2 area. We run both accredited and unaccredited training courses both at our premises and within the communities of Sheffield. Over the years we have had funding from Department of Children, Schools and Families and National Institute of Adult and Continuing Education. We work closely with local organisations. For example we are currently working with a group of young offender using radio and music as part of their probation training. We are also setting up a project to work with people who have been involved in gun and knife violence locally. Other communities we are currently working with include Homeless people, People with disabilities, Refugees and Asylum seekers, People with Mental illness, People who have drug problems, young mothers, people from the LGBT communities and people from BME communities.

## **2 An idea whose time has come...**

This project stems from the need for recognition across Europe of the professionals working as staff at community radios, as polyvalent journalist-technician-content producers working within a not-for-profit context with social service to the local audience as their basic mission and value. The project was developed by consensus in order to establish a tool for achieving such recognition : the Common Reference Framework for Community Radio Professions. We hope to improve career orientation towards and access to such professions, and to improve job mobility for professionals so that they may change employers and seek similar jobs anywhere in Europe. The dynamic of the project was voluntarily to strictly adhere to the European Union objective of harmonizing professions across Europe.

Thus, the project aims to define this Common Reference Framework, taking into account that it will be more effective when supplemented by Common Reference Frameworks for Training and Certification, with a usage guide and regulations for granting certification. That will be the next stage. The project fits well within the European Union objectives for promoting transparency in qualifications, and recognition of standards of certification and training.

The Common Reference Framework must lead to improved recognition, by both institutions and employers, of the skills and professionalism of community radio staff. This tool should also be useful to radios as employers, for example in their recruitment and hiring procedures, for training institutions and those working in career guidance to encourage people to pursue these broadcasting professions.

## **3 Methodology**

The project partners decided to meet to share their experiences, observations, information, best practices, and challenges faced depending on the different countries and contexts. Each meeting required the participants to prepare ahead of time so that they could gather qualitative and quantitative data. They had to bring relevant documents, legal texts, regulatory frameworks, and national reports that had been published on certain themes, in order to share and compare. The delegations of participants were composed of people who work hands on on the ground, and different participants according to which theme were to be discussed. For example, the station managers identified all of the actions and different forms of knowledge required to carry out their daily tasks. Similarly, the journalists, radio show hosts and content producers, and the technicians were asked to identify the different kinds of knowledge used. It was not always the same participants because it was important to take into account the diversity of situations to have as wide a range as possible represented in the Reference Framework.

The following is an example of our methodology, applied to the station managers' meeting in Eskilstuna, Sweden in April 2012, the journalists and content producers' meeting in Dublin, Ireland in November 2012, and the technicians and sound engineers' meeting in Sheffield in April 2013.

Main objectives of the exchanges :

- To get to know the different radio contexts, organizations and the people.
- Presentation by each participant.
- Comparison of the different ways of functioning in that job.
- Methodical listing of all the tasks and responsibilities.
- Writing up of jobs classification documents to be used for the reference framework.

Each participant was asked to describe in detail all the daily tasks, actions, roles and responsibilities they had to carry out both consciously and sometimes unconsciously, all of the steps required to succeed in their tasks that should be written up in a job description, a job contract, an organigram describing the organization and the roles of each within the team, and procedures for team work. This detailed inventory of tasks allowed the participants to think carefully about the knowledge and skills required to carry out the tasks effectively.

- The participants worked in three groups that had to have representative staff from each of the 5 project partners' radios.
- The groups designated a rapporteur to present their findings.
- At the first round-table, each participant presented his or her radio, its mission and means.
- At the second round-table, each person presented their main tasks and responsibilities.
- At the third round table, each person chose 3 flaws and mistakes that would be extremely serious if committed in their job.
- Sharing and debate time, to discuss the scope of the tasks and responsibilities that had been presented.
- Plenary session :  
Each of the three rapporteurs presented the main findings in their group, both on the radios represented, and on the keywords that fit into the main categories, and on the egregious mistakes.
- Large group discussion to clarify and distinguish the 'essential' details from non-essential concerning their radios and the categories of jobs classification.
- The group facilitator wrote up the keywords on a chart throughout the discussion.
- The group had to come to a consensus as to which category the tasks fell under, however with no restrictions on the number of categories.
- Documents were distributed summing up the major categories.
- Three new groups were formed or the same ones worked together again if it was easier or requested.
- Item by item, the groups detailed all tasks, roles and responsibilities were carried out consciously (or without realizing it) in order to achieve the work required.
- The data was written up into charts or Jobs Classification Charts.
- The Jobs Classification Charts are divided into three parts :
  - 1) Actions.
  - 2) Definition of whether the skill is Theoretical knowledge, Procedural knowledge, Know-how, Interpersonal Communications Skills, or Taking Action and Initiative.
  - 3) Definition of whether the skill is essential, useful, or secondary.
- At the end of the small group meetings, each group presented its findings in plenary session.
- The findings were discussed to highlight strong similarities and especially diverging results and opinions.
- The rapporteurs were in charge of taking notes during all the discussions.
- The rapporteurs notes were edited for the final charts.
- At the end of the meeting, there was a chance to give feedback on how people felt about the proceedings and exchanges, with notes taken.
- The local hosts and group coordinators brought the meetings to a close.

The following chart shows the matrix used to establish the main tasks and responsibilities :

City. Meeting Date	Details of the activities and responsibilities of _____ working at community radios. Identification of knowledge, skills, attitudes and awareness required in order to fulfill their duties effectively.						
Activities and Responsibilities	Details of the activities	Type of competence (Put an X in the column)			How important is this skill		
Main areas of activities and responsibilities, Main fields of action	Details of activities and responsibilities (for example, what a station manager does often, daily, weekly, monthly, yearly)	Knowledge	Skills Know how	Attitudes Awareness	Obligatory	Useful	Useful but not a priority

Final matrix used for the jobs classification discussions which led to a definition of each main area of responsibility and all the incumbent tasks :

POSITION/ROLE	Station Manager		Journalist, Radio-show Host, Content Producer		Technician, Sound Engineer		
<b>Activity :</b>	Detailed position title :						
	General activities to fulfill the mission/Complex tasks				Individual/ Simple Tasks		
	Actions spread out over the long-term or irregular tasks				Repetitive Tasks (Daily or weekly)		
	Perceived percentage of autonomy or work that must be accomplished alone				Percentage of dependence on the team, Integration, work that must be achieved as a team		
SKILLS	Responsibilities	Roles		Activity explained in detail			
<b>THEORETICAL KNOWLEDGE</b> <i>List the useful, important, and essential theoretical and practical knowledge that must be mastered.</i>							
<b>PROCEDURAL KNOWLEDGE</b> <i>List the useful, important, and essential knowledge of methodology required to implement actions.</i>							
<b>KNOW-HOW</b> <i>List the skills required to take action.</i>							
<b>ATTITUDES + AWARENESS INTERPERSONAL SKILLS.</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>							
<b>INITIATIVE</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>							
<b>PRACTICAL DETAILS</b> <i>Place of work.</i>							
<b>PRACTICAL DETAILS</b> <i>Context, constraints, other factors.</i>							
<b>NEW TRENDS.</b> <i>In the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>							

## 4 European Support and Funding

The project coordinators put together this collaborative project within the framework of the European Funding Program called « Leonardo da Vinci », one of the branches of the Life Long Learning Program. It is intended as a tool to provide support and impetus to projects that work to improve and enhance continuing education and training across Europe with all its diversity.

This program offers a large range of activities : it allows people who wish to acquire professional experience in Europe to get funding for their mobilities, thus facilitating exchange of best practices between trainers and training managers. It also permits new training tools and methods to be shared and applied across Europe. Partnership projects are designed to build cooperation among European training professionals working on a given theme chosen together. Secondary school students, apprentices, trainers, staff in training, companies and all types of public and private training organizations may participate.

Another specificity of « Leonardo Da Vinci » Program partnerships is the will to open access to other types of training organizations, not just professional training schools, so for example other organizations may be involved such as companies, unions, and local, regional or national representatives.

The partners in this project were granted their funding thanks to the acceptance of this project by the following national agencies :

- Irlande : Leargas, VET Leargas, Dublin, [www.leargas.ie/leonardo](http://www.leargas.ie/leonardo).
- France : 2E2F, Agence Europe Education Formation, Bordeaux, [www.2e2f.fr](http://www.2e2f.fr).
- Roumanie : ANPCDEFP, Bucarest, [www.anpsdef.ro](http://www.anpsdef.ro).
- The United Kingdom : Ecotec, UK National Agency, Birmingham, [www.leonardo.org.uk](http://www.leonardo.org.uk).
- Sweden : IPK, Internationella programkontoret Leonardo, Stockholm, [www.programkontoret.se](http://www.programkontoret.se).

The funding for this project made it possible for the partnership delegations to meet for more effective collaboration. Meetings were held in the following places .:

- Bordeaux : organization and work planning.
- Dublin : understanding the diverse legislative contexts and regulations applicable in each country.
- Eskilstuna : meeting of station managers to determine the data to be included in the Jobs Reference Framework.
- Dublin : meeting of journalists, Radioshow hosts, and content producers to determine the data to be included in the Jobs Reference Framework.
- Sheffield : meeting of technicians and sound-engineers to determine the data to be included in the Jobs Reference Framework.
- Timisoara : meeting to finalize all the data gathered into a final, coherent format.
- Montpellier : action to disseminate and inform others of the existence of this project, presentation at the AMARC Europe Conference.
- Strasbourg : meeting with European Parliament Representatives, Leaders of European Broadcasting Organizations and exchange with other European project leaders working on community radio collaborative projects.



## 5 Work to be continued

The present version of the Common Reference Framework for Community Radio Jobs is not necessarily an end in itself, but should be taken as a tool and a basis to build on, that should be further refined.

That is why the project partners feel that the work should be extended both in scope and by widening the circle of contributors to include more diversity in Europe and to extend the Framework to include Common Training and Certification Criteria, a usage guide, and a set of regulations for the granting of Certification. In the second phase of the Leonardo Project which is due to begin work in September 2013 as a project entitled COMEPEC (Community Media, Professional Euro Certification), the number of candidates for the partnership is recognition among professional in the field of the total legitimacy of this work. Organizations representative of community radios in eighteen different countries are now on board.

1. SNRL : Syndicat National des Radios Libres (France).
2. CRAOL : Community Radio Forum of Ireland (Ireland).
3. NRO : Närradions Riksorganisation (Sweden).
4. Asociația Natională a Posturilor Locale de Radio (Romania).
5. VFRÖ : Verband Freier Radios Österreich (Austria).
6. CMA : Community Media Association (The United Kingdom).
7. ReMC : Red de Medios Comunitarios (Spain).
8. BFR : Bundesverband Freier Radios (Germany).
9. OLON : Organisatie van Lokale Omroepen in Nederland (The Netherlands).
10. UNIKOM : Union nicht-kommerzorientierter Lokalradios (Switzerland).
11. SAML : Sammenslutningen Af Medier i Lokalsamfundet (Denmark).
12. FAR : Fédération des radios associatives de la Réunion (France).
13. Turun lähiradioyhdistys ry (Finland).
14. ERREPI SPA: Radio Popolare (Italy).
15. CCMC : Cyprus Community Media Center (Cyprus).
16. DCTV : Dublin Community Television Cooperative Society Limited (Ireland).
17. Norsk lokalradioforbund (Norway).
18. Szabad Rádiók Magyarországi Szervezete (Hungary).



## 1 In each country

Through the enquiries and comparisons made between our five countries throughout this Leonardo project, we have observed together the similarities and differences in the tasks carried out at community radios and the ways in which the work is divided and attributed to different staff-members.

The United Kingdom, Sweden, Romania, Ireland and France all have very different historical, institutional and sociological differences, yet surprisingly, through formal exchanges at our meetings, and through visits to one or several community radios in the host country, we have been able to observe profound similarities in the way the work is undertaken and the tasks are carried out. The tasks are delegated in slightly different ways that depend on diverse criteria that will be analyzed in this section and in the section dedicated to the historical and sociological analysis of community radios in different countries, but it is clear that, in each country, community radio as a medium plays an essential role in the social, economic and cultural life of their communities and regions, and there is a fundamental similarity in the division of labor, roles and tasks.

Our project has greatly benefited from the fact that some of our community radios have been working together over a long period. Indeed, other community radio projects working on other questions and issues have been funded by the European Union and have made it possible to hold meetings between project leaders, through which staff have had the chance to observe practices in various countries.

These observations of best practices and exchanges with professionals at community radios in countries not directly involved in this Leonardo project, such as Spain, Italy, Hungary, Finland, Germany, the Netherlands and in the Basque Country, although not directly linked to this subject, have certainly contributed to the thinking and have enabled us to confirm the main conclusions we have drawn.

We have distinguished three main areas of responsibility at community radios as follows :

- Station management and leadership.
- Journalism, content production, hosting radio programs live on-air.
- Technical roles, sound engineering.

The station manager or president supervises the human and material interactions that make the media happen, the interactions within the team and relations with the outside world.

The journalists produce or translate news and commentary into a form accessible to the public. The radio show host personalizes the listening experience for the local community audience and makes the broadcasting come alive in very diverse ways, allowing the radio to fulfill its various roles for the public.

The technicians and sound engineers monitor the equipment, carry out maintenance and updating, and guarantee the quality of sound, broadcasting and archiving.

Each of these major roles may be divided up slightly differently and will depend on the specific mission of the radio, leading to finer distinctions in responsibilities. For example, the director may delegate financial management tasks to people carrying out secretarial work. A journalist may work with people who are not necessarily oriented towards information documents, news programs and reports, but who may focus on the educational aspect and production of such documents, for example leading training workshops or providing entire training programs. The technician may make use of outsourcing for tasks such as equipment maintenance or High-Frequency installation, or may call on computer, internet or digital professionals.

In the absence of European policies concerning community radio, this media depends entirely on national government regulations within varying institutional conditions, influenced by the particular history of each country, and these regulations also partly determine whether the tasks and responsibilities are carried out by paid employees or volunteers, or sometimes by teams with a much more subtle division of labor.

## **2 In Europe**

In each country, the role played by community radios within the media landscape, in the continuing education environment, and in development of towns and regions is quite different. An international study could be carried out to compare funding schemes over time for community media across Europe.

Through the work on this project, it has been found that funding varies enormously depending on whether it is public (financed by the state and regional governments, national agencies, and the European Union) or private (funded by foundations, philanthropy, solidarity between non-profit associations, or by listeners' donations), and depending on whether the funding sources seek to support the media's role in informing the local population, to support the forum for public debate among citizens, support for making democratic principles a reality, support for community media producing educational content, as organizations providing training for populations that need help in gaining skills to be more employable, or simply as organizations that have the capacity to produce quality programming on particular themes. The diversity in funding schemes, in where the funding comes from, how it is collected and allocated, and especially to what extent they allow community radios to survive in the long-term, have a powerful influence on the definition of community radio, that we have chosen to study in three major categories.

## **3 In the world**

Whether we consider interactions in terms of regulations and financing on an international scale (which falls under the category of station managers' responsibilities), or if it concerns exchanging radio shows and broadcasting content (which comes under the umbrella of the journalists and content producers' tasks), or exchange on best practices in sound engineering, or monitoring for innovation and trends in technology (which would be the technician's and sound engineer's specialty), for all the coordinators taking on the responsibility to lead new projects, the overall outcome of this project may seem modest today. There have been several major difficulties, although in completely different areas : first, the heterogenous nature of the institutional environments each partner works in ; second, the challenge of communicating with various languages, and finally, the precarious nature of community radios that struggle to survive on a daily basis makes collaboration on a long term project a difficult thing to achieve. However, in the last few years, there has been a significant increase in cooperation across Europe, as more community radio people come together and get to know each other, partly thanks to the incentives provided by the European Union. The professional activities of community radio activists can increase further with two major trends that we will analyse in more detail in other sections of this report :

- The overall increase in number and quality of community and micro-radios all over the world on every continent, as can be seen with the growing membership in the world community radios association AMARC (Association mondiale de radiodiffuseurs communautaires).
- Worldwide development of interactive digital media and their overall decrease in cost have made their access much more readily available in most regions of the world. These can be used for exchanging and sharing sound documents all over the planet, and have put community radio leaders in contact so that they are developing collaborative projects, and building an awareness of belonging to a professional group with special interest sections, and finally, they have gained access to more accessible, inexpensive means of working together.

All of these factors have led to the need for establishing this Common Reference Framework for Community Radio Jobs.

What is at stake is to provide community radio professionals with :

- The means and elements to reinforce in their own staff, the relevance and quality of their actions and interactions within their team and with their community, region and country. (Jeannot, 2009).
- Improvement in initial training and continuing education programs through clearer definition of the professional skills and competencies required that are specific to community radio and not just the media in general. (Maillard, 2003).
- Prudent standardization, that is to say standardization that respects essential elements in national environments, of practices and skills in each of the three main professional areas, to enable an increase in international exchanges.
- A reliable and thorough description of skills required for working in community media is necessary to enhance their public image and gain recognition, for example from European Union institutions.

These are exactly the questions that this Common Reference Framework tries to address, this double context of increasing professional activities with a need to prove the effectiveness of their actions and consolidate their legitimacy, and the need to develop and make known their professional training programs that are rooted in the most recent professional literature.

If Common Reference Frameworks for Jobs classifications are useful tools in any profession, for structuring and standardizing best practices and for gaining recognition of professional activities, they are also tools for negotiation that can be used by both employers and staff, who in community radios are often volunteers, to organize and structure their work practices and thus their relations : tasks can be clearly assigned to each person based on their skills and responsibilities, and therefore certain demands become clearly legitimate or not. Even in situations where jobs and responsibilities are not clearly written up and defined, where the staff appraisal process is not done formally, the need for evaluation of staff skills and achievements is still present and can be an underlying issue that may lead to critical situations and destructive conflicts, due to lack of clarity. The jobs classification reference framework then becomes an essential element in negotiation between individuals or between teams (Oiry et al, 2001).



*Project participants meeting in Eskilstuna, Timisoara and Strasbourg*

# Objectives of the Common Reference Framework for Community Radio Jobs Classification

## PART 1 Presentation



### 1 A snapshot and clichés of each profession

Radio show host! It sounds exciting and has always made people dream. The advantage of such a generic term is that it allows each person to make it mean what they want. But what are the common denominators, other than the obvious of speaking into the microphone, between an activist who uses access to the microphone as a tool for promoting messages, allowing freer circulation of ideas, and giving access to the airwaves to the « voiceless », and the radio show host who is more egocentric, only looking to promote himself or gain recognition from his friends and family or his audience? What are the common points between a show host trying to cultivate and promote certain values, to promote culture or public service, and the show host who adapts the programming mainly to the target audience of the advertisements being broadcast?

These are of course caricatures, but they show the enormous gap in incentives for being on air, and the mission the show host believes in. Generally, and on national radio, show hosts have a popular, positive image with the listening audience: they are like a friend in moments of solitude, they keep people company in their cars or on nights of insomnia, they are the part of the breakfast routine, giving the first news of the day, and they become part of people's schedules, like an appointment to listen at a certain time every day or week. They bring people a certain joy by playing a song that touches or moves you, they may be the one that says out loud what you think or quite the opposite, they may say something that you find outrageous or shocking, they may ask tough questions that you yourself would have liked to ask, they may lighten your day or take away the blues, make you laugh, or give you food for thought and something to say in your next conversation with friends or colleagues. Are these just clichés?

First of all, the activists who created community radios are first and foremost passionate about giving access to the airwaves to the people, they believe in the importance of public debate, communication and discussion of news, and giving voice to alternative ideas and culture. Most have chosen to work in community radio because they see it as a way to participate in and create new evolutions in society. Little by little they have had to learn to take care of all the different tasks that are essential to running a radio that wishes to survive over time. Committed, activist, and passionate radio show hosts have often ended up becoming station managers and thus employers. How many anti-capitalist activists have found themselves on the managerial side of the fence ? Furthermore, they bear it well because they have well understood that they were writing new pages in economic and sociological history because they have realized it is possible to be employers in a non-profit organization whose mission is solidarity and social service. From their origins as a militant association or as a small provider of local entertainment, community radios have progressively evolved to become micro-businesses run by associations or volunteers. This has not, however, altered their commitment to their values.

Today, community radios are often run by a combination of staff and volunteers, though this varies in each country and depending on their means. There are two main trends : either the activist volunteers have become managers and have recruited competent show hosts and other staff that permit their values to be reflected tangibly, and with continuity, in their on-air programming, or they have continued to be on-air themselves and have recruited administrators who carry out the managerial tasks in accordance with the values of the association, as decreed by the Board of Administration. In either case, one can clearly talk about a trend towards professionalization in the field of community media.

From that point on, we are not talking about « clichés » in the profession, we move away from intuitive management of relations between staff and volunteers or between employers and staff, and we move towards a real need to identify what each team-member does to contribute to the mission, a need to facilitate the organization of the team, and a need to identify the rights and responsibilities of each person. This common reference framework aims to provide tools that meet these needs, among others. Since it has now become important for professions to take into account their European dimension, and as the diversity across Europe should be a starting point for working together on this, the collaboration on this Leonardo project, building this common tool, was the obvious next step.

The partners in this project identified the three main areas or professions working at community radios :

- ⦿ Management, leadership.
- ⦿ People working on-air : Show hosts, journalists, and content producers.
- ⦿ Technicians and sound-engineers.

This common reference framework for jobs classification thus offers a new snapshot of the different professions working in community radios.

## **2 New trends and evolutions coming down the line**

This common reference framework cannot be something set in stone. During the period of this project 2011-2013, the project partners observed the daily activities of professionals in community radios as a function of particular contexts in that time period :

- ⦿ Political changes and advances in democratic processes.
- ⦿ The Regulatory context which dictates access to the spectrum of frequencies.
- ⦿ Legislation and regulations applied to the audiovisual field.
- ⦿ Labor Legislation and regulation.
- ⦿ Legislation and regulations that dictate negotiations between employers, unions, and workers.
- ⦿ The economic situation in this field.
- ⦿ Technologies used in community radios.
- ⦿ Technologies used by listeners.
- ⦿ New uses of communication tools.
- ⦿ Aging and renewal of the activists who run community radios.
- ⦿ Other factors.

## **3 The values inherent to and promoted by community radios**

It is not necessarily true that all staff working in community radios absolutely have to adhere to the values inherent to community radios. Indeed, labor laws protect employees in this field as in others. The contractual basis for the relations between employer and employee are that the employer must respect all obligations in accordance with labor laws, namely attributing a clearly defined and comprehensible job description and the employee is to endeavor, with all due professional conscience, to carry out the tasks therein attributed to them. That is why the Common Reference Framework for Job Classifications is intended as a tool to help both parties to build and master together a clear and detailed vision of the incumbent tasks. It does not make reference to the values often inherent in community radios, although we felt it was important to state these in the introduction.

Community radios are free, independent, attached to the values of human rights, and respectful of the environment. They come in multiple forms, they are pluralist and inclusive. They respect out of principle the journalism code of ethics. They work to increase and improve access to culture and the broadcasting of all forms of culture especially promoting local artists so that they may reach a wider audience. They are not for profit, like an association, have a democratic organization and power structure, and their financing is coherent with their non-profit status. They are attached to the values and actions of solidarity.

Community radios give themselves the mission of fostering links within the community, of communication as a social service to the people and of education for all, by and for the people. They are independent of all political powers whether local, regional or national, and refuse to be the voice of expression of any political party. They cannot have any subordinating link to any financial power, business, economic or other power, even at the highest level of responsibility of each radio, nor through anybody's intervention in their funding. They respect the beliefs and the philosophical choices of their members and their listeners belonging to the diverse communities within their broadcast zone, yet they do not practice any form of religious proselytizing. Community radios are multiple in form, in how they fulfill their mission to provide a service to society, community and culture. They are a meeting place, a crossroads for exchanges between different socio-economic groups, different generations, and diverse communities. Community radios are socially pluralistic, serving diverse populations and promoting diversity in culture. They encourage and facilitate the production and broadcast of programs in regional and minority languages. Politically, they respect the right to free expression, pluralism, and equal opportunity for all. Community radios believe in respecting the dignity of men, women, and children, and all those populations who have been marginalized in society. Community radios support the efforts of all those who stand up against intolerance, racism, and diverse forms of exclusion. They work to protect and achieve human rights. They assert the listeners' right to existence, and their right to have access to the airwaves for self-expression. They strongly reject discourse that aims to marginalize or exclude certain communities, in particular they reject racism, thus they work for understanding and tolerance, in other words convivial relations among all people. Community radios support the work of all those who work to protect the environment, and to save the planet from current threats. Community radios are an alternative media. The staff and volunteers consciously strive to have pluralistic sources, they do not broadcast information without first checking the facts. They do not accept rumors and refuse to propagate information that may slander or breach a person's privacy and personal dignity. They are motivated by the will to inform listeners honestly so that listeners may form their own opinions. Community radios belong to the fabric of the local community and society as essential elements in the affirmation and development of cultures within their broadcasting zone, including and especially if that includes regional, minority, minoritized or threatened languages. They strive to support little known artists, to promote local artists and marginalized artistic forms and trends, to promote all forms of cultural production in all communities within their geographic zone. They also work to be a springboard for new and budding talents, both artists and performers, and thus are an instrument in the evolution of tomorrow's cultural landscape. Community radios that operate in fragile zones such as rural areas, are an instrument serving local development. They believe that they provide essential social services that must be recognized, encouraged, and rightly rewarded. They are justly eligible for funding that supports such services. They are managed and run in accordance with the legal principles governing non-profit associations in their country, and they act with transparency, respecting democratic, collective principles.

*This text was adapted from the Charter of Free Radios, published by the SNRL.*

## 4 Specificity compared to other similar professions

- Specificity in the radio broadcasting field :  
One could be surprised by the legitimacy of developing a Common Reference Framework specifically for community radio professions. Indeed, in some countries there are already similar documents formalising radio broadcasting and radio journalism professions. Yet, the conditions that radio broadcasters and journalists work in are quite different depending on the type of radio. By making an inventory of the reality of the work tasks in community radios in different countries, it becomes obvious and has been confirmed that their specificity deserves to be highlighted. Professionals do not work in the same way at a state-run public radio, a regional or a commercial radio, as they do in a community radio. If the skills are the same in content, they are not at all the same in form.
- Their specificity in the world of media :  
Community radios belong to the world of media, but are specifically one form of democratic media contributing to citizenship, and they serve only a local geographic community.
- Their specificity in the world of continuing education for all :  
When radios are resolutely committed to fulfilling a mission of educating the people and are deeply incited to do so by the authorities, such as in Ireland, they behave quite differently from other media, partly due to the tools they use.

## 5 Keypoints and guidelines

The partnership agreed to go into detail concerning the rules of the art in these professions, since the Common Reference Framework is intended to provide guidelines that will :

- Improve dialogue between employers and staff at recruitment.
- Improve professional analysis within the radio between employers and staff.
- Identify links and connections between activities, by working from skills.
- Better manage the teamwork and involvement of volunteers.
- Permit employees to gain better recognition of their skills and thus gain in professional and geographical mobility on a European scale, for their career advancement.

## 6 To inform and orient training programs

Community radios aspire to hire staff that are well-trained or who can take a training class that is well-adapted to the radio's needs and to the staff person's skill level and needs. Continuing education is a win-win act. By being able to reinforce their skills, an employee can envisage career advancement within the radio or the sector, and reinforces their personal « credibility », and at the same time, develops the radio's image as professional, the radio reinforces its own credibility, thus its aptitude to develop its economic strength.

In recent years, professional development has evolved towards providing much better adapted training solutions to meet needs, and should go further in this direction and in a more structured way. Community radios already have non-negotiable legitimacy, so it would seem desirable for them to have initial training programs and continuing education programs that are specific to them.



This Common Reference Framework is a base on which to build a common reference framework for training that training organizations or professional organizations can use. This is the work that will be carried out in the next Leonardo project entitled COMEPEC.

## **7 Harmonization of jobs across Europe**

At our meeting in Strasbourg, European MEP Bernadette Vergnaud, rapporteur for the commission on harmonization of jobs qualifications in Europe, insisted on the importance of the work being done in this project. She explained first that she works locally with the public service media and with community radios, and that the latter have an important role to play in Europe. The European Union has been working on developing directives for the harmonization of professional qualifications in all professions. For Ms. Bernadette Vergnaud, it is important to promote the education of citizens and adult education with the pedagogy that is specific to community radios, and to highlight the link between this and harmonizing jobs qualifications in professions. In October 2007, the idea for a European professional card came into being, which made it necessary to have a common reference for training, both for initial training and continuing education. From the point of view of the European MEP, longer training classes (more than three months) must be subsidized to make it easier for employers to recognize their value. Schemes for European cooperation in each field of work are desirable and although their development is not yet far along, it is encouraging to see that in the audiovisual field, professionals are taking initiatives, like community radios, through European funding programs that encourage international cooperation. Ms. Vergnaud encouraged us to apply for the new « Erasmus for All » program schemes. The fact that this program for funding European mobility has been guaranteed longevity should be cause for confidence. When asked about how European harmonization of jobs and qualifications takes into account non-profit associations working for solidarity and social services, she expressed regret that this non-profit sector of the economy was not always given the recognition it deserves in the discussions and commission debates. However the debate is evolving and the non-profit sector should have the same weight as the market economy. The non-profit sector's contribution to the field is useful and valuable, and Bernadette Vergnaud noted that her point of view is shared by Michel Barnier, Commissioner for Interior Markets, and the notion of public interest should be taken into account. In terms of quantity, the number of jobs created in the non-profit economy in local territories increases especially in times of economic recession, and crises in society, so the jobs they provide play a capital role in ensuring social cohesion.

The European directive on harmonisation of professional qualifications and professions will be approved in October 2013. With this project, the sector of Community Radios is working in the right direction and has provided a dynamic impetus that contributes to the debates taking place in European parliament committees and working groups that will continue working on it.

## **8 Key dates in harmonization of professions across Europe**

Work on this question of harmonization depends on the scope of power to act of the IMCO Committee of the European Parliament and the Commissioner for Interior Markets.

- ⦿ Since 1960, and then in 1988, 1992, and 2001, there have been 15 general directives and directives by sector, concerning harmonization of jobs and qualifications.
- ⦿ 2005 : directive 2005/36/CE in application of the European Community Treaty guaranteeing free movement of people, goods, services and capital, in order to improve professional mobility across Europe by simplifying the right to recognition of qualifications. The directive aimed to guarantee the mutual recognition of professional qualifications between member states.
- ⦿ October 2007 : the idea was launched to establish a European professional card based on the IMI system (Internal Market Information).

- ⦿ Late 2010 : revision of directive 2005/36/CE began.
- ⦿ 22 June 2011: the Green Booklet « Modernising the directive on professional qualifications » was published. It was a tool for wider consultation on the question of how to facilitate mobility across Europe, one of the 12 priorities of the Common Market Act, developed by the European Commission. Consultation ended in December 2011.
- ⦿ 23 January 2013 : IMCO commission vote on the report presented by Bernadette Vergnaud highlighting the importance of moving towards harmonization of training , skills, and practices in the European Union, in order to move towards the automatic recognition of professions in all member states. This directive also promotes the idea of a European professional card.
- ⦿ Early 2013 : tripartite negotiations between the Parliament, Commission, and Council of Europe to consolidate the report.
- ⦿ 9 July 2013 : Bernadette Vergnaud’s report was approved in the IMCO commission by a vote of 37 For, 2 Abstentions, 0 Against.
- ⦿ 7-10 October 2013 : the proposed law will be submitted to the Parliament.

From the point of view of community radios, the will to achieve professional recognition through harmonization is nothing new :

- ⦿ 2006: a pilot project entitled PARLE (Profession Animateur Radio Libre en Europe) was funded through the Leonardo program. It aimed to gain recognition for the job of Professional Radio show hosts at community radios in Europe, and it was co-directed by the public adult education organization called GRETA in Le Mans, France, Radio Fréquence Sillé, a local radio near Le Mans, the SNRL for France, Radio Fabrik and VFRO federation in Austria, EFESO, a cooperative professional training organization in Italy, Radio OSR, a local radio in Belgium, Radio Dreyeckland for Germany, Pausu Media association in the Basque country representing Spain. The Project was not granted funding.
- ⦿ 2010: another Leonardo project was proposed entitled « Community and Free Radios : recognition and structuring of jobs standard for the recognition of skills and access to training ». The project included partners SNRL and Orcel, the French organization that does expertise, consulting, and training for community radios in France, Near FM a community radio in Dublin, Ireland, Amis, a radiobroadcast production agency in Italy, Radio Vallekas, a community radio in Madrid, Spain, and Radio R, a university radio in the Czech Republic. The Project was not granted funding.
- ⦿ 2011: this Leonardo project entitled « Radio Euro-Qualifications » is coordinated by the SNRL, professional organization representing community radios in France, Orcel, a consulting, expertise and training organization serving community radios in France, NRO, the community radio professional federation in Sweden, CRAOL, the community radio professional federation in Ireland, ANPLR, professional organization in Romania, Commedia Sheffield, a community radio in the UK, ReMC, group of community radios in Madrid, Spain, AMARC-Europe, world association of radiobroadcasters with its headquarters in Belgium. The 5 partners were granted funding to develop the Common Reference Framework on Community Radio Professions, presented here in this report.
- ⦿ 2013: a new Leonardo project has been granted funding for 18 partners in 16 countries (see Part 5 above), collaborating to improve on the current Common Reference Framework for Professions, and to produce a new Common Reference Framework for Training and Certification.



*In Strasbourg, in June 2013, Catherine Trautmann, Bernadette Vergnaud, Elmer Costello, European MEPs from France et Ireland (top photos, from left to right) Emmanuelle Machet, Secretary General of Epra, Emmanuel Gabla, member of the French government Commission for Audiovisual, CSA (bottom photos, from left to right) and Sally Galiana, president of AMARC-Europe, here discussing with Elmer Costello, all clearly stated their support for our work on a truly European Radio Euro-Qualification.*

*Crédit photos : Karina-Photo*

# Characteristics of the Common Reference Framework for Community Radio Professions

## PART 1 Présentation



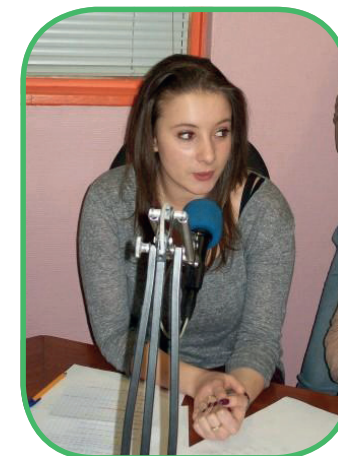
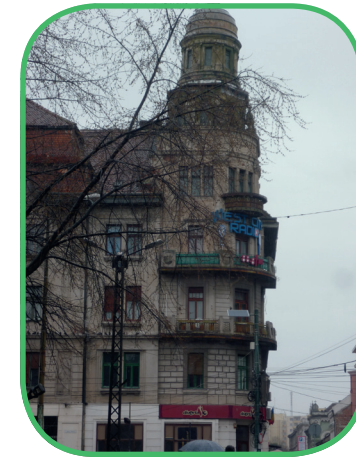
### 1 Form

Three categories of professionals were determined by the partners :

- ⦿ Station managers, Financial Managers, Administrators.
- ⦿ Journalists, Radio show hosts, content producers, content programming.
- ⦿ Technicians, Sound Engineers.

For each category, the activities and tasks carried out were identified and assigned to a category :

- ⦿ Station managers, Financial Managers, Administrators :
  - 1.General Management activities and Human Resources Management.
  - 2.Financial and Economic Management and Cash-Flow.
  - 3.General Strategy.
  - 4.Communication.
  - 5.General Administration and monitoring.
  - 6.Broadcasting and Programming.
- ⦿ Journalists, Radio show hosts, content producers, content programming :
  - 1.Hosting on-air, live broadcasting, hosting interviewees on-air, entertainment.
  - 2.Journalism, reporting, presenting news.
  - 3.Content Production.
  - 4.Editing programmes.
  - 5.Investigation.
  - 6.Sound engineering, producing shows.
  - 7.Social and community outreach.
  - 8.Coordination of volunteer.
- ⦿ Technicians, Sound Engineers :
  - 1.Studio Technical support.
  - 2.Editing broadcasts and programs.
  - 3.Management of computerized automated programming.
  - 4.Maintenance of computer networks.
  - 5.Installation of computer networks.



6. Installation of mobile studios and setting up re-broadcasting links back to the main studio.
7. Broadcasting technique.
8. Participation in determining needs for investment plans.
9. Training volunteers.
10. Welcoming visitors.

For each type of activity, job description Charts were written up based on the following criteria :

- ⊙ Identification of the multiple tasks involved in carrying out one activity.
- ⊙ Complex tasks vs. Simple tasks.
- ⊙ The activity is irregular over time or is regular and repetitive.
- ⊙ The activity must be done alone or as teamwork.
- ⊙ The level of autonomy or of dependence on the team.
- ⊙ Responsibilities.
- ⊙ Roles.
- ⊙ Details on the art of the profession.
- ⊙ Knowledge and Skills required to carry out the activity effectively :
  - ⊙ Theoretical Knowledge.
  - ⊙ Procedural knowledge.
  - ⊙ Know-how.
  - ⊙ Attitudes, Awareness.
  - ⊙ Interpersonal Skills.
  - ⊙ Initiative.
- ⊙ Practical Material needs.
- ⊙ Practical details of the context and constraints that affect carrying out an activity.



Thus, the Common Reference Framework is presented as Job Description Activity Charts which allow for easy reading and efficient understanding of the Professions.

## 2 Polyvalence and links between the professions

In the five different countries involved in this partnership on professionalisation, it has been observed that salaries do not evolve at all at the same rate. Sometimes, in the absence of an established system of financial support for community radios, due to lack of resources, these radios have very few paid staff. The consequence is polyvalence. One or two paid employees can be expected to take on tasks that belong to all three categories. After that, depending on the format of the radios, the mission the radio has set for itself, the editorial position, and local particularities, one type of employee status is favored over another. It is all a question of the particular dosage in the sharing out of the tasks and responsibilities between paid and volunteer staff. In these different circumstances, it would be useful to keep in mind a transversal approach to looking at the job Charts.

### 3 Relatively exhaustive

The writers of this Common Reference Framework hereby inform and warn the readers that in its present form, this document cannot be taken as an exhaustive, thorough, non-negotiable or definitive version, like a « bible ».

Indeed, the authors are loyal to the principle of cooperative contribution that does not hold a preference for any one national model, and they present here the experiences and testimony gathered from the participants, and have presented the common denominators. That is why some of the job description Charts are more fully developed than others which may be limited to more general considerations. The authors take responsibility for this diversity, taking into account the fact that there is a follow-up project which should develop a more complete version within two years, and which should be recognized by official European institutions. Therefore, it should be known that two forms of contribution to improving this work are most welcome :

- ⦿ That of community radio activists from anywhere in Europe may send us their comments and suggestions.
- ⦿ That of the new Leonardo project COMEPEC partners, numbering 18 who have greatly enlarged the initial circle of contributors, and who by their number and diversity will greatly contribute to refining and improving the Common Reference Framework, thanks to their work on developing a common reference framework for training and certification.

### 4 A tool for assistance

In its current form, this common reference framework could be used in the following ways :

- ⦿ As a tool for identifying abilities and skills.
- ⦿ As an aid in recruitment procedures and in organizing staff in their tasks.
- ⦿ As a tool for developing training proposals that are adapted to staff needs.
- ⦿ As a basic tool for advancing towards a common reference framework for professions that can be officially recognized by European institutions.





## The knowledge and skills necessary for community radio staff.

Here, we propose to distinguish between several definitions of the knowledge and skills necessary in order for paid staff and volunteers to carry out their assigned tasks effectively in community radios. This is important first, to achieve the appropriate balance between the objectives of community media and the capacity of the members who work there to be competent in carrying out the missions of the radio, in keeping with its means and values. Next, it is a way to formulate and determine a hierarchy of criteria that will inform appropriate recruitment procedures for hired staff, and will show the quoted value of volunteers in a radio association. Finally, it is a way to organize the activities of the radio in a way that is clear to all members.

### 1 Theoretical Knowledge

A technician at a radio must master the basic knowledge that allows them to understand the way radio technology works. A lot of knowledge is required for the technician to both carry out daily tasks and to be able to interact with others. For example, in the case of outsourcing the maintenance of High Frequency equipment installations, which is oftent required by regulations, the technician must be able to negotiate the best possible solutions and service from outside companies. When it is a question of installing new equipment the technician must be in a position to advise the management effectively on the choice of materials, equipment, and software, and must be competent at negotiating with suppliers on estimates and maintenance contracts. In recent years, digital technology has taken over production and broadcasting studios, and technicians must master these new technologies. In fact, most technicians have acquired this knowledge by themselves through experience. Today, the new perspectives opened up by digital hertzien technology require technicians to master new knowledge that is nonetheless founded on the fundamental knowledge they had already acquired in other fields.

All the foundation knowledge necessary in fields of electricity, electronics, hertzien physics and today in the different areas of computer science, computer networks, computer maintenance, hardware and software, may well have been acquired during their initial training, but in the case of technicians whose training and experience pre-dates the digital revolution, they have had to update their knowledge through either continuing education or by means of informal exchange of knowledge between peers, or through individual learning.

A radio journalist must master the fundamental knowledge of producing journalistic texts in their written and oral version, to carry out documentary research, and must also master vocal techniques. Their training must provide the foundations of the professional code of ethics.

A station manager must combine good knowledge of administrative management with knowledge of the basics of financial management, and human resources management. There is also specific knowledge concerning working in the non-profit sector with a mission of solidarity that makes this work very different from running a private, commercial radio, for example the need to foster the desire among all the volunteers, staff, and members of the association, to continue working together towards a common goal. Another essential element is the capacity to work with partner institutions and within very diverse cultural circles made up of the different populations of a local area (Simmel, 1908, op. Cit).

## 2 Procedural Knowledge

In a team, it is often useful for each person to realize the knowledge and know-how of the other team-members, without necessarily mastering those skills themselves. This has several uses :

- ⦿ Better coordination and delegation of tasks for effective cooperation, and evaluating the time it will take to accomplish a complex task.
- ⦿ Being able to estimate costs, by evaluating the costs of an action, when each part of the task may be carried out by a different person.
- ⦿ To improve interaction and communication within the team through mutual respect for the knowledge and skills of each person.

For example, the tasks that are expected of a technician for broadcasting sound documents on air through the FM airwaves or for putting sound documents on-line on the internet (including cleaning up the sound-quality, editing, mixing, indexing and making it accessible on-line) must be understood by the journalist and the station manager, even though they do not necessarily know how to do this themselves. Similarly, the station manager may know the method and the logic, for example for editing a broadcast to be logical and relevant, but may not know technically how to do the actual editing.

## 3 Know-how

Most of the know-how of radio technicians has changed considerably with the advent of digital technology, whether it is to set up a studio at a radio station, to do maintenance, organize a mobile studio, make sure sound bytes are recorded correctly, and do sound-editing or mixing. The activity is still to ensure correct sound recording, treating the recording and broadcasting it on the airwaves. But digital technology has added several dimensions to these tasks: archiving recordings and making them available on internet was possible with analog technology, but digital archiving is a huge change in scope and has transformed the relationships among between people, both within the radio team, with the people speaking and participating in the radio program, and with the listeners.

The know-how of journalists is taught in high-quality journalism schools in the different countries, and the strong presence in the media of the different types of journalism provides diverse models. Despite abundant literature, local media generally do not make enough use of all the new dimension made possible by digital technology. In radio and television, more and more journalists are appropriating digital technology, a kind of know-how that was previously only mastered by technicians. More and more radio journalists now use high-quality handheld mobile sound recorders and thus do not need the technician for recording, and many now do their own editing and mixing. At the very least, they know enough about specialized software to work together with technicians (this is procedural knowledge). But the work of a journalist at a community radio is unique. The journalist can count on a pool of volunteers who make it possible to collect much more information and opinions, but also creates new essential tasks. Indeed, the journalist has to train the radio volunteers in technical skills, in their rights, and in journalism ethics, as well as ensure the complementarity in productions.

After all, the power of the media resides in the quality of its work, which is both in its technical qualities and in the journalistic quality of its broadcasts, and the corollary is it must ensure the quality of its network of volunteers who may be collecting sound recordings. The listeners' confidence is the essential element in the success of a media, and that can only be built progressively. First, the journalist and staff must gain the confidence of those who agree to speak on air. Next, the quality of programs must attract a wider audience.



In countries such as France, most journalists learn their profession at a high-quality journalism school sometimes through continuing education, and thus have thorough training and skills in professional journalism, but this is not necessarily well-adapted to a local radio context that must be close to the people and the demands of the local environment, where the journalist's work is much closer to that of a social-worker, or a teacher, because teachers must earn the trust of diverse audiences, which requires pragmatic skill, as described by author Saul Alinsky (USA, 1971).

Paid or volunteer station managers at community radios coordinate all the actions of their local media. In this capacity, it is up to them to combine sound financial management practices with sound human resources management. The diversity of people working at radios is both a wonderful resource, and also a source of real difficulties in developing the cohesion necessary for long-term cooperation. Training for management of such teams in the media is rare in the audiovisual field, but may well be possible by seeking further afield in the professions of socio-cultural programming or adult education.

#### **4 Attitudes, Awareness, and Interpersonal Communication**

Human resources professionals have developed the concept of interpersonal communication as a whole set of skills: we can cite the detailed list published by the Human Resources Development Company, used to evaluate employees both in the hiring process and in regular appraisal of staff. « adaptability, capacity to analyse, written communication, verbal communication, negotiation, organization, management of priorities, capacity to be goals- and results-oriented, decision-making, interpersonal relations, capacity to synthesize, and work within a team.

Here, adaptability is defined as « a capacity to adapt to various situations and to modify behavior according to environment, what is at stake, and the type of person they are dealing with. » (op.cit. ).

The notion of Attitude and Awareness may be understood as the capacity to seek creative use of knowledge and know-how while working within a team. « Staff members can and deeply desire to be recognized as having the capacity to take intelligent action that has meaning (thus it is subjective) and that leads to developing their own work and has an outcome that is useful to the enterprise where they devote a substantial amount of their existence, and in which their social usefulness is played out and the ethical value of their professional actions is recognized or not (in particular, ethics in relation to the listening audience who are the end receivers of the professional activity carried out by radio staff.) (Zarifian, 2000). This definition of interpersonal skills and awareness focuses on the necessary respectful, empathic, cooperation, between team-members who have diverse status within the organization. It highlights the need to keep in mind the perspective of the service provided to the listening audience, and to the person interviewed in a radio broadcast.

By contrast, once again the dimensions of Attitudes, Awareness and Interpersonal communication pose the larger question that we highlighted earlier, that is to say the notion of competence in social interactions within an organization involving very diverse groups of people that come together for a common purpose but very differing cultures, and therein lies the difficulty of working as an association. A clearly defined list of certified skills validated by a diploma confer on the person, a certain status and roles, a position in the hierarchy, and social rights. It attributes responsibilities, but also protection from abuse from other members of the association. The over-use of interpersonal skills, as a criteria, can be a pretext for denying professionals their rights earned through their professional skills, and may lead to them being required to be polyvalent, which may be harmful to the quality of the tasks being carried out, and to the harmony of the group.

## 5 Initiative

Initiative includes both the capacity to adapt, and the capacity to take action when the time is right. When faced with an unexpected situation, one must be able to act rapidly and effectively, making the most appropriate decisions for the situation, and taking responsibility for all the consequences thereof, even if they are unusual and unanticipated. It is the capacity to take responsibility for resolving problems.

It should be noted that we sometimes make yet another distinction by adding the skill: knowing how to say things, which is transversal, and belongs in every category, both know-how, interpersonal communication, and taking initiative.



# Trends and changes coming down the line in community radio professions

## PART 1 Présentation



It is not easy to determine new trends to come in changing professions at community radios. Indeed, on an international scale, we can observe multiple factors that are constantly changing, but that indicate a few different scenarios.

### **An increase in reliance on volunteers and other forms of citizen involvement in community radios, but in new ways.**

The history of free radios in different countries, as has been documented in other reports, has unfolded in different timeframes. Whereas the free radio movement was very strong in Italy, France, and Spain, in the 1970s, still the changes happened very differently in these three countries. In other countries such as Ireland, Germany, the United Kingdom, and eastern European countries, the emergence of free radios happened much later, and once again according to quite different dynamics in diverse institutional and historical contexts.

In a longitudinal study of the last 40 years, it can be seen that what was a venture in freedom for previous generations, namely the founders of free radios in the 1970's, a theorization as proposed in Karl Mannheim's 1923 work on the concept of 'generations', a theory that is still highly relevant (Pilcher, 1993), has become a very different reality today, rather like a dialectic between the aspirations and practices of each generation.

The emergence of local community-based FM radio stations in the 1970's can be taken as a double framework that embodied the aspirations of youth, and that was a forum for sharing culture and music, and this happened on a worldwide scale and joined popular movements that took hold after 1968's various uprisings in many fields and places. Forty-some years later, the media landscape is quite different. The new generations, although they may make reference to the « freedom of the airwaves » movement that led France for example to vote its 1982 law granting FM frequencies to community radios and to the radio practices that developed thereafter (see Thierry Lefebvre, 2008), today's youth working in community radios work within new concepts and using new practices.

Each generation builds its own construct, built around its own symbolic references that may partly unite and partly divide them. For the French, there was the post-war generation after World War II, then the Algerian War generation, those that grew up with the May 1968 Uprising, then the Web generation, and today it is the Social Media generation. Each generation, like social class warfare, rises up against something while aspiring to find their place in society, in three ways :

- ⦿ On a personal level, they seek a kind of honor (d'Iribarne) and recognition (Honneth, 2007) which can be taken to mean essentially they seek not narcissistic satisfaction, but the necessary joy of being fully involved in their time-period.
- ⦿ In a more local, territorial involvement in a circle within other circles (Simmel, 1908) of reciprocal knowledge.
- ⦿ Anchored in the evolutions around the world, much larger-scale movements that influence society.

The generation that started free radios in the first countries where it was possible, allowed a great number of people to develop community radios and thereby to prove their capacity to utilize their expertise in technical and communication skills, to explore whatever field interested them, whether it was music, art forms, politics, sports, or education. The level of technology and technical knowledge at the time forced them to work within a group that had to found an association that was able to run a radio station within the constraints of institutional law over the long-term. Given the fact that most states held a monopoly over radio broadcasting, most people who worked to obtain freedom of the airwaves considered it a political struggle as well.

Today we work in a context where the motivations of people working in community radios, while fundamentally the same in these three dimensions of the individual, the group, and the world, have still changed drastically for three series of reasons : technical, historical and social.

When studying the incentives that lead authors of blogs to write on-line, Dominique Cardon and H el ene Delaunay-T eterel (2006) have found that recognition has the utmost importance to them, that each one seeks to be validated in their own eyes and by the public. « To be recognized in their singular existence, as an independent individual, allows them to feel center-stage in their own personal world, which allows the individual to escape the previous definitions of themselves as determined by family position, social roles, or professional status. ».

Whereas previously, in order to gain significant public recognition, one had to work within a group, now internet allows diverse and potentially powerful fields of action where the individual can work towards rich intellectual experiences without the constraints of the group.

However, the fact of working within a group has many advantages : it gives more visibility, staying-power, and weight to individual self-expression, it allows one to multiply the number of contacts one has with other individuals and other groups ; it permits the development of a wider self-image that is essential for greater visibility and influence over the producers of news, information and commentary. Many authors have underlined the importance of reputation on the internet, as in real life. The fact of working within a group makes it possible for one's reputation to gain much wider reach. The circulation of information and knowledge generally happens through a system of peer recognition that sociologists analyse in all fields of economics and sociology: « the fact that most things on Internet are free reveals a more global evolution of post-industrial societies, where the central role of knowledge, considered to be a public commodity, is at the heart of new models of growth » (N'Guyen et al.2004).

The third dimension that is of interest to us, is the fact that people use their commitment in community radios as a way to be a part of the changes happening in the world, to be involved in the powerful political and ethical processes that allow them to harmoniously combine their personal actions with belonging to a group, being an active citizen in their local community through this media. There are three main incentives for getting involved :

- The ecological evolution of the planet.
- Social justice, the fight against inequality, both locally and globally.
- Sharing knowledge and activities in all their forms.

With all of these potential resources open to them, community media workers are crossing over to new digital network practices, and are changing their methods of collaborating between volunteers, managers, and staff, working to provide local listeners with programming that is adapted to them. These changes in radio teams have taken place over the years, but sometimes in unequal measure.

Sound recording, editing, mixing and broadcasting, archiving and sharing of sound files between radio and/or with listeners, all of these things have developed significantly. For example, in France there are several different programs used regionally or thematically that permit sound file-sharing, such as EPRA, Radio Production Exchange Platform (Échanges et Productions Radiophoniques) which centralizes programming on issues concerning cities and immigration. There is a similar radio program exchange platform used by the German-speaking radios (in Germany, Austria, and the German-speaking regions of Switzerland). Other continents have also set up international program banks called Pulsar for Spanish-speaking and Portuguese-speaking community radio programming produced by members of AMARC-ALC.

However, the enormous social and cultural potential of community media, improved tenfold by digital technology, remains for the most part insufficiently funded because as the number of members and volunteers and their demands increase, the need for truly professional, skilled management, organization and training also increase, the same is true for work with partner organizations, people and structures that need these media for their expertise and experience in communications.

Indeed, with the growth of the worldwide library media resource that Internet is, the expected level of editorial content and quality of editorial writing skills as well as the expected technical quality of recordings demanded by the public, have skyrocketed. Still, the need for being rooted in local culture and for hearing local issues being addressed and debated remains strong as well. Listeners want both local news and to hear about the debates going on in other parts of the world, and to hear about practices in other cultures through translation. With digital technology, many practices of solidarity have developed in all the main areas of life (concerning food, housing, transportation and culture) but in this context there is still a need for freer circulation of information, news and knowledge to be achieved, according to sociologist Manuel Castells (2007).





## 1 Administrative Structure

Community radios are by definition not for profit. This is a fundamental principle. It is the basis that allows its community to invest time and energy in it and to have control over it. It is also what protects these radio stations from any potential commercial ‘appetites’. It also prevents any hegemony or takeover by a political party. The members of the association respect the statutes that govern how they manage the radio together, with respect for the principles of transparency and scrupulous respect for the rules and regulations.

In Europe, regulations that govern non-profits can vary from one country to another. Each community radio must obey the laws in their country, and even if the legal obligations differ, the values that are upheld by community radios are the same. In the next section, it can be seen that sometimes community radios in certain countries may have statutes that seem further away from the usual definition of a community radio, but this is a natural result of the specificity of each country’s history. These radios can still legitimately call themselves community radios, indeed this identity is proven not by their legal status but in the work they do on the ground, serving a local listening area for the common good.

The fact of working for an association has an advantage for employees because when they sit down at the table with their management, they are facing a democratic group, not a single boss with all that that may entail in potentially conflictual professional or interpersonal relations. For example, decision-making happens on several levels (in general assembly, board of administration, executive council, or the presidency) and this may lead employees to feel that decisions are made slowly, postponed, or delegated to a higher level of authority.

## 2 Financial Realities

If community radios had the means, they would certainly create more jobs, even if some radios remain attached to the principle of facilitating volunteers’ involvement and commitment to the radio. In some European countries, the lack of reliable resources prevents radios from recruiting and hiring staff.

Even in the countries where community radios receive regular funding from government programs, they still cannot allow themselves to hire more than two full-time staff. Due to lack of funding, jobs cannot be created to carry out the tasks that need to be done. If the jobs were created, funding would have to be found that could guarantee long-term employment. Working with a team of paid staff allows a radio to embark on larger projects and to sign contracts for their services, but the work accomplished by paid professional staff has to be justly rewarded with competitive salaries. That is where the difficulty lies, because the partner institutions that pay the radio for services rendered think that because it is only an association, the cost of the services should be less than similar services sold by a for-profit business, or even free of charge because they are an activist organization ! They have to be persuaded that the economic reality is that when one has employees, whether one is a business or a non-profit organization that believes in social solidarity, the know-how, skills, and professionalism of an employee have the same value as an employee in the private sector : the administrative costs are the same, the supplies and equipment needed are the same, the travel expenses are the same, and the concern for balancing the books and monitoring cash-flow are the same.

Being able to ensure financial resources is the constant worry for station managers and administrators, especially when jobs are on the line, because salaries must be paid regularly and on-time, whereas income from subsidies and grants arrive at irregular intervals and at random times of the year, often after expenses have been paid.

Fragile is the best word to describe the economic situation of community radios. This fragility causes anguish that paid staff are constantly aware of. Nevertheless, after more than 30 years of existence, there are many community radio employees who have had long careers and who have spent almost their whole careers at community radios. Furthermore, it can be noted that community radios are still here and are more and more numerous across Europe, thanks to the ingeniousness, tenacious commitment and rigour of the management teams.

Community radio budgets vary significantly from €10,000 to €300,000. These numbers should be taken with precaution because they are only meaningful when compared to local cost of living and purchasing power rates, how long the radio has been in existence, the type of region and community, and the type of radio broadcast projects they carry out. Obviously, a radio that works to broadcast detailed, well-researched news or that produces programs with complex content requires much more in terms of human resources: skills, time, effort and therefore costs, compared to a radio that mostly broadcasts just music. The majority of community radios have a budget somewhere between 50,000 € to 150.000 €, although a study should be done across Europe to verify with clearer data.

Community radios financial resources come from the following sources: government subsidies that may be local, regional, national, and European. They can get funding for specific projects, they can render services to local and regional institutions, organizations and associations and private institutions. Some radios charge members of the association a membership fee and some radios charge volunteers for the right to broadcast their show on-air. Finally, there are donations. Only a few countries have a national system of public funding for community radios as they do in France, or confer training missions to radios in exchange for funding, as in Ireland, both of which ensure a more reliable economic base of funding for radios. The question of whether community radios should allow commercials must be looked at in the national context. Further, if it is the only source of funding available to the radio that can permit them to subsist, or better, to develop and thus give access to the airwaves to those citizens who would otherwise have no outlet for public expression, then this economic model should not be rejected for ideological reasons if the radio provides a real service to the community.

### **3 The physical material context**

Very often, community radios are housed in public buildings or spaces used for hosting all kinds of associations. They rarely own their own premises. In some cases it is the station manager or a member of the association that provides a space in their own home or provides access to a professional space. More commonly, the space is rented from a private or public landlord. But in general, because they have a certain legitimacy within the community, they are set up in public buildings: office space that is made available by the town, cultural center, social activities center, association house, youth center, and so on.

There is infinite diversity in the way these workspaces are configured. In some cases they are underground, in tiny rooms with no outside windows, but with a cozy atmosphere; in others, the location is in the heart of downtown, on a sunny upper floor in an elegant building looking down on the main square and with bright lights on the facade. The workspaces usually include at least a control room and an editing room, and in general there is the control room, home of the technician and the polyvalent show-host, a recording studio, a space for show-hosts and journalists to meet with guests, a writing and editing studio, and sometimes annex studios used for off-air recording or editing and mixing programs, an administrative office for the station manager and administrative personnel, and finally a space for administrative archives.

Community radios have been digital for a long time, so networked computers have simplified the sharing of workspaces. For example, by using networked programming and broadcasting software, the digital music and broadcast programs library can be accessed for mixing and editing from any space, no longer blocking the recording studio and control room as before.

It may seem useless to state these obvious factors of context. However, the professional's workspace has a great influence on how they can accomplish their tasks effectively or not, so it may be important to keep in mind the workspace and tools available to them, and whether these tools are their own or must be shared. The material context is a question of well-being and effectiveness in their job.

#### **4 Social Role, Pride in mission, and Labor laws**

Labor laws in each country must be applied to all. If there is a collective bargaining agreement that details employee rights and responsibilities, it must be respected. The commitments made in a written and signed contract between the employer and employee are the basis for all dialogue.

Employers at community radios often have friendly, convivial relations with staff and volunteers, and can even become friends, due to the fact that they share the same passion and devotion to the cause of local, free, non-profit radios serving the local population and the public interest, exemplifying the values of solidarity and community. Paid staff are often willing to bend over backwards because they share the same activist mentality as the station management and leaders, or because they are conscious of the fragile nature of the structure. They are very aware of the hard work that goes into obtaining the funding that will permit not only their salaries to be paid regularly but also for them to work in a decent environment. Their commitment to their work also comes from the satisfaction they may feel at being someone known in the community and recognized for their role in promoting local life and people. Nevertheless, sometimes they suffer from the feeling of a lack of recognition: even an occasional interpersonal misunderstanding, or diverging opinions on all or part of what constitutes their professional role and scope of action, disagreements with volunteer administrators, or changes in the staff, can upset the delicate balance. The situation can be that much more complex when opposed parties claim to uphold certain references and values. However, in relations between employer and employee, labor law must prevail.

This Common Reference Framework for Community Radio Professions is a tool that should facilitate relations between employers and staff by clarifying roles and responsibilities.

#### **5 Diversity in contexts and countries**

Community radios are in fact social and cultural centers where news and the voices and expression of local people are collected, recorded, transformed and broadcast. In the context of globalization, where people and expression are in fact not at all homogenous, community radios can also be an exceptional place for appropriating knowledge, for translating knowledge come from around the world into a locally understandable form. For example, community radios in urban working-class neighborhoods are a microcosm of the world, bringing people from many different origins together in one place. In this way, along with other community media, adult and continuing education organizations, they play a role in structuring relations and provide a forum for social and cultural mediation, which should be considered in all its facets if we want to make the most of its possibilities in creating community.

One must keep in mind this plural nature of community radios when considering the legal framework that regulates them, how they are financed, and in this case, the recruitment and training of the people who make them possible, both paid staff and volunteers.



Through the work carried out in a previous Grundtvig project in 2011-2012 by community radio federations in five different countries, it has already been observed that community radios have great diversity in social and cultural functions (Orcel, 2012). Let us briefly look at the the different functions of community media :

- **Local mediators doing social work in the community are given the chance to use the media as a tool for integration and building community :**

Day after day, hundreds of members of associations, local creators and artists, locally elected officials, staff working with local institutions, and special educators are invited to the community radio to speak on-air, and for most people it is for the very first time. Community radio journalists have a duty to allow such diversity of expression, especially coming from people who are little accustomed to speaking in such a public forum, the journalists have to be competent and knowledgeable in many different areas, they must know a lot about the fabric of local life and the people who are active in the community. Finally, they must have a great capacity for empathy, necessary for building dialogue in a climate of confidence.

- **The initiatives and creativity of community media emanating from the local territory must be recognized through community radio networks and sharing :**

The long-term presence of a non-specialized community media in a geographical area contributes to the development of social networks both within the community and reaching out beyond the region. The community radio is the crossroads where every day, community members discover the existence of local resources, and can find potential partners for collaborating on projects, thanks to the interviews and programs presenting all kinds of local initiatives and events. Stanley Milgram published some pioneering research showing that community radios are a « microcosm » representing their community, and Manuel Castells has written some powerful summaries that follow up on Milgram's work (this is cited from various publications, in particular Castell, 2000), which helps us to see to what extent community media are a place where the fabric of local lives is woven together resulting in mutual recognition of people within the community, increasing and enhancing relations within local society and also increasing outreach beyond the community.

- **Community radios work both independently through their own training workshops, and together with schools, teachers, adult education and other training organizations to provide forums for self-expression and empowerment of students, young people, and adults of all ages :**

In many community radios across Europe, staff and volunteers teach diverse training workshops on self-expression through broadcasting, many of which are in collaboration with other training organizations. Workshops are given in schools, in after-school programs, and in youth-centers. There are also workshops aimed specifically at women's groups, the unemployed, special needs, and the elderly. These workshops develop people's potential in a variety of skills including written and oral expression, research techniques, sound editing and mixing, and above all discovering together their own community through creation of reports and interviews.

- **Media literacy: workshops also teach participants techniques for understanding and analysing the different types of media, building their awareness for the importance of citizenship, awareness, and interest in the world around them, for example by putting together press reviews from diverse sources and types of media :**

Workshop participants learn to think critically about the news they get from different media by practising journalism and radio-reporting techniques, and in putting together their own radio programs they discover the work that goes into putting news and information into a format that allows the audience to better understand the world and see it from various perspectives.

● **Hosting trainees and unemployed people with short-term contracts :**

Community radios very often take on trainees and interns from various walks of life, either volunteers or broadcasting and journalism students, even students studying to be social workers or teachers. Apart from the fact that trainees bring fresh ideas and contributions to program content, both trainers and trainees often find that these internships are enjoyable experiences, both personally and professionally enriching and rewarding.

In a lot of countries, community media are accredited by national unemployment agencies to take on unemployed people for temporary employment and training, although under precarious conditions. Community radios can take on unemployed people to carry out diverse tasks which can attract these people back to the workforce. However, the tasks of training, tutoring and mentoring trainees requires the regular staff, whether they are paid or volunteers, whether they are journalists, show-hosts, management, administration, or technicians, to have a range of strong skills and commitment.

● **Local media are both an institution and a hub of communication anchored in a network of peers but that also can have a global dimension :**

Community media belong to and collaborate with regional, national and international networks of similar and other comparable media.

● **The self-image of the community in the eyes of its inhabitants and also as projected to the outside world :**

A local media whether it is located in an urban neighborhood or a rural community, is an emblem or mascot of that community. Its mission is to represent the community to itself and to outsiders.

● **Collective memory of the community :**

While things are constantly changing within a community, and even though its members come and go as the years go by, the community media remains a constant, a hub that is a showcase representing all of the diversity that has been present in the community over the years. Digital technology has considerably increased this dimension through all the possibilities for archiving of past programming.

Depending on the country or the region, and even from one community radio to the next, the way the work is organized and delegated among the staff can have a very different focus. For example, in most countries, community radios that welcome people with special needs or that work with secondary school students focus more on teaching or using the media as a means to practise working effectively within a group, or they may focus more on written or oral communication. It is not unusual for the multiple and diverse demands to trigger conflicts, indeed it is often hard to reconcile the urgent nature of presenting up-to-date news with the timeframe it takes for learners to acquire skills.





# PART 2

## Jobs Classification Charts



Chart N°1 : Activities de management et de gestion des ressources humaines.

1. Leading a team.
2. Knowing how to delegate.
3. Identifying training needs.
4. Welcoming, recruiting, and integrating volunteers and new staff members.
5. Problem-solving human resources issues.
6. Ensuring and managing replacements of absentees.
7. Handling relations between management and the Board of Administration.

Chart N°2 : Financial Management and Cash Flow.

1. Monitoring for and ensuring a balanced budget.
2. Obtaining and seeking new funding.
3. Budget Verification, Auditing and Analysis.
4. Managing daily expenses.

Chart N°3 : General Strategy.

1. Development strategy.
2. Writing and submitting grant applications.
3. Vision of the mission and objectives of the radio.

Chart N°4 : Communication.

1. Public Relations.
2. Guaranteeing Access for the community and the public.
3. Image promotion, external communication.

Chart N°5 : General Administration and follow-up of Management Tasks.

1. ensuring administrative obligations are fulfilled ahead of deadlines.
2. Knowing legal, fiscal and social obligations.
3. Writing reports.
4. Organizing training sessions.
5. Monitoring for proper maintenance, needs, and use of the facilities, the equipment and the premises.
6. Health and safety.
7. Reporting to and compliance with the authorities.
8. Ensuring legal management and payment of salaries in keeping with labor law.
9. Managing insurance coverage.
10. Monitoring Computer and Website.

Chart N°6 : On-air broadcasting and Programming.

1. Coordination and setting up of new programs.

<b>Chart N°1</b>	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
<b>Activity</b>	<b>General Management and Human Resources Management Activities</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>100</b>	Dependence on the team/Integration, work that must be achieved as a team			
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Leading a team. Knowing how to delegate. Identifying training needs. Welcoming, recruiting, and integrating volunteers and new staff members. Problem-solving humanresources issues. Ensuring and managing replacements of absentees. Handling relations between management and the Board of Administration.	Coordination. Decision-making. Supervision. Supporting the team in all actions relevant to their missions.	Write up job descriptions. Identify strategic needs and skills needed. Recruit staff, integrate new staff to the team. Identify training needs. Know and keep up to date on legislation and labor law.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Ensure success of the general strategy. Manage and mobilize staff competencies to achieve the objectives and tasks laid out in the strategy. Define priorities with the staff, ensure that priorities and each person's responsibilities are clear to all, as well as their scope for autonomy in decision-making. Know how to work with employees, with peers, with supervisors, other employees, partners or clients.			
<b>Know-how</b> <i>Skills required to take action.</i>			Recruit staff and assign tasks on arrival in the team. Identify training needs. Encourage communication and discussion among staff during meetings on objectives, planning and organization. Identify strategic needs and corresponding skills. Ensure success of the strategy, manage staff strengths and skills to achieve objectives. Make priorities visible and tangible for staff, clarify staff roles and responsibilities, and their authority in decision making. Know how to work with employees, with peers, with supervisors, other employees, partners or clients.			

<p><b>Attitudes + Awareness interpersonal skills</b> Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</p>			<p>Strive for quality in interpersonal communication: use active-listening skills, encourage dialogue, be respectful. Discern between professional roles and interpersonal relations. Maintain healthy, professional, human relations with staff. Effectively handle and resolve conflicts between staff members.</p>
<p><b>Initiative</b> Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</p>			<p>Handle conflicts appropriately, be proactive, and react appropriately. Make swift, judicious decisions in cases of emergency and in urgent situations to resolve the problem or lack (of equipment for example).</p>
<p><b>Practical details</b> Place of work.</p>	<p>Radio, Studio, Office.</p>		
<p><b>Practical details</b> Context, constraints, other factors.</p>	<p>Office, supplies, laptops, computer backup, software that meets needs and demand, legal constraints, regulations that impose deadlines or time pressures.</p>		
<p><b>New trends</b> in the profession, technology, and the work environment that will affect the way the mission will be carried out.</p>	<p>Keep up to date on new laws, changes in regulatory rules, stay informed in the field, watch for opportunities, take into account new contacts, networking, update strategy.</p>		

Chart N°2	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
Activity	<b>Financial Management and Cash Flow</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>70</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>30</b>
SKILLS	Responsibilities	Roles	Activity expliquée ou détaillée compétence mise en œuvre			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Monitoring for and ensuring a balanced budget. Obtaining and seeking new funding. Budget Verification, Auditing and Analysis. Managing daily expenses. Maintain a balanced budget that serves the overall strategy while providing working conditions that are safe and appropriate to the mission.	Organize a balanced budget. Control and manage expenses. Anticipate and adapt to unexpected situations.	Use SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) to decide how available funds will be used. Understand accounting principles and how to read balance sheets.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Use SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) to decide how to use available funds. audit budgets, control spending. Establish long-term strategy planning that combines demands of projects with needs for fundraising. Balance the budget. Strictly monitor finances and funding. Analyse accounts, monthly and yearly statements and tax declarations, note and analyse the trends. Prepare periodic previsional budget statements, monitor and edit these statements, manage and project cash-flow. Attend meetings with supervisory authorities and present budget statements and reports clearly. Ensure deadlines are met for establishing and submitting budget reports and tax statements for annual review. Ensure liaison with accountants, the authorities, auditing and the tax office.			
<b>Know-how</b> <i>Skills required to take action.</i>			Organize and prioritize steps taken to obtain funding. Establish long-term strategy planning that combines demands of projects with needs for fundraising. Review and monitor all financial reports. Balance the budget. Liaise with an independent accounting firm that handles reports, tax reporting, and independent audits. Justify each spending item.			



			<p>Analyse accounts, monthly and yearly statements and tax declarations, note and analyse the trends.</p> <p>Anticipate future short-term, medium-term and long-term investments.</p> <p>Audit projects (goals, tasks achieved and budget spending) opportunities, rules, context and legal framework.</p> <p>Prepare periodic previsional budget statements, monitor and edit these statements, manage and project cash-flow.</p> <p>Ensure that financial objectives are respected and met.</p> <p>Ensure deadlines are met for establishing and submitting budget reports and tax statements for annual review.</p> <p>Ensure liaison with accountants, the authorities, auditing and the tax office.</p>
<p><b>Attitudes + Awareness interpersonal skills</b></p> <p><i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i></p>			<p>Use SWOT analysis (Strengths, Weaknesses, Opportunities, Threats).</p> <p>Be methodical, thorough and attentive in monitoring expenses.</p> <p>Anticipate and manage future investments with confidence.</p> <p>Be thorough, meticulous and strict in preparing previsional budgets, in periodically revising budgets, managing and projecting cash-flow. Ensure that financial objectives and all accounting deadlines are met, ensure liaison with accountants, the authorities, auditing and the tax office.</p>
<p><b>Initiative</b></p> <p><i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i></p>			<p>Be proactive and make decisions to resolve unexpected situations.</p> <p>Know how and when to inform and show transparency in a situation or when a problem arises.</p> <p>Know how to seek and accept advice.</p> <p>Know how to and dare to propose measures to restrict the budget even when it can be painful to the staff, or implies modifying the objectives.</p>
<p><b>Practical details</b></p> <p><i>Place of work.</i></p>	Radio, Office.		
<p><b>Practical details</b></p> <p><i>Context, constraints, other factors.</i></p>	Office, supplies, laptops, computer backup, software that meets needs and demand, legal constraints, regulations that impose deadlines or time pressures.		
<p><b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i></p>	Legal and regulatory changes, opportunities for funding and financing, new products, on-line sharing, context marketing.		

<b>Chart N°3</b>	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
<b>Activity</b>	<b>General Strategy</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			
Perceived percentage of autonomy or work that must be accomplished alone		<b>80</b>	Dependence on the team/Integration, work that must be achieved as a team			
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Development strategy. Writing and submitting grant applications. Vision of the mission and objectives of the radio. Through medium and long-term vision, be capable of solidifying the rado through initiative and opening up to new opportunities and fields of action while still respecting the fundamental mission of the association.	Set up and implement strategies that allow new opportunities to be identified, imagined and made reality by carrying out projects to fulfillment.	Know the specific jargons (radio, legal, management, technology...). Know the various government authorities and other institutions and their workings. Design and organize projects. Evaluate budget impact. Keep tabs on trends in the media, politics, culture and society, on local, regional, national and international levels. Know where to find information on new opportunities.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	capable of solidifying the rado through initiative and opening up to new opportunities and fields of action while still respecting the fundamental mission of the association.		Liaison with the board of administration. Communicate strategy within the organization. Design and organize projects. Anticipate future funding sources and long-term needs. Understand the means and the limits of the organization and its people.			
<b>Know-how</b> <i>Skills required to take action.</i>	Be proactive.					
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Liaison with the board of administration. Define objectives and monitor progress towards them. Communicate strategy within the organization. Design and organize projects. Monitor projects, expenditures, trends, opportunities. Understand calls for bids. Give coherence for one's own personal professional project within the framework of the organization. Explain clearly. Debate and defend ideas and opinions clearly. Write clearly. Master grammar, syntax and spelling.			

<p><b>Initiative</b> Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</p>			<p>Meet deadlines. Maintain a clear vision for the future. Know how to persuade others. Accept and adapt to urgent time pressures.</p>
<p><b>Practical details</b> Place of work.</p>	<p>At the radio, in the office, meeting rooms, off-site meetings, travel.</p>		
<p><b>Practical details</b> Context, constraints, other factors.</p>	<p>Office equipment, communications tools, address book, network of contacts. Time pressure.</p>		
<p><b>New trends</b> in the profession, technology, and the work environment that will affect the way the mission will be carried out.</p>	<p>Economic recession, tight budgets, legal framework, rules specific to the organization, overall trends in the field.</p>		

<b>Chart N°4</b>	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
<b>Activity</b>	<b>Communication</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			
Perceived percentage of autonomy or work that must be accomplished alone		<b>70</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>30</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Public Relations. Ensure access to the community and public. Image promotion, Outdoor advertising. To maximize awareness of his radio broadcast on its territory.	Be the best spokesperson and representative of the antenna broadcast. Ensure that the communication is in line with the antenna policy.	Plan a marketing strategy, control communication tools (ICT, media relations...). Knowledge protocol. Fully aware of the project and the operation of the radio to tell about daily.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Knowledge protocol. Principles of production and distribution of the communication structure.			
<b>Know-how</b> <i>Skills required to take action.</i>			Prepare a communication plan and the decline in appropriate formats Meet regularly with partners and introduce them to the radio and its activities. Maintain networks as much as possible as soon as possible. Adapt his speech to his audience (employees, volunteers, partners...). Learn prioritize.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Good "representation" of the radio, be easy in human relationships. Able to adapt to other. Be honest / Be convincing to negotiate / Comfortable speaking in public. Be organized.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Be able to implement a communications plan across all media. Make the day before on ICT. Maintain networks as much as possible as soon as possible. Be flexible and able to adapt to each individual situation/collective. Learn prioritize.			

<b>Practical details</b> <i>Place of work.</i>	Everywhere.
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Communication tools evolve very quickly (NICT), the time to devote to the communication budget often limited in associative radios.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Communication tools evolve very quickly (NICT).

Chart N°5	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
Activity	<b>General Administration and follow-up of Management Tasks</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>50</b>	Repetitive Tasks (Daily or weekly)			<b>50</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>90</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>50</b>
SKILLS	Responsibilities	Roles	Activity explained in detail			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Moral responsibility to the station and staff. Administrative follow-up. Knowledge of the social, legal and tax obligations. Reporting.	Multitasking : switch from one task to another at short notice. Coordination. Based on : professionalism flexibility experience.	Manager must have some knowledge of all aspects of technical equipment both hardware and software. He/She must know the right people/company to contact if new equipment is to be purchased and have an idea of their costs. She must make sure at all times that all studio equipment is being used correctly and with respect.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Organize training. Ensure maintenance, use of premises, equipment. Ensure the safety and health. Reporting obligations to the authorities. Ensure legal management, regulatory, social, wage. Insurance. Ensure the IT environment and the website.		Manager must know about the reporting procedures that are required from various funders, she must also know about Governance and new policies that have been introduced by the countries National Agency, Broadcasting Authority and the Government, this requires the Manager to attend many courses and workshops that are being held by these Agencies. She must also make sure that the Board of Management are informed about new laws that are being introduced around community broadcasting. It is important also to keep up to date on what's happening in Europe. Relations with local funding organisations, a knowledge how to write funding applications. A knowledge philanthropic companies that have community funding grant scheme, know when the deadlines are and which grants the Station are eligible to apply for. Liaise with local schools and youth groups and other local community groups and organisation and invite them into the station for training or to take part in the broadcasting of programmes.			
<b>Know-how</b> <i>Skills required to take action.</i>			Creation and implementation of database and programmes for record keeping, creating and overseeing the management of spreadsheets, compose correspondence to volunteers, staff, various funding bodies, writing funding applications, managing budgets, ensuring that social media is kept updated (twitter, facebook, webpage).			

			<p>Keep up to date on new software and hardware, overseeing staff in their duties, supporting volunteers when necessary, ensuring programmes aired meet with the stations ethos and programme policy arrangement with the Broadcasting Authority.</p> <p>Negotiating with various service supplies (stationery, office and station equipment).</p> <p>Ensuring that new programmes are published in the local papers.</p> <p>Ensuring that all lease arrangement and office equipment is kept up to date.</p> <p>Arrange Board meetings and staff meetings.</p> <p>Know how to book flights and accommodation online, mobilise staff and volunteers when traveling abroad or within the country, ensuring that all participants of development courses that are being run are kept informed of procedures and that they have all the information that is required.</p> <p>Knowledge of how to fix the photocopier (very important).</p> <p>Knowledge of accounts procedures – including ability to create Income and Expenditure accounts, liaise with company Accountants – ensure the Board have a monthly breakdown of Income &amp; Expenditure.</p> <p>Ability to lead a team, know how to delegate.</p> <p>Ability to identify training needs for Staff and Volunteers.</p> <p>Ability to create job descriptions, advertisements and carry out interviews when staff need to be replaced.</p> <p>Ability to create, maintain and report on budgets – e.g. Training Budgets, Marketing Budgets, Advertising Budget, Stationery Budget.</p> <p>Manage basic station costs – telephone, stationery, repairs and replacement of equipment.</p> <p>Ensure that all Staff/Volunteers are aware of the Station’s emergency exit routes.</p> <p>Ensure all Staff are aware of the Stations policies and procedures around employment rights and that they have up to date Contracts, ensuring renewal of contracts from year to year.</p> <p>Overseeing the running of courses within the Station both from a cost point of view and ensuring that the Trainers and delivering the courses to station quality.</p>
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			<p>The Manager needs to have knowledge of editing software and be able to take over the editing of shows.</p> <p>The Manager must have the skills to work as a sound engineer when required.</p> <p>The Manager must have the skills to carry out interviews when required.</p> <p>The Manager must know the Stations programme Schedule and be able to keep it updated and fresh and be able to upload any new information onto the website.</p> <p>The Manager must be able to do everyone in the Stations job as well as her own – if someone does not turn in for work they have to be able to jump into the seat.</p>
<p><b>Attitudes + Awareness interpersonal skills</b>  <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i></p>			<p>Initiative, motivation and team building, knowledge of human resource issues, knowing how to deal with confrontation between staff and volunteers, knowing how to work with different personalities within staff, board members and volunteers.</p> <p>Initiative, professionalism, prioritising tasks, telephone manner, organisation and record keeping, information technology/skills, handling office equipment, team working skill,s, technical skills, flexibility and adapability, methodical, typing skills, communication and grammer, mathematical skills, accuracy, consistent performance, patience, compassion, skills in dealing with people with personality challanges, skills in dealing with people with physical disabilities.</p> <p>Awareness of First Aid.</p>
<p><b>Initiative</b>  <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i></p>			<p>Ability to work on own initiative and prioritise work load, Be flexible and adaptable, ability to deal with emergencies while keeping a cool head, knowledge of human resource laws when having to deal with awkward staff situations (personal hygene or agression). Communication skills very important. Ability to think and problem solve quickly and without panicing. This is where experience come’s in. Station Managers must have experience in Administration across a range of companies.</p>



<p><b>Practical details</b> <i>Place of work.</i></p>	<p>The Manager is required to use his/her initiative and draw on experience when it comes to dealing with the day to day running and management of the Radio Station and its staff and volunteers.</p> <p>The Manager needs to be able to use different types of communication skills depending on the situation at hand.</p> <p>The Manager must be competent in using computers and have a practical and professional attitude to her work and work colleagues.</p> <p>The Manager must be able to perform a variety of managerial and administrative projects and be able to research as and when required.</p> <p>The Manager must be flexible at all times.</p> <p>The Manager must perform a number of administrative duties along with clerical duties and run them with efficiency.</p>
<p><b>Practical details</b> <i>Context, constraints, other factors.</i></p>	<p>From time to time the Manager must be able to adapt to any situation at any time.</p> <p>The Manager is required to use a variety of office and radio equipment.</p> <p>The Manager needs to be able to engineer shows if the Station Sound Engineer is not available or has not turned up to work on a show.</p> <p>The Manager needs to have knowledge of how to edit programmes when required.</p> <p>The Manager needs to know how to carry out interviews and be able when required to make a programme or stand in for a volunteer who has not turned up for his/her show.</p> <p>The Manager must be able to upload pre recorded shows onto the stations broadcasting software.</p>
<p><b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i></p>	<p>The main problem for most Managers is keeping the funding coming into the Station.</p> <p>Challenge's facing managers now is the over regulation of the industry and the government not implementing EU laws around supporting citizens in their right to communicate.</p> <p>This is a very challenging job that is paid very badly, most Managers are working in community radio because they believe in the Amarc charter and a citizens right to a voice.</p>

<b>Chart N°6</b>	Station Manager	<b>X</b>	Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	
<b>Activity</b>	<b>On-air broadcasting and Programming</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>40</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>60</b>
	<b>Responsibilities</b>		<b>Roles</b>		<b>Activity explained in detail</b>	
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Coordination and implementation of new programs. Ensure that the spirit of associative project guide the shaping of the grid and its application.		Contribute to the coherence and implementing programmes by mastering legal economic, technical and human resources parameters.	Capacity to analyse a programme that is produced and broadcast (content and quality). To know what a programme schedule is. Knowledge of broadcasting law and legal context.		
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>				Feedback to programme producers. Organising programme schedule. Knowing how to integrate new broadcasters, individuals or associations. Communicate broadcasting rules to your team.		
<b>Know-how</b> <i>Skills required to take action.</i>				Feedback to programme producers. Identifying specific listeners needs and expectations. Meeting specific needs and expectations of a minority group.		
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>				Listening the programmes. Feedback to programme producers. Knowing how to integrate new broadcasters, individuals or associations. Be attentive to needs and expectations of a minority group.		
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>				Listening the programmes. Sharing, coproducing and exchanging programmes with other radios.		

<b>Practical details</b> <i>Place of work.</i>	Radio, in the office.
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, office supplies, time pressure ,managing interruption, responding the needs and demands , financial constraints.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Keeping up to date and anticipating the chances, legal regulatory , anticipating new listening trends,keeping out today with the technology and society, new connections.



Chart N°1 : Hosting Shows on-air, live broadcasting.

Chart N°2 : News, Reporting.

Chart N°3 : Content Production.

Chart N°4 : Editing programs.

Chart N°5 : Research, Investigation.

Chart N°6 : Sound engineering.

Chart N°7 : Social work, Community outreach.

Chart N°8 : Coordination of volunteers.

Chart N°9 : Project Management.

<b>Chart N°1</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Hosting Shows on-air, live broadcasting</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			<b>X</b>
Actions spread out over the long-term or irregular tasks			Repetitive Tasks (Daily or weekly)			<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>50</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>50</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Present quality radio shows. Planning. Preparation. Good technical skills and techniques. Adhere to the philosophy of community radio in every professional task. Be flexible and ready to adapt to every situation.	Presenting on air. Creation, research. Sound technique, sound engineering. Representing the radio, being the voice and 'image' of the radio to the listeners. Multi-skilled Polyvalence when necessary.	Aptitude for communication that makes radio an attractive medium. Master Interviewing techniques. Understand the needs and expectations of listeners. Knowledge of legal and ethical parameters, impartiality and honesty.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Respect the format of a radio show, its timing, scenario, guidelines, and master the source material and resources to be used.			
<b>Know-how</b> <i>Skills required to take action.</i>			Basic operation of the control room mixing board. Set up phone liaison for broadcasting. Use mixing and editing software. Use broadcasting software. Manage musical resources. Master and Control sound quality of broadcasting.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Sense of ethics. Consciousness of the needs of the community. High-quality Communication. Respect for the listener and the guests. Tolerance and honesty.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Quickly find alternate solutions when things do not function as planned. Adapt the timing, schedule, content, or the format depending on the circumstances. Adapt in case of trouble with guests. Adapt in case of technical problems. Be capable of answering the listener and know how to create points of discussion.			

<b>Practical details</b> <i>Place of work.</i>	Studio, control room, mixing studio, off-site recording.
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, personal office, sound recording equipment, calendar/diary, notepad, telephone, both at the radio and mobile internet access, musical resources.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technical Innovation in production and broadcasting, changes in legislation, changes in broadcast show format, changes in consumer habits in the way listeners access radio.

<b>Chart N°2</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>News, Reporting</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone				<b>70</b>	Dependence on the team/Integration, work that must be achieved as a team	<b>30</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Fairness, impartiality, ethics. To procure information, news. Technical skills. adhere to the philosophy of community radio in every professional task. Be flexible and ready to adapt to every situation.	Journalism. Investigation. Sound engineering. Representing the radio station. Coordinating work with the team.	Interview : prepare one's subject ahead of time, be fair, impartial, obtain information from the source, from the guest, use the information judiciously, take into account the different points of view, both ethical and legal, and coming from diverse sources, use the right to follow up the information.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Know how to collect information, establish useful contacts, gather data and analyse information.			
<b>Know-how</b> <i>Skills required to take action.</i>			Know how to operate reporting and sound recording equipment properly. Know how to use the main features of editing and mixing software.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Be ethical, be conscious of the needs of the community, be honest, courteous, and have a strong sense of communication.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Be motivated to constantly seek out new subjects to present in the news, to find alternate solutions in case of difficulties, adapt one's schedule to the circumstances, be proactive in the absence of or insufficient newsworthy times. Adapt in case of trouble with guests. Adapt in case of technical problems.			
<b>Practical details</b> <i>Place of work.</i>	Office space, radio studio, mixing studio, in the field reporting.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, mobile sound recording equipment, editing and mixing software, calendar/diary, notepad, telephone, both at the radio and mobile internet access, musical resources, printer, access to all kinds of news sources (News agencies, printed press, mail, internet, email, social media networks, and so on).					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	New sources that appear on internet. Technical developments in production and broadcasting. Changes in legislation, and political contexts.					

<b>Chart N°3</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Production de contenus</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone				<b>25</b>	Dependence on the team/Integration, work that must be achieved as a team	<b>75</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Produce high quality radio programs !. Planning. Preparation. Skilled production and organization. Awareness and conscientiousness of expected impact and results. Adaptability, flexibility, responsibility.	Radio show creation. Coordination. Supervision. Vigilance. Adaptability, Proactivity and quick reflexes.	Aptitude for communication that makes the radio an attractive medium. Interviewing techniques. Understanding of the needs and expectations of the listeners. Mastery of legal and ethical questions, impartiality and honesty.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Respect the format of a radio show, its timing, content and scenario, supply materials needed, plan segments and guest speakers, master source material. Manage the coordination of the team and the resources. Leadership and vigilance, reponsibility for broadcasting.			
<b>Know-how</b> <i>Skills required to take action.</i>			In studio operations, use of internet, sound quality control, manage sound sources, work with the show host and members of the production team.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Ethics, awareness of needs and expectations of the community, good communication skills, team leadership, problem solving, leading effective meetings, quality control.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Find alternative solutions when things do not work properly. Adapt to the circumstances. Solve unexpected technical problems. Be able to answer the listener. Guide teamwork in the right direction.			
<b>Practical details</b> <i>Place of work.</i>	Office and studios.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, recording studio, recording equipment, telephone, internet.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technical developments in production and broadcasting. Changes in legislation or local context. Changes in staff. Changes in radio show formats.					



<b>Chart N°4</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Editing programs</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks					Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone	<b>70</b>				Dependence on the team/Integration, work that must be achieved as a team	<b>30</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Understand sound quality. Work quickly to finalize work ahead of deadlines. Technical editing skills. Maintain high quality production. Have clear vision of the production's intended and designed final outcome.	Quality control. Mediation. Technical skills. Be demanding. Have overall vision.	Mastery of how to achieve high quality sound, know how to use sound editing software, know how to save and archive sound documents in their original format when editing.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Know how to modify sound elements when needed, work to meet tight deadlines, work within and respect the editorial stance of the radio station.			
<b>Know-how</b> <i>Skills required to take action.</i>			Take unedited sound recordings and turn them into high quality radio modules of high standard content and technical quality in appropriate formats.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Close attention to detail, sense of communication, aptitude for problem-solving whether technical or other areas, adapt the edition with attention to optimizing resources and quality.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Know exactly what must be produced depending on the format required, the editorial stance, and under pressure to meet deadlines, take responsibility for difficult qualitative choices to be made while using creativity to find solutions.			
<b>Practical details</b> <i>Place of work.</i>	Editing desk, editorial room, office space.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Editing studio, laptop with appropriate, specialized sound editing software, headphones.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technical development, software, changes in editorial stance depending on the context in relation to the community and outside factors or choices decided within the association.					

<b>Chart N°5</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Research, Investigation</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone				<b>70</b>	Dependence on the team/Integration, work that must be achieved as a team	<b>30</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Investigation, research aimed at a final objective. Master and use techniques for procuring information. Application of enquiry methods. Motivation, tenacity, rigor, sense of communication. Adaptability, flexibility. Maintain and develop links with a professional network of contacts.	Investigation. Research. Contribute to the radio's missions of informing and serving the local population and the community. Guarantee the quality of information by verifying and cross-checking source.s	Know where and how to obtain information, how to use and present this information, how to handle subjects while respecting and conforming to all ethical and legal regulations.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Understand the needs of the team. Master diversified sources of information. Know who to contact to gather valid, relevant, and diversified information. Know how to communication the information clearly to other members of the team. Double-check the information. Know how to write clearly and cogently to emphasize the information.			
<b>Know-how</b> <i>Skills required to take action.</i>			Research and gather information on internet, through professional contacts and other sources. Develop and maintain a network of professional contacts to glean more information efficiently and effectively.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Ethics, good communication skills, honesty, investigative spirit, tenacity, patience, motivation, curiosity.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Efficiency, proactiveness, will to find diversified subjects, capacity to find alternative solutions when the investigation seems to be at an impasse, ability to resist a desire to give up and to resist other pressures.			
<b>Practical details</b> <i>Place of work.</i>	At the radio, in the studio, in the editorial office, out in the field, in the community and sometimes in the home.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, telephone, internet, printer, calendar, diary, address book, recording equipment, camera (photos to post on the website to illustrate the podcasts of broadcasts).					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	New on-line sources (social media) and future means of communication. Technical means for production and broadcasting. Legislation concerning use of private date, right to use one's image, and protection of privacy. Changes in the editorial stance depending on the context, outside factors and the choices made within the association.					

<b>Chart N°6</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Sound engineering</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone				<b>10</b>	Dependence on the team/Integration, work that must be achieved as a team	<b>90</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Produce high quality sound. Preparation, repairs, trouble-shooting technical problems. Essential technical procedures. Conscientiousness in maintaining and seeking to improve quality of production.	Quality control. Solving problems. Using tools. Vigilance, Attention to detail, expecting and demanding the best. Efficiency, quick reflexes, and being proactive.	Knowledge of high quality audio recording and studio control room operations.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Use all studio equipment, know how to problem solve equipment malfunctions and optimize sound quality, come up with alternative solutions.			
<b>Know-how</b> <i>Skills required to take action.</i>			Technical mastery of all control room and studio operations, telephone link-ups, digital editing, and sound recording in the field.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Adaptability, quick reflexes, be proactive, attention to detail, communication, technical skills, automatic reflexes, stay calm and collected when faced with technical problems.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Speed of analysis of a situation or problem when trouble-shooting. Ability to admit the limits of one's own skills, and to consult a sound engineer as quickly as possible.			
<b>Practical details</b> <i>Place of work.</i>	In the control room, editing and mixing studio, at a recording site in the field, in any place where a radio-show is being made.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, office, recording equipment, software, training software and tutorials for learning how to use equipment, other equipment such as headphones, and so on, a simple, efficient means to contact the sound technician back in the studio.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technical changes and new equipment.					

Chart N°7	Station Manager		Journalist, Radio-show Host, Content Producer...	X	Technician, Sound Engineer	
Activity	<b>Social work, Community outreach</b>					
General activities to fulfill the mission/Complex tasks		80	Individual/Simple Tasks			20
Actions spread out over the long-term or irregular tasks		70	Repetitive Tasks (Daily or weekly)			30
Perceived percentage of autonomy or work that must be accomplished alone		50	Dependence on the team/Integration, work that must be achieved as a team			50
SKILLS	Responsibilities	Roles	Activity explained in detail			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	<p>Knowledge of the community.</p> <p>Identify different potential ways of connecting with the community and its diverse groups.</p> <p>Create and foster new links with the community, know how to target groups and meet their particular needs.</p> <p>Encourage the community and its various groups to participate in activities at the radio station.</p> <p>Know how to maintain good relations and good communications.</p> <p>Create a strong feeling of connection between the radio and the community, know how to represent the radio to the community, to be its image.</p> <p>Improve and increase access to the radio for all people.</p>	<p>Commitment to the community</p> <p>an agent of local and community development</p> <p>know how to set up and develop partnerships and maintain good relations.</p> <p>the will to develop the social services link to the community.</p> <p>aim to develop the involvement and the skills of groups and individuals.</p> <p>Contribute to community development.</p> <p>To have the will to improve skills by fostering links with other community radios and other communities.</p>	<p>Knowledge and understanding of the community.</p> <p>Time management, project management, interpersonal communication.</p> <p>Communication with the general public, interviewing techniques.</p>			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			<p>Know how to make it possible for a community group to interact with the radio.</p> <p>Know how to analyse data and situations, to properly identify target groups.</p> <p>Know how to seek out and identify important players in the community.</p> <p>Know how to network and put people in touch with each other.</p>			
<b>Know-how</b> <i>Skills required to take action.</i>			<p>Pay attention to events, activities and changes in the community.</p> <p>Be able to work with diverse groups : women's groups, youth groups, immigrant groups, cultural groups, marginalized groups, socio-economically less favored groups, special needs, businesses, sports groups, entrepreneurs, local government and public administration representatives.</p> <p>Create public awareness campaigns.</p> <p>Participate in radio station staff meetings.</p> <p>Contribute to development of new programming.</p> <p>Maintain relations with the community by networking via phone, email, internet, social media and with community.</p> <p>Be innovative and creative.</p>			
<b>Attitudes + Awareness interpersonal skills.</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			<p>Be persuasive and trustworthy.</p> <p>Master the community's and the radio's code of ethics (based on the AMARC charter).</p> <p>Be able to communicate and explain these ethics.</p> <p>Know how to strike the right balance between diverse needs judiciously.</p>			

		Know how to adapt to working with different groups to develop and create radio programs.	
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Make yourself available to people. Know how to make the most of opportunities, to adapt Be able to identify or anticipate sensitive situations.
<b>Practical details</b> <i>Place of work.</i>	At the radio station, in all places of public life in the community.		
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, recording equipment, means of transportation, the many various meetings and appointments require one to accept being available at any time, and great flexibility in travel and working hours.		
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Political trends, changes in society and economic situations, new services made available to local government and public administration, new tools for communication, social media, and so on...		

Chart N°8	Station Manager		Journalist, Radio-show Host, Content Producer...	X	Technician, Sound Engineer	
<b>Activity</b>	<b>Coordination of volunteers</b>					
General activities to fulfill the mission/Complex tasks			<b>80</b>	Individual/Simple Tasks		<b>20</b>
Actions spread out over the long-term or irregular tasks			<b>50</b>	Repetitive Tasks (Daily or weekly)		<b>50</b>
Perceived percentage of autonomy or work that must be accomplished alone			<b>50</b>	Dependence on the team/Integration, work that must be achieved as a team		<b>50</b>
SKILLS	Responsibilities	Roles	Activity explained in detail			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Understand and clearly identify the status of volunteers, their rights and responsibilities. Welcome volunteers. Know each volunteer individually in order to identify and make the most of their skills and aptitudes, both for the benefit of the radio and each for their own benefit	Develop volunteering, increase quantity and quality of staff for a culturally and socially diverse team. Build awareness and recruit. Transmit the spirit of community radio to the staff and volunteers.	Welcome volunteers and give induction training. Create and update communication documents destined for the community and aimed at recruiting volunteers. Create welcome documents for newcomers. Set up a welcoming procedure that is friendly and fosters integration of new people into the team. Manage the database of volunteers.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Provide each volunteer with the means to fulfill their commitment to the radio, within the limits of the resources and possibilities of the radio.	Develop interaction and communication. Encourage volunteers to participate in diverse facets of the life of the radio.	Identify skills, needs, and skill gaps in volunteers. Inform volunteers of existing and updates in rules and regulations from the competent authorities. Establish and update a charter of volunteers' rights and responsibilities.			
<b>Know-how</b> <i>Skills required to take action.</i>	Dare to propose improvements and feasible strategies that fit the radio's mission and ethics.	Give advice and set up appropriate training. Report back to Senior Management and the Board of Administration.	Help set up new radio shows and other projects of the radio. Bring project leaders together and make the radio's competence available to facilitate projects. Make others aware of the financial realities, limits, and opportunities of the radio. Make others aware of the need to constantly fundraise and widen the network of contacts and thus opportunities. Monitor and evaluate the integration of volunteers, take into account volunteers needs and contributions to the life of the radio. Organize and chair collaborative meetings.			

	<p>Ensure that volunteers meet and work together with other volunteers and staff for productive, effective, and pleasant team-work.</p> <p>Be the link and liaison between the volunteers and the radio station management.</p>		
<p><b>Attitudes + Awareness interpersonal skills</b> Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</p>			<p>Be attentive to each person's well-being. Be attentive to sources of conflict in order to anticipate, deflate, and solve problems. Advise and help with broadcasting and recording shows.</p>
<p><b>Initiative</b> Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</p>			<p>Make staff aware of policies of confidentiality concerning the radio. Solicit and encourage involvement and commitment to the radio. Encourage staff and volunteers to take on responsibilities. Help volunteers to evolve and progress in their skills and role in the radio. Know how to handle and manage behaviors that may reflect negatively or have a negative impact on the radio and its image in the community.</p>
<p><b>Practical details</b> Place of work.</p>	All spaces within the radio, office, or meeting rooms, including spaces for private meetings.		
<p><b>Practical details</b> Context, constraints, other factors.</p>	Computer, office, desk, office supplies, material for posters and communication.		
<p><b>New trends</b> in the profession, technology, and the work environment that will affect the way the mission will be carried out.</p>	Changes in legislation concerning volunteer work. New trends in volunteering that may be different in different generations and age groups. Recognition of skills acquired through experience such as volunteering, and the certification of these skills (through a jobs skills portfolio, European documents such as the YouthPass, and references from previous employers or peer recommendation letters).		

<b>Chart N°9</b>	Station Manager		Journalist, Radio-show Host, Content Producer...	<b>X</b>	Technician, Sound Engineer	
<b>Activity</b>	<b>Chargé de mission</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone				<b>95</b>	Dependence on the team/Integration, work that must be achieved as a team	<b>5</b>
<b>SKILLS</b>	<b>Responsibilities</b>		<b>Roles</b>		<b>Activity explained in detail</b>	
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Knowledge in a particular area or field (theme or activity).		Take on responsibility for a particular objective of the radio.		<p>The project leader manages a particular function within the radio.</p> <p>Their mission is defined by :</p> <ul style="list-style-type: none"> <li>The duration of the project.</li> <li>Clearly established objectives of the project.</li> <li>A final production entirely under their responsibility.</li> <li>Rules for autonomy in relations.</li> <li>Rules for identification of the service provided (for example managing work time).</li> </ul> <p>Examples : organizing training classes, working with locals for preservation of oral history, work with local schools and educational programs, technology development, artistic creation, production of thematic radio shows, research of partnerships, events...</p>	
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Capacity for autonomy		Broaden the field of action and production of the radio.			
<b>Know-how</b> <i>Skills required to take action.</i>	Organization and capacity for leading projects to completion.		Broaden the recognition of the radio within the community, nationally, and even internationally.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Organizational skills, ability to work independently and take initiative, good sense of communication.		Take on responsibility for a project linked to a particular source of funding.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>	Know how to negotiate, represent the radio's activities and organization to the public, capacity to take Initiative		Report back to the team and to senior management.			
<b>Practical details</b> <i>Place of work.</i>	Variable selon la mission.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Outils de mobilité.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Variable selon la mission.					





Chart N°1: ensuring the sound recording, sound quality, and broadcasting from the control room.

Chart N°2: sound editing of programs.

Chart N°3: Managing computerized programming and broadcasting systems.

Chart N°4: Maintenance of computer networks.

Chart N°5: Setting up computer networks.

Chart N°6: Setting up mobile studios and ensuring technical liaison with the base studio.

Chart N°7: broadcasting techniques.

Chart N°8: Participation in drawing up investment plans concerning equipment.

Chart N°9: training volunteers.

Chart N°10: Welcoming visitors and trainees.

<b>Chart N°1</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Assurer la technique du studio</b>					
General activities to fulfill the mission/Complex tasks			<b>X</b>	Individual/Simple Tasks		
Actions spread out over the long-term or irregular tasks				Repetitive Tasks (Daily or weekly)		<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone			<b>100</b>	Dependence on the team/Integration, work that must be achieved as a team		
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Know the equipment. Master sound technique. Time management, handling urgent situations efficiently and effectively. Verification of equipment and monitoring proper functioning. Skill in sound recording techniques and optimizing sound quality. Automatic reflexes in handling and using equipment. Capacity to adapt. Good common sense. Good relations with the team. Calm and level-headed. Good at trouble-shooting and problem-solving. Initiative	Ensure high quality sound broadcasting on air. Management of technical equipment used individually and in combination with other systems. Responsibility. Earn the trust of the team. Be sociable and reliable.	Know all the workings and possibilities of the sound-board, all the fundamentals for optimizing sound and managing the control room mixing board and peripherals.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Master the sound board mixing table and the peripheral in and out connections. Anticipate and master all technical configurations for immediate broadcasting, and adapt to the person leading the radio broadcast and the broadcasting plan.			
<b>Know-how</b> <i>Skills required to take action.</i>			Know how to read and decode a broadcasting plan. Know how to coordinate with the show-host or journalist and use common codes of visual communication.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Attentionness, concentration, vigilance, be proactive and have quick reflexes to adapt to the situation, inspire trust and confidence.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Know how to react in case of a technical incident or human mistake in running the show so that the listeners will not realize or as little as possible if there is a slip-up.			
<b>Practical details</b> <i>Place of work.</i>	In the studio.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	All equipment used in radio recording and broadcasting.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technological developments and budget constraints.					

<b>Chart N°2</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>sound editing of programs</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks		<b>X</b>			Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone		<b>30</b>			Dependence on the team/Integration, work that must be achieved as a team	<b>70</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Know audio software, technology and sound engineering techniques.	Provide support to staff and volunteers by taking care of sound engineering and technical tasks that free up others to focus on content.	Use software for digital sound editing.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Know how to read and interpret a radio show outline in order to produce the show.	The team should be able to count on the technician's qualifications, skills, professionalism, reliability and integrity.	Read a radio show outline and understand the vision of the show, and the procedure to follow in order to fit in all the parts of the show effectively.			
<b>Know-how</b> <i>Skills required to take action.</i>	Know how to use relevant sound-mixing techniques and tools.	Guarantee finalized mixing and editing of production to meet deadlines.	Bring together all the sound elements necessary (intro music, segue music, music to illustrate the theme, spoken parts, sound effects), respect the show outline, achieving the best mixing of the sounds for maximum effect.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Effective, skilled, rapid use of sound software and sound sources. Concern for achieving optimal sound quality.		Attention to detail, thoroughness, being methodical, checking each step along the way.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>	Good common sense. Good understanding of and effective relationship with the staff. Calm, tolerance, open-minded. Availability, helpfulness. Ask for help from an advisor in case of uncertainty, misunderstanding or challenges and difficulties.		Work as quickly and efficiently as possible. Work with the person who designed the show outline to verify anything in the show's plan or the sound quality or sources that might be questionable.			

<b>Practical details</b> <i>Place of work.</i>	Mixing studio, office, anywhere it is possible to do sound-editing on a computer.
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computer, sound card, mixing board, recording and playback peripherals.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	New portable mixing equipment and software, for example tablets, that make it possible to carry out mixing and editing tasks more easily and anywhere.

<b>Chart N°3</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Managing computerized programming and broadcasting systems</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			<b>X</b>
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			<b>X</b>
Perceived percentage of autonomy or work that must be accomplished alone		<b>70</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>30</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Perfect mastery of the automation software and sound technique.  Mastery of the specifications of the radio and all the compliance obligations to the regulatory authorities.	Ensure the automation software follows the show's guidelines and playlists.  Ensure the radio's broadcasts respect its commitments (in terms of number of advertisements or public interest announcements per hour, the quota of songs, and identification announcements).	Responsible for setting the parameters on the automated broadcasting system ensuring that it follows the playlist and order established in the show's guidelines (musical interludes, notes sounding the hour, advertisements, hook-up to the satellite, ...). Capable of integrating new songs, of programming short or longer magazine broadcasts, features, advertising breaks and any other broadcasts under contract.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Integrate all the sound elements and set the parameters to be automated.	Ensure the proper broadcasting on the airwaves of all sound elements.	Capable of inserting all types of sound bytes conforming to the technical constraints of the automated broadcasting system software (format, volume, quality of sound).			
<b>Know-how</b> <i>Skills required to take action.</i>	Refer to and consult the station manager in case of doubt.	Have high standards, and be meticulous.	Capable of programming and operating the automated broadcasting system and managing their time for programming actions.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Know how to work completely autonomously.	Stay up-to-date with changes in software and automation technology.	Significant capacity to concentrate, to communicate with the team, and to verify broadcasting reports.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Know how to carry out diagnostic trouble-shooting in case of problems, to intervene with alternative sound sources, know how to re-boot and re-launch the software system quickly and efficiently.			

<b>Practical details</b> <i>Place of work.</i>	In the studio, in the control room, or in mobile studio situations.
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Automated broadcasting systems and mobile broadcasting situations.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	The capability to take control of the broadcasting software remotely and have listeners interact in the program on air.

<b>Chart N°4</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Maintenance of computer networks</b>					
General activities to fulfill the mission/Complex tasks			<b>X</b>	Individual/Simple Tasks		
Actions spread out over the long-term or irregular tasks			<b>X</b>	Repetitive Tasks (Daily or weekly)		
Perceived percentage of autonomy or work that must be accomplished alone			<b>90</b>	Dependence on the team/Integration, work that must be achieved as a team		<b>10</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Mastery of the fundamentals of computer programming.	Computer programming specialist.	Accredited training that makes them recognized as the expert on the team.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Mastery of planning and execution of tasks, updating, trouble-shooting and internet access.	Maintain the network and the computer equipment of the radio in proper working order.	The technician must be able to create a clear procedure schedule to carry out planned tasks. They must know how to identify a problem and establish a diagnosis.			
<b>Know-how</b> <i>Skills required to take action.</i>	Meet deadlines and carry out tasks to schedule, be efficient and effective.	Make their skills and knowledge available to others.	The technician must be able to apply the skills learned in training and acquired through experience. They must manage the archives system for all technical documents supplied with all equipment, computers, and software.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Stay up-to-date with new technologies and optimize with new procedures.	Understanding of and tolerance for non-computer people, ability to explain and teach technical skills to non-technical people.	They must pay particular attention to ensuring regular updates of the system and especially updates in network security. They must ensure dialogue with the team to be sure they listen to the staff's experience as users of and opinions on the efficiency of the network. They must be able to share their knowledge clearly and train non-technical users effectively.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>		Innovate and improve the effectiveness of all members of the team.	They must have an attitude of openness and availability to help others. They must remain up to date and on the look-out for changes in technology that can facilitate the radio's activities and improve the radio's effectiveness. They must be able to intervene quickly in case of problems.			
<b>Practical details</b> <i>Place of work.</i>	In all the radio's facilities.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computers, servers, software, technical instruction manuals, procedures, assembly, test, repair and disassembly equipment.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Update software, changing legal contexts on data protection, including for example remote intervention.					

<b>Chart N°5</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Setting up computer networks</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks			<b>X</b>		Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone			<b>90</b>		Dependence on the team/Integration, work that must be achieved as a team	<b>10</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	<p>Know computer networks and systems.</p> <p>Clear understanding of computer networks and the constraints of installing and maintaining them.</p> <p>Know how to set up, connect, and integrate computer systems and equipment.</p> <p>Prioritize computer use depending on technical considerations, consult and work with the team.</p> <p>Set up new computer systems and ensure proper functioning.</p>	<p>Specialist in computer hardware, operating systems, and software.</p> <p>Design and install the networks taking into account the agreed-on specifications.</p> <p>Set up and carry out maintenance on networks and technical equipment without disturbing the running of the station.</p>	Proven technical skills making the person the recognized expert within the team.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Participate in and advise during team meetings to come up with the best technical and practical set up, networks, and equipment configurations. Ability to design and plan the virtual conception of the network.			
<b>Know-how</b> <i>Skills required to take action.</i>			Install equipment, wiring, protective devices (security and surge protection), and set up. Verification that all equipment works properly. Write up a procedure for the staff to follow including the shared memory of the configuration.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Explain the software usage and network configuration to the team, train staff on usage procedures.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			They should not hesitate to question or work on a configuration that is deemed insufficient or ineffective.			
<b>Practical details</b> <i>Place of work.</i>	In all parts of the radio and in mobile studio situations. The secured facility where the central network server is located.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Computers, servers, software, technical manuals, prodecures, assembly and disassembly tools, test and repair tools, all connectivity elements, cables and wiring. Choice of new generation equipment and software.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	New trends in technology, digital, and computer hardware and software. Changes in legal context and security rules and procedures.					



<b>Chart N°6</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Setting up mobile studios and ensuring technical liaison with the base studio</b>					
General activities to fulfill the mission/Complex tasks		<b>X</b>	Individual/Simple Tasks			
Actions spread out over the long-term or irregular tasks		<b>X</b>	Repetitive Tasks (Daily or weekly)			
Perceived percentage of autonomy or work that must be accomplished alone		<b>80</b>	Dependence on the team/Integration, work that must be achieved as a team			<b>20</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Know the remote broadcasting channel to be used.	Ensure set-up of all equipment and that the broadcast link-up between the mobile event in the field and the home studio is working with proper sound quality.	Have an overall view of the technical configuration best suited to the location, the event, and the importance and involvement of the radio in the event.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Master sound techniques, manage the technical constraints, manage the time constraints.	Decide on the best technical configuration (depending on direct broadcasting) taking into account the constraints of the place (access to electricity, the liaison with the home studio,...).	Verify with the person responsible for the event's coverage and the facility manager, what the technical conditions will be at the event : space available, furniture provided, electrical outlets, internet connection, noise levels, flow of people, etcetera...			
<b>Know-how</b> <i>Skills required to take action.</i>	Master technical and practical aspects and skills required by the mobile studio setting.	Responsible for re-broadcasting.	Set up appointments and plan timing for technical set-up, gathering up of all equipment needed, transportation, installation, testing, adjusting and optimizing.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Good common sense. Good communication. Calm.	Ability to project calm and reassurance to the team in case of technical problems so as not to let stress show and affect the team.	Anticipate the team's needs and reassure them on the reliability of the set-up.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>	Efficiency. Ability to trouble-shoot and problem-solve. Autonomy.		Capacity to come up with optimal solutions in case of problems in set up or during broadcasting.			

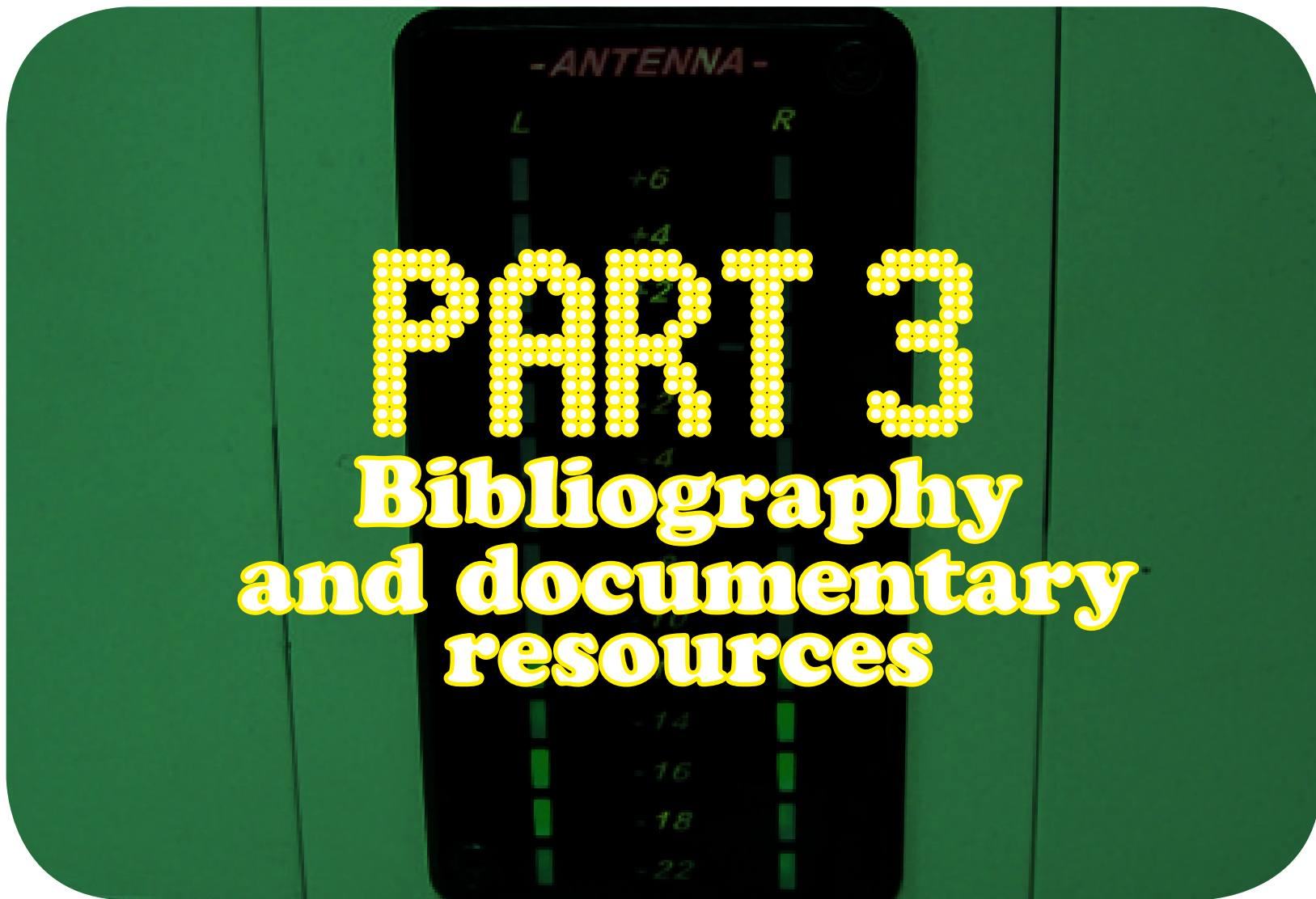
<b>Practical details</b> <i>Place of work.</i>	Away from the home studio at events (festivals, in stadiums, parties, forums, theaters, shows, conferences, concerts, etcetera...).
<b>Practical details</b> <i>Context, constraints, other factors.</i>	All equipment that permits broadcasting in the field and the appropriate tools and equipment.
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Technical changes linked to broadcasting (for example the disappearance of ISDN and the wide introduction of the 4G).

<b>Chart N°7</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>broadcasting techniques</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone				<b>100</b>	Dependence on the team/Integration, work that must be achieved as a team	
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Master HF/IP broadcasting techniques.	Ensure proper broadcasting on the airwaves of radio shows (coverage and sound quality).	Mastery of broadcasting equipment and technology. Remain abreast of innovations in new equipment and technology.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Know the technical, regulatory, and legal regulations of broadcasting.	Manage relations between the radio, the technical services of the regulatory authorities or the broadcasting provider.	Installation and maintenance Maintain contact with suppliers of equipment.			
<b>Know-how</b> <i>Skills required to take action.</i>	Know how to install and configure broadcasting equipment.	Be responsible for the proper broadcasting of the radio's programs through the various channels.	Interventions			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Autonomy. Curiosity. Efficiency.	Quickly determine the cause of a problem and solve it.	Listen and be attentive to comments and feedback from staff and listeners on the broadcasting quality and receiving.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>	Be proactive. Skilled. Insightful perceptive analysis.		Availability. Immediate action in case of problems.			
<b>Practical details</b> <i>Place of work.</i>	Broadcasting modulation center, broadcasting site.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	All equipment necessary for broadcasting programs (Hertzian, IP...).					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Evolution of terminals and development of interactivity with listeners brings broadcasting technicians to keep abreast of such equipment. Digital broadcasting brings new legal and technological constraints that imply new training, investment and suitable new technical configurations.					

<b>Chart N°8</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Participation in drawing up investment plans concerning equipment</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks		<b>X</b>			Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone		<b>100</b>			Dependence on the team/Integration, work that must be achieved as a team	<b>50</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	<p>Technical knowledge of the functions and performance of materials and equipment.</p> <p>Knowledge of the market and suppliers of equipment.</p> <p>Request estimates from suppliers and communicate costs to the team.</p> <p>Be attentive to the needs expressed by the team.</p> <p>Be able to argue and defend their points of view when attempted cost-cutting on equipment risks damaging the team's work.</p>	<p>Expertise.</p> <p>Effectiveness and efficiency.</p> <p>Strength in arguing proposals on equipment.</p> <p>Work with the team before making new purchases and accompany the team on implementation of new equipment.</p> <p>Installation.</p> <p>Verification.</p>	Thorough knowledge of existing equipment and its usage, anticipate the usefulness of making an acquisition of new equipment.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Must research all information on products, equipment and software, and make projected budgets accordingly. Make use of their network of contacts to gather information from suppliers, and for example glean advice from contacts at other radios before making purchasing decisions.			
<b>Know-how</b> <i>Skills required to take action.</i>			Contact the suppliers, research best value for money options, submit the options to the team and to the Board of Administration justifying the relevance of a purchase and the reasoning behind the expenditure. Take part in placing the order. Install the newly purchased equipment or software.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Communicate to the team about the new equipment, its necessity, reasoning, and the value of the upgrade. Help the team adapt to the new equipment, provide training and memos on usage and new procedures.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Stay abreast of new developments in equipment and software, keep knowledge up-to-date in order to master new equipment and so as to be able to train the staff properly and answer their queries. In case of dissatisfaction with installation and upgrades, they must inform the manager and Board of Administration and make arrangements with the suppliers to improve the situation.			
<b>Practical details</b> <i>Place of work.</i>	At the radio Station, at other radios (to see equipment in service and thus form own opinions), at suppliers.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Internet, telephone, catalogs...					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Variations in the budget, the financial situation of the radio, constraints due to the funding plan, and the economic situation.					

<b>Chart N°9</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Training volunteers</b>					
General activities to fulfill the mission/Complex tasks				<b>X</b>	Individual/Simple Tasks	
Actions spread out over the long-term or irregular tasks				<b>X</b>	Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone				<b>100</b>	Dependence on the team/Integration, work that must be achieved as a team	
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Experience with all technical aspects of the radio.  Plan the process of training.  Transfer knowledge and know-how.  Inspire confidence.  Be understanding and empathetic.  Adapt training to different types of personalities.	Technical expert. Expertise. Mentor.  Go-to person for all technical questions.  Innovation in methods.	The technician must transfer technical know-how to allow volunteers to become independent users of radio equipment.			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>			Master a teaching approach that coaches volunteers through the essential steps of gaining mastery of the essential skills. Plan and develop training modules.			
<b>Know-how</b> <i>Skills required to take action.</i>			Teach the training modules and coach trainees through practical application exercises.			
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>			Must always show that they master the situation, behave with generosity, be a good listener able to understand the difficulties encountered by trainees. Must be conscious of the fact that they are a role model because many trainees will copy their habits and way of doing things.			
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>			Must always try to improve on their training procedures by adding new concepts and updated techniques. Must adapt to the different types of and abilities of trainees and must check that all trainees have followed and understood.			
<b>Practical details</b> <i>Place of work.</i>	Within the radio studio, in training rooms.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	All radio and computer equipment.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Rules and regulations affecting training of volunteers.					

<b>Chart N°10</b>	Station Manager		Journalist, Radio-show Host, Content Producer...		Technician, Sound Engineer	<b>X</b>
<b>Activity</b>	<b>Welcoming visitors and trainees</b>					
General activities to fulfill the mission/Complex tasks					Individual/Simple Tasks	<b>X</b>
Actions spread out over the long-term or irregular tasks			<b>X</b>		Repetitive Tasks (Daily or weekly)	
Perceived percentage of autonomy or work that must be accomplished alone			<b>50</b>		Dependence on the team/Integration, work that must be achieved as a team	<b>50</b>
<b>SKILLS</b>	<b>Responsibilities</b>	<b>Roles</b>	<b>Activity explained in detail</b>			
<b>Theoretical Knowledge</b> <i>Useful, important, and essential theoretical and practical knowledge that must be mastered.</i>	Apply a code of behavior and good habits. Make oneself available to visitors and trainees.	Welcome all newcomers and visitors.	<p>Be friendly and convivial, have good intuition about the expectations of the visitor, adapt speech and vocabulary to the visitor in order to make technical terms clearly understood by all.</p> <p>There are two types of visitors :</p> <ul style="list-style-type: none"> <li>⊙ Welcome visitors who want to discover what the radio is like, or a guest who wants to see how the radio actually works.</li> <li>⊙ Welcome members of the community or groups of visitors who are there to discover and understand the radio.</li> </ul> <p>Welcoming guests and visitors may be done by the station manager, journalist, show host, volunteer, or technician. Each person can add useful information.</p> <p>The quality of welcome is the responsibility of each and every team member.</p> <p>Each visitor will take away with them the image of the radio that has been shown them by all the people present.</p>			
<b>Procedural Knowledge</b> <i>Useful, important, and essential knowledge of methodology required to implement actions.</i>	Teach good communication.	Make people like you so that they will also like the radio station.				
<b>Know-how</b> <i>Skills required to take action.</i>	Be friendly and communicate openly and clearly.	Carry out Public Relations.				
<b>Attitudes + Awareness interpersonal skills</b> <i>Behaviors and awareness required to handle interpersonal challenges effectively and resolve conflicts between people.</i>	Be welcoming and encourage visitors to promote the values of the radio station and project a positive image.					
<b>Initiative</b> <i>Capacity to adapt, to innovate, to take initiative, to think outside the box, to go against habits and rules if they do not apply to the situation.</i>						
<b>Practical details</b> <i>Place of work.</i>	At the radio station.					
<b>Practical details</b> <i>Context, constraints, other factors.</i>	Visit all areas of the station and explain organization and equipment in each area.					
<b>New trends</b> <i>in the profession, technology, and the work environment that will affect the way the mission will be carried out.</i>	Constraints of the premises, lack of space, safety and security precautions.					



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For information on training organizations and existing training modules available :

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<http://www.ina-expert.com/formation/radio> : INA examples of training programs in radios.

<http://www.ina-expert.com/formation-professionnelle/cqp-animateur-s-radio-4764.html> : INA website (Institut National de l'Audiovisuel), formation, Certificate of Professional qualification.

[www.study.com](http://www.study.com) : radio show host

[www.onairformation.fr](http://www.onairformation.fr) : how to become a radio show host.

### Translation of the preface by Emmanuel Bouterin written in French :

In several countries in Europe, Community Radios are an example of commitment to Human Rights and the Freedom of Expression – values that are very dear to the European Union – and also to Cultural Diversity, a value that is dear to the Council of Europe. Pioneers of these values, community radios have been an example of refreshing renewal of public radio content, and an example of creativity for commercial radios. They are a unique model to follow in terms of local communication. No other social media network can replace them. After over 30 years of existence, it is time for the skills of community radio staff and station managers to be recognized across Europe.

Eric Lucas and his team of project partners, with the support of the European Agency for Education and Training (AEEF) and have spent almost 2 years carrying out the work of identifying and researching community radios, work that has been evaluated by the Office for Radio-Broadcasting and Electronic Communications (ORCEL). It is a milestone in the recognition of the skills and competence that local community broadcasting associations have acquired. For the first time in Europe, several national federations of community radios, and several community radio stations have together invested time and effort in this collaborative project, they have found the skills and carried out the research that form the basis of this European Reference Framework for Professions in Local Community Broadcasting.

This is a door to the future: the participants in this project will continue to hone and enrich this work, and widen it to include input from other countries across Europe, in order to present it to institutional partners and the authorities, to training organizations and those that set industry standards. The ultimate objective is to encourage and make it easier for community radio staff to gain career mobility across Europe, to better train volunteers in a spirit of transnational collaboration, and to better prepare young Europeans to discover the passion of radio, and make it their career in service of European values.

### Translation of the preface by Ragnar Smittberg written in Swedish :

The movement of community radios in Sweden has a long history in the European context, but unfortunately had not had much contact with European colleagues until now. This Leonardo project has transformed the situation. It has provided us the opportunity to establish contacts and build a European-wide network of community radios through which we can now share experience, expertise, and compare best practices. We have already learned that we are more similar than we had previously thought : the thing we have most in common is the commitment of our volunteers to diverse missions serving society. This also means that we often encounter similar problems, and we can thus advise and inspire each other to find reasonable solutions. Together, we have also begun to build a framework for training for the different skills and professions in a community radio station. This helps us in Sweden to improve our current training materials. A lot of the information and knowledge gained from this Leonardo project will now be used by NRO for its own training modules. NRO has sent various people from different radio stations to the European meetings for this project, which means that we have inspired diverse community radios across Sweden to make new contacts, and two of these radio stations have since participated in two different Grundtvig projects. During this project, we have become more and more aware of the importance of the role community radios play in their community, providing the opportunity for ordinary people to get training and to be heard at a time when in many countries the freedom of speech is being called into question. Certainly internet users can express themselves freely, yet it is a different matter to be heard and to be trained and educated by a radio station, that reaches out to all kinds of people at once. It is also important to note the power that a community radio has via its broadcasts, when commercial radios do not cover local news and information needs.

### Translation of the preface by Cristian Jurji written in Romanian :

For the first time in Romania, the international experience we have acquired will be shared with other community radios who by their civic actions contribute to their community by both informing and educating the public.

The people who participated in this project are aware of the career opportunity this represents and the trainers have shared the information received.

I understand the role our organization plays in the life of members of community radios by providing access to documents and the broadcasting of useful information concerning legislation and the ways community radios function in other countries, thanks to the collaboration with our partner organizations in the various countries.

As a follow up to this project, in the future, radio stations that are members of our national association of community radios and training and education organizations will be able to guide people towards these professions.



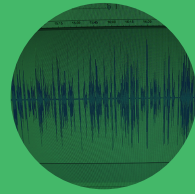
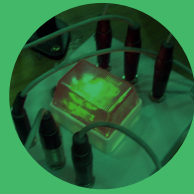
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*Le document original a été établi en langue française. En cas de litige d'interprétation sur des terminologies, cette version linguistique fera référence.  
The original document was written in French language. In case of dispute over interpretation this language will refer.*

# Community Radios in Europe

## European Common Reference Framework for Community Radio Professions



This document was developed in collaboration with the following organizations :

Syndicat National des Radios Libres (France).

CRAOL Community Radio Forum of Ireland (Irlande).

Asociatia Nationala a Posturilor Locale de Radio (Roumanie).

NRO Närradions Riksorganisation (Suède).

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