



Environmental Journalism in Mongolia

for Environmental Education and Communication

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Preface

The Department for Protected Area Management (DPAM) at the Ministry of Environment and Tourism (MET) is responsible for the vast system of protected areas in Mongolia. In 2020, DPAM at MET in cooperation with the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH and the Supporting Protected Areas for the Conservation of Ecosystem Services (SPACES) project has developed a national environmental education and communication (EEC) strategy. The strategy aims at improving knowledge, attitudes and practices in relation with the system of protected areas (PAs) in Mongolia. To this effect, selected mass media, community communication channels and non-formal environmental education activities are combined, and human capacity development (HCD) measures are implemented.

To SPACES, EEC means the planned and strategic use of learning and communication processes to support policy making, public participation and the implementation of activities geared towards sustainable development. This involves two-way social interaction that enables people to understand key environmental factors and their interdependencies, and to respond to environmental challenges in a competent way. In relation with DPAM's task to instigate, promote and coordinate the PA system in Mongolia, such HCD and training measures, both in-house and for external parties are most relevant.

In this context, SPACES supports DPAM in its in-house and external HCD and public relations efforts related to, for example, the training of directors, rangers and other personnel of PA administrations, or information and awareness raising events with regional or local governments, information and training centers, or third parties such as non-government organizations (NGOs) or private sector players such as eco-tourism operators, tour guides, camp owners and managers, etc. In addition, SPACES has developed the national EEC strategy that includes a variety of recommendations related to the use of media and targeted messages in the context of environmental journalism.

The objectives and contents of such HCD events do not aim at information dissemination alone but at a shared vision of a sustainable future and community-based action and skills learning to solve or prevent environmental problems. This encompasses environmental journalism activities and training as well. Therefore, the approach of this manual is based on several interrelated elements:

- learning by doing in an interactive, practice-oriented way,
- communicating through a combination of information and entertainment,
- visualizing information because "a picture is worth a thousand words",
- learning and communicating based on real problems as perceived by the people concerned,
- formulating messages and learning aids in a way that is attractive to the learners and communities who are to gain knowledge or change attitudes and practices.

Origin of this manual

Between 2011 and the end of 2017, the Promotion of Climate-related Environmental Education (ProCEED) project was a German cooperation project

implemented by the Lao Ministry of Natural Resources and Environment (MoNRE) and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH. Since late 2017, the project's efforts have been continued as a component and output of the Protection and Sustainable Use of Forest Ecosystems and Biodiversity (ProFEB) program. ProCEEd and ProFEB have been aiming at improving knowledge, attitudes and practices regarding the protection of biodiversity and the environment in Laos. To this effect, a wide range of national mass media, community communication channels and non-formal education activities have been combined in multi-year Environmental Education and Communication Strategies (EECS). Part of the project's experiences and lessons learned were collected in four volumes on environmental education and communication, entailing the organization of EEC events (Vol. 1), training and team preparation for EEC (Vol. 2), a ToolBox on EEC action learning (Vol. 3), and a guideline on environmental journalism (Vol. 4). Text modules from volume 4 have been adapted to the Mongolian context, and are integrated in the manual at hand on "Environmental Journalism in Mongolia". Text modules from volume 2 and other sources have also been adapted and are integrated in the manual „Moderation and Visualization for Group Events in Mongolia“ (MOVE)¹. Text modules from volume 1 and 3 have also been adapted and are integrated in the manual "Environmental Education and Communication in Mongolia. A Toolbox of Methods and Materials, Games and Exercises"².

Why this manual?

This manual enables SPACES and DPAM at MET to manage and implement in-house and external environmental journalism activities, and to provide related training and coaching to protected area administrations and other relevant partners, e.g. in non-government and media organizations, Green Schools, Environmental Centers, etc.

The recommendations, methods and tools presented in this MOVE manual will also serve as orientation for national and international SPACES partners in government and civil society. The latter can use the proven methods and tools described here to create and implement their own activities, events and training related to environmental journalism.

Who is this manual for?

A variety of people will find useful information in this manual: managers, trainers, facilitators, field workers, and journalists of course. More specifically, this manual is directed at managers, media workers and journalists in TV, film, radio and print media, who are interested in basic principles of environmental journalism and related training inputs. But many other organizations engaged in environmental education and communication (EEC) such as non-government and media organizations, Green Schools, Environmental Centers, etc. are tasked with public awareness raising and the promotion of environmental journalism in Mongolia.

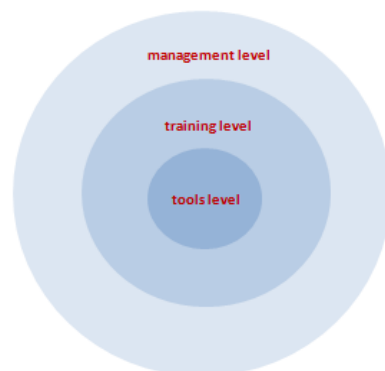
¹ Open, M. (ed): Moderation and Visualization for Group Events related to the protected area system in Mongolia, GIZ SPACES: Ulaanbaatar 2021

² Open, M. (ed): Environmental Education and Communication in Mongolia. A Toolbox of Methods and Materials, Games and Exercises, GIZ SPACES: Ulaanbaatar 2021

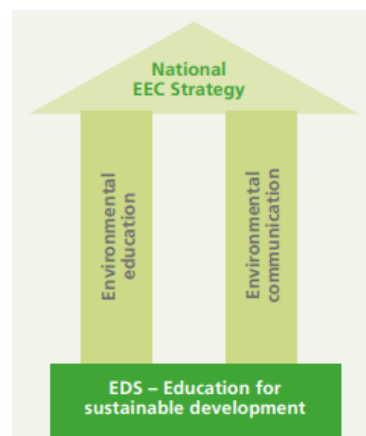
Therefore, their trainers, facilitators, activists or field workers may also find useful information in this manual:

What does this manual contain and how is it structured?

This manual is structured like an onion. The outer layer relates to **management**, i.e., the conceptual and preparation processes that organizations need to go through when planning and implementing environmental education. The middle layer is about the **skills and competencies** that an organization's staff needs to develop to be able to facilitate environmental education activities. And finally, the inner layer contains the actual **methods and tools** that staff members should apply to the problems and needs of the participants they work with, be it in environmental education classroom events or with communities in the field.



The manual on **Environmental Journalism** entails basic principles of environmental journalism and related training inputs. What it has in common with the two other mentioned manuals on MOVE and EEC is their foundation in education for sustainable development, their pillars regarding non-formal environmental education and communication, and their overall orientation to the 10 steps of the national Environmental Education and Communication Strategy (EECS) for Mongolia.



How can this manual be used?

On the one hand, this manual provides a conceptual orientation on environmental journalism elements and tools in general. On the other hand, it can be used as a hands-on guideline for intended environmental journalism activities and trainings, both in-house and for external parties. The mentioned EEC and MOVE manuals provide a complementary collection of inter-related EEC and adult education methods and tools, which interested parties can combine and integrate into a new case of taking people on a learning journey to protect the environment.

1 Introduction

Why care about protected areas in Mongolia?

Mongolia's diverse landscapes provide habitats for a large number of plant and animal species. This biodiversity forms the basis of Mongolia's economy, culture and development. To conserve biodiversity, the government has established national and local protected areas on almost 30 per cent of the country's area. However, climate change and the exploitation of natural resources are threatening the biodiversity and ecosystems of this extensive system of protected areas. A large section of the rural population lives in buffer zones surrounding protected areas. If these zones are damaged, rural livelihoods are affected. The systems of protected areas themselves have so far been unable to fully prevent environmental damage because they do not have sufficient funds. In addition, the authorities responsible for protected area management lack specialist and technical skills as well as human resources.

Why communicate and educate about protected areas?

Many people in rural Mongolia have a low level of understanding and awareness of the relation between sustainable development and environmental protection. This also relates to the ecosystems of protected areas. Even political and economic decision-makers often lack this understanding, and little attention is paid to these issues in public. Mass media, schools, teacher training institutes, agricultural and forestry extension services, and mass organizations rarely address environmental issues in sustained learning and communication processes such as a system of training-of-trainers. The capacity of communication and education systems in Mongolia makes it difficult to position environmental issues in general, and problems related to protected areas in particular.

This limited environmental awareness is partly due to a lack of **knowledge**, as people often do not know how things in nature are connected or how to solve environmental problems. Other people do not care because of **attitudes** that justify exploitation of the environment as long as it brings about economic benefits. Some people engage in the wrong **practices** as they believe that exploiting natural resources of a healthy ecosystem is all right to satisfy human needs. These three elements, **Knowledge - Attitudes - Practices (KAP)**, constitute one of the EEC pillars mentioned above and are closely related to environmental journalism as one of the delivery systems for messages intended to improve environmental knowledge, attitudes, and practices.

What is the approach to environmental communication and education?

Communication and education have two key dimensions: What and How. The What refers to the subject matter, that is, the topic we talk about, for example wildlife conservation. The How refers to the methods used to present the subject matter with words or pictures, for example giving a lecture or presenting a poster. We all know that often "a picture is worth a thousand words". This means that **how** you present something is at least as important as **what** you present - especially if you work in education or communication. For example, giving a lecture leaves a completely different impression on people than discussing a poster with them. Also, you may need to reach out to illiterate people or

communities who speak and read a different language from yourself. Here, a well-done poster may get the message across, words alone will most probably not.

This is why this manual advocates using a variety of media and communication channels and materials as visual aids: posters, banners, comics, drawings, photos, maps, PowerPoint presentations, 3-D models, interactive games, theatre, radio and TV, websites, etc.

But information alone is not enough. Information is not yet knowledge, and knowledge is not yet wisdom, let alone action. Moreover, the dissemination of information is not yet communication. Instead, learning requires a complex communication process to overcome a number of obstacles that often stand between an information a solution a problem. Hence, media work and environmental journalism is just one step of the awareness raising and learning process. In communication science this is often referred to as the two-step flow of communication, i.e. from the mass media to opinion leaders, change agent and influencers in a given community or society, and from them to a broader range of their families, neighbors, peer groups or constituencies.

No piece of knowledge can just be transferred from one person's head to that of another person. Instead, learning is an interactive process in which new information is combined with what people already know. Communication and education thus become a learning journey, in which a group of people jointly explores new issues. The more learners are empowered and motivated to express themselves in this process, and to exchange information with others, the more effective and successful will be the learning processes.

Finally the learning process involves more than just processing information: People need motivation to learn. That helps them choose what they want to pay attention to. Adults, teenagers and children alike learn most when they actively do things and have fun.

These general considerations have lead SPACES and its partners to a special EEC approach. The approach is based on several interrelated elements:

- learning by doing in an interactive, practice-oriented way,
- communicating through a combination of information and entertainment, known as infotainment or edutainment,
- visualizing information because "a picture is worth a thousand words",
- learning and communicating based on real problems as perceived by the people concerned,
- formulating messages and learning aids in a way that are attractive to the learners and communities who are to gain knowledge or change attitudes and practices,
- combing the KAP approach, which originates in social marketing, with the 3H approach, which has its base in adult education, because both determine successful communication and learning.

The SPACES project

The objective of the Supporting Protected Areas for the Conservation of Ecosystem Services (SPACES) project is *"The framework conditions for the long-term development of protected areas in Mongolia are improved."*

SPACES works in four fields of action. The project supports MET in developing regulations that enable protected areas to generate their own income. An important step is the revision of the law on protected areas (Output 1. SPACES coordinates decision making between government authorities and interest groups within selected protected areas to better utilize their potentials towards improving the management of large-scale landscapes (Output 2). The project also provides poverty alleviation through income generation, resource management and eco-friendly tourism in protected areas and buffer zones (Output 3). Finally, SPACES ensures that interest groups are aware of the protected area concept by devising a national environmental education and communication strategy (EECS) for the protected area system and implementing pilot measures in selected protected areas. EEC activities such as social media campaigns and entertaining educational projects as outlined in the next chapter are to help visitors, local people and experts be better informed about protected areas, and develop positive attitudes and practices accordingly (Output 4).

Rural poverty is one of the reasons why natural resources such as pastures, forests, wild animals in PAs and buffer zones are over-exploited. The rural population living in or between PAs and the buffer zones is therefore the project's major target group. Alternatives to exploiting the PAs are developed and implemented. The professional and management staff of the Ministry of Environment and Tourism also receive policy advice and support in developing their skills. In particular, the project advises staff members in the Department for Protected Area Management (DPAM) and in local bodies administering PAs. These also include staff members of bodies managing PAs and buffer zones as well as other participating institutions and organizations, including buffer zone committees, non-governmental organizations and tourism companies. With all these measures, the project creates the prerequisites for environmentally responsible protected area management in villages, regions and beyond, with the aim of conserving biodiversity and safeguarding livelihoods.

2 Promotion of Environmental Journalism in Mongolia

The Environmental Education and Communication Strategy

In 2020, SPACES commissioned a target group specific environmental education and communication strategy (EECS) for the system of protected areas (PAs). The EECS is structured in four stages and ten steps as illustrated in the adjoining text box. intended impact is that EEC measures will result in sound knowledge about ecosystem services and its economic and cultural importance. The associated positive attitudes and practices of local experts, communities and visitors at PAs are a premise for an effective and sustainable protected area system and the protection and valorization of ecosystems as a public good. A well-functioning partnership between PA administrations and non-government organizations (NGOs) is expected to enhance the roll-out of EEC methods, formats and products in a tried and tested multi-level approach.

In preparation of the EECS, a situation and problem analysis and a systematic capacity needs assessment was conducted among relevant stakeholders in Ulaanbataar and Khovd in January/February 2020. More than 35 stakeholder consultations based on an interview guideline and a set of standard job aids related to major EECS steps were held with PA staff (17), donor (7) and non-government (8) organizations, and media representatives (3).

The executive summary below is based on points that stakeholders consulted during the capacity needs assessment in 1-2/2020 could agree on so that MET DPAM may prioritize these points for their initial EECS measures.

1 Main problems

- **Lack of political will, finance and human resources:** Many resource persons interviewed wondered why more and more PAs are established on the one hand while they are chronically under-financed and under-staffed. Some also expressed their concern that Mongolia PA laws and regulations allow the "rational use of natural resources", e.g. in terms of limiting the livestock population of Mongolian nomads.
- **Lack of public awareness on PAs and land use regulations:** PA staff and the often-outdated Information Centers deliver a low quantity and quality of non-formal EEC for schools, eco-clubs, local residents or visitors. This gap is aggravated by the general lack of opportunities at the country's academic or training institutions for PA or other interested parties' personnel to improve their methodological EEC skills, e.g. as related to games, exercises, role plays or other interactive EEC tools.

Communication Strategy in a Nutshell

Stage 1 Assessment

- o1 Situation analysis and problem identification
- o2 Audience and Knowledge-Attitude-Practice (KAP) analyses
- o3 Communication objectives

Stage 2 Planning

- o4 Resource planning
- o5 Partner involvement
- o6 Media selection and mix

Stage 3 Production

- o7 Message design
- o8 Media production and pre-testing

Stage 4 Action & Reflection

- o9 Media use & field implementation
- 10 Process documentation and M&E

- **Pasture degradation and overgrazing:** Problems related to inadequate livestock and pasture management as well as to insufficient pest control, watershed and plant protection have not been solved. Similar problems can be observed regarding the excessive use of natural resources such as illegal hunting or fishing or the exploitation of non-timber forest products that often lead to forest fires.
- **Excessive tourism:** Tourism imposes adverse impacts such as environmental pollution, land degradation, loss and damage of historic and cultural heritage sites, etc. But tourism is also considered a promising source of funding for PA administrations. Yet, PA administrations are sparsely staffed and have little experience in tourism. Local service providers and communities are only marginally involved in tourism while qualified guides, foreign language interpreters or other services are often lacking.

These consultation results are confirmed by a 2019 KAP survey of herders and key stakeholders in 13 sums commissioned by UNDP ENSURE.

2 Target groups

Primary target groups

1. **political decision makers** with the top-down impacts through policies and the allocation of funds and human resources that they can make available, and
2. **youth** with bottom-up effects through regular EEC training and infotaining activities that will instigate better understanding of the importance of the Mongolian PA system and the ecosystems and biodiversity it protects.

Secondary target groups

- the **local population** living in or close to PAs and buffer zones that is, to a high degree, identical with herders, hunters and other natural resource users that affect PAs, and
- **tourism operators** in the private sector whose business model depends on healthy ecosystems and biodiversity in the PAs, and who are in closest contact with PA **tourists and visitors**.

3 Communication objectives

Communication objectives per main problem and target group are listed in **Part 3.3 on page 12**. The objectives are differentiated by the knowledge gains (K) and the attitude (A) and practice (P) changes, which future EEC measures are intended to instigate. For example, the communication objectives for the problem of “lack of public awareness on PAs” could be:

Problems	Major Target Groups	Communication Objectives
Lack of public awareness on PAs	school teachers & students ■ eco-clubs ■ PA admin/rangers & Info Centers ■ local population/herders ■ buffer zone councils ■ local media ■ NGOs ■ tourism operators	<p>K Make public aware what and where PAs are, and of a code of conduct how to behave there, Increase an understanding of ecosystem services in PAs' and their cause-effect-relations with humans</p> <p>A Instigate a sense of ownership and love for nature and pride in Mongolian cultural heritage related to nature</p> <p>P Increase and improve didactical quality of NFee outdoor activities in PAs Increase tourist information through print, digital & on-site information Train tour operators and guides to spread educational messages on code of conduct, waste and sanitation, etc.</p>

4 Resource planning

The EECS requires resources in terms of time, staff, funds, etc. These resources need to be realistically determined in an action plan (see **Part 4** of the EECS) in line with the capacities of MET DPAM to finance and manage EEC products and formats. The EECS and the related action plan should systematically integrate EEC products and formats that are currently implemented, or will be implemented in the near future by other parties (see **Part 3.5 and 3.6** of the EECS).

5 Partner involvement

Given the limited budget and human resources available to MET DPAM, it will be necessary to win over strategic partners who can contribute to and/or co-finance future EEC measures. For example, GIZ SPACES, in 2020-2021, will make media products, training manuals, tools and workshops on EEC available, and contributed a financial agreement for the development of media-related activities and products. Additional known contributions to the EECS by UNDP ENSURE, WCS, WWF and other partners are outlined in **Part 3.6** of the EECS.

6 Media mix

Experience and research show that using a combination of mass, group and interpersonal communication is most cost-effective. The media selected should be appropriate to the audiences' information-seeking habits, preferred information sources, media access, media consumption patterns, communication networks, and group communication behavior. No single medium is effective for all purposes or target beneficiaries. Therefore, different media and communication channels should complement and reinforce each other. Each one has a unique characteristic or particular advantage that is useful to accomplish a specific purpose. The known contributions to the EECS by GIZ, WWF and UNDP ENSURE (see **Part 3.5** of the EECS) can possibly serve as a starting point for the EECS Action Plan (see **Part 4** of the EECS).

7 Messages

The effectiveness of a communication strategy largely depends on the ability of its messages to catch the attention and understanding of the target audience. For the message to be successful, it should follow the *KISS AIDA* principle that is often used in social marketing: *Keep it short and simple* in order to catch the audience's *Attention*, raise its *Interest* and instigate *Desire* that will lead to *Action* in relation with a desirable sustainable practice. Most people are not interested in complex issues such as the one related to PAs. When they hear or see PA-related messages, they are interested in incentives and benefits: "What's in it for me and my group or community? How does it affect me and my constituency?"

8 Media production

The media or material selected should not be mass-produced too early in the elaboration of the EECS. The implementation of a multi-media communication strategy has a larger chance of being successful if the media materials are produced as planned and on time and if the combination of media are mobilized and coordinated as suggested. Whenever possible, all actors involved in this process should be trained accordingly. The impact and effects of the strategy's implementation should be assessed by means of a built-in formative and summative evaluation (see **Part 3.10** of the EECS). Partners of MET DPAM such as GIZ, UNDP, WWF, WCS and others are already developing and producing media,

and using various communication channels and learning aids to help solve PA-related problems (see **Part 3.5 and 3.6** of the EECS). Therefore, a well-coordinated multi-stakeholder approach should be used, the results of which could be compiled in a consolidated Action Plan (see **Part 4** of the EECS).

9 Media use

The implementation of a multi-media communication strategy requires a good management information system that provides the organizers with rapid feedback on important strategy activities and thus helps readjusting or changing the strategy if necessary. This information system should also take care of the proper coordination of various activities that often need to be carried out simultaneously, especially if different partners to MET DPAM such as GIZ, UNDP, WCS or WWF implement activities as part of different projects (see **Part 3.5 and 3.6** of the EECS). If possible, the latter should be reinforced by non-monetary incentives and benefits such as social recognition or pride through winning a contest or engaging in an environmentally friendly activity. Also, various media and communication channels should support each other, e.g. the emotional appeal of storytelling through theater with the factual one of print media.

10 Monitoring & Evaluation

Evaluation should be made a continuous effort of EECS planners at all stages of the strategy. Its major focus should be on implementation efficiency, the effectiveness and relevance of all activities, and, most importantly, the impact and effects of the overall strategy. Often, KAP surveys on knowledge, attitudes and practices of major target groups are conducted before or at the beginning, and again towards the end or after a project or strategy. Such before/after surveys of knowledge gains and attitude and practice changes are particularly good for monitoring and impact assessment of media, communication channels and learning aids employed in the context of EEC measures.

Action Plan

MET DPAM intends to draft an EECS Action Plan based on consultations with the GIZ SPACES team and other stakeholders, which is best achieved by means of a related workshop. This will provide a platform for a well-coordinated multi-stakeholder approach, the proceedings of which could be compiled in a consolidated Action Plan incorporating resources such as time, staff and budgets for the media and learning aids to be produced for specific target groups.

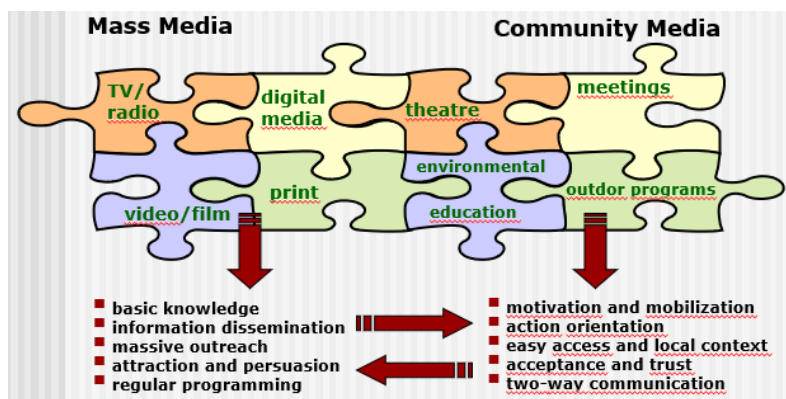
Media relevant for Environmental Journalism

Environmental communication is the planned and strategic use of communication processes and media products, communication channels, and learning aids to support effective policy making, public participation and project implementation geared towards environmental sustainability. In this case, environmental communication is the missing link between environmental issues and problems in respect with Mongolian PAs and the related socio-political processes of policy making and public participation.

Experience and research show that using a combination of mass, group and interpersonal communication is most cost-effective. Based on the previous results

of audience and KAP analyses and the preliminary considerations regarding the involvement of partners, an effective multi-media mix should be developed. The media selected should be appropriate to the audiences' information-seeking habits, preferred information sources, media access, media consumption patterns, communication networks, and group communication behavior.

The rationale is that a coherent and coordinated system of communication should be able to address specific but varied information, attitude and behavior problems and needs of intended beneficiaries. No medium is effective



for all purposes or target beneficiaries. Therefore, media should be selected and used for a single or specific rather than for different information, educational and communication objectives. Different media and communication channels should complement and reinforce each other. Each one has a unique characteristic or particular advantage that is useful to accomplish a specific purpose. Findings from the interviews during the CNA in January/ February 2020 identify the following major media, communication channels and learning aids for an EECS.

Problems	Major Target Groups	Media, communication channels, learning aids etc.
Lack of political will, finance, and human resources	parliament ■ national & local government ■ other relevant line agencies/ authorities	<ul style="list-style-type: none"> ■ animated video clips ■ factsheets/flyers with text and visual information (e.g. info graphics) ■ online TED talks & televised expert talk shows with politicians ■ training module on PA-related fund raising and proposal writing ■ nationally harmonized standard operational procedures (SOP) for PA staff, incl. leaflets on instructions for specific tasks
Lack of public awareness on PAs	school teachers & students ■ eco-clubs ■ PA admin/rangers & Info Centers ■ local population/herders ■ buffer zone councils ■ local media ■ NGOs ■ tourism operators	<ul style="list-style-type: none"> ■ Toolbox on non-formal environmental education (NFEE) ■ ToT for teachers (re- and in-service), rangers, local NGOs, youth on NFEE outdoor programs and use of Toolbox ■ NFEE outdoor programs & field trips involving teachers, youth using the Toolbox ■ PA-related theatre through drama units at schools ■ signboards, maps, road signs, factsheets & online media on PAs & code of conduct ■ (local) training on PAs for journalists, change agents, NGOs ■ performing arts competitions, incl. edutainment & storytelling on PA services for schools, media, creative minds, private sector CSR ■ mass & social media campaign and user-friendly website on PA services ■ PA orientation, code of conduct handouts for all tourism operators ■ fairs & festivals, e.g. Eagle or Crane Festival, incl. face-to-face contacts & meetings with local communities ■ PA-specific 'Green Passport' combined with App and comic ■ mobile phone SMS & Apps such as E-Bird, incl. citizen science ■ booklets & comics for youth, incl. VR through QR codes ■ animated video clips (through WA, FB Messenger)

Problems	Major Target Groups	Media, communication channels, learning aids etc.
overgrazing, pasture & forest degradation and excessive resource use	national & local government ■ herders/local population ■ PA admin/rangers ■ buffer zone councils ■ community associations ■ visitors ■ resource & NTFP users	<ul style="list-style-type: none"> ■ social media campaign through Facebook groups, smartphone SMS, Apps ■ signboards, maps, factsheets, online media on PAs & code of conduct ■ infotainment & school activities incl. community theatre on problems & solutions related to non-sustainable resource use ■ consultations with all stakeholder groups on sustainable resource use ■ face-to-face herder forum, incl. top-herder as change agent ■ fairs & festival events, incl. infotainment through theatre ■ training for rangers & locals on sustainable resource use ■ synchronized mass media infotainment on sustainable resource use, e.g. through Malchin (Herder) TV, MNB TV, Eco-TV, local public radio ■ podcasts with herders & local government through local radio
excessive tourism, incl. improper waste management & sanitation	local government ■ local population, incl. herders and ■ schools ■ visitors ■ PA admin/rangers ■ SWM and sanitation operators ■ tourism operators	<ul style="list-style-type: none"> ■ signboards, maps, factsheets, online media on PAs & code of conduct ■ infotainment & school activities incl. community theatre on tourism, SWM & sanitation problems & solutions ■ consultations with stakeholders on appropriate tourism, SWM & sanitation systems ■ synchronized mass media infotainment plus face-to-face communication on new tourism concepts, SWM & sanitation systems through local government, rangers, tourism & SWM operators ■ CSR-sponsored fairs & festival events, roadshows and WASH campaigns on SWM & sanitation system, incl. infotainment through theatre ■ herder cooperative meetings to identify tourism-related services ■ English/Mongolian booklet with common phrases for basic communication with tourists ■ MNB TV and monthly programs on local public radio

At a later stage, the listed media, communication channels and learning aids need to be selected and defined in more detail depending on the specific problems target groups and communication objectives to be prioritized, and the media products and communication channels to be used (see **Parts 3.1-3.5 and Part 4** of the EECS). To this end, the known contributions to the EECS by GIZ (see **Part 3.5** of the EECS) and the ones by WWF and UNDP ENSURE outlined below should be taken into consideration. These contributions can possibly serve as a starting point, and may provide best practices and/or research data and informed choices regarding media preferences, for the EECS Action Plan (see **Part 4** of the EECS). A UNDP ENSURE KAP survey in 2019 confirmed media preferences among relevant herders and other stakeholders in respect with PAs. Regarding the sources of environmental and agricultural information, 91% resp. 23% of herders rely on national resp. local TV, 15% on the internet, 9% on national radio, 7% on meetings, 4% on neighbors, and 2% on SMS and local radio. Women use more TV/web/neighbors/SMS, while men’s preferences are local TV and national as well as local radio. The latter is also true for older age groups while younger ones rely more on internet and smartphone services. The most watched TV channels are MNB (76%), Malchin/ Herders TV (68%). On Facebook, Malchin TV has as many clicks as MNB. The most watched programs are news (76%), herder news (33%), herder music (31%), serials (18%), training for herders (14%), children cartoons (5%), and animal husbandry (3%). Peeks hours are 6-11 p.m. In general, stakeholders receive main messages on best practices through training, meetings, and TV channels.

In 2020, the UNDP ENSURE project started cooperating with Malchin TV to disseminate regularly information to rural target group, especially herders

through public spots and branded programs. Broadcasting news on MNB are to be produced by cooperating with a journalist. In addition, ready-made contents on local TV stations are to be broadcast. A dedicated nationwide radio program with 10 minutes every Thursday at 15.30 pm has been in cooperation with MNB Radio. Also, the project has launched a podcast on soundcloud.com and broadcasts interview and radio programs aired by MNB. Herders may be provided with small transistor radios to receive the programs. The project is developing short video stories on how communities are supported, and documentaries about marmot and musk deer. Handouts on indicator species such as snow leopard, gazelle, argali sheep, red deer were developed and printed to be distributed to local target communities for knowledge gains on wildlife conservation. A project website and Facebook page as well as a newsletter regularly feed news about project activities. Daily news through newspapers such as the Government News and the Zuuny Medee aims at providing older, urban citizens, especially office and government employees, with conceptual information. In addition, a monthly corner in the herders' magazine Malchin is planned. The project may develop its own website named Malchin (herder) to attract this specific target group. Finally, PA-related street boards along the roads to/from soum and/or aimag centers are planned to be set up.

In 2020, WWF financed a month-long Green Voice campaign in cooperation with the Ecological Police and a dedicated Facebook page. The focus of the page is clearly on improper waste disposal and slogans to avoid this practice. The messages are mostly normative appeals ("Do this! Don't do that!") combined with law enforcement and threat of punishment.

In 2012, the World Conservation Society (WCS) commissioned a KAP survey among citizens, traders, rangers and herders on the WCS PRIDE campaign ("Healthy Environment for Healthy People") on hunting regulations for gazelles in 2009-2012. The campaign had focused on key stakeholder meetings to introduce hunting permit issues, herder perception and support from soum-level volunteer rangers to distributed law regulations to soum-based hunters. FM radio and TV channels complemented correct information to hunters by media and key stakeholders support points. The NGO Nature Nomadic Conservation organized environmental education ('Travelling Trunk') training for herder community leaders and key stakeholders' staff, which included campaign materials such as posters and brochures. Based mostly on interpersonal communication, hunters were aware of the new regulations and followed them as they already had some knowledge and positive attitudes towards the campaign objectives. The statement that hunters "strongly agree" to follow regulations to protect wildlife was increased from 29% to 42%. The number of hunters who talked to others about threats to the Mongolian gazelle increased from 33% to 72%. Volunteer ranger workshops had a great impact on hunters.

Message Design relevant for Environmental Journalism

The effectiveness of a communication strategy largely depends on the ability of its messages to catch the attention and understanding of the target audience. Therefore, messages must be designed to fit the specific characteristics, educational and intellectual horizon and the aspirations of each group of intended beneficiaries. Also, they should fit the media selected.

For the message to be successful, it should follow the *KISS AIDA* principle that is often used in social marketing: *Keep it short and simple* in order to catch the audience's *Attention*, raise its *Interest* and instigate *Desire* that will lead to *Action* in relation with a desirable sustainable practice. In addition, the information should also be accessible, accurate, verifiable, complete, timely, and relevant.

The positioning of a message should ensure validity and relevance, facilitate informational, motivational or action needs and identify a message focus or theme

according to the strategy's issue or objective. As normative appeals ("Do this! Don't do that!") usually do not work, themes should be made attractive and persuasive by 'packaging' the message utilizing psychological or social appeals such as fear-arousal, incentives, role model or civil duty. Also, themes should be given a special treatment in line with the strategy's objectives that could be humorous, popular, fact-giving or conclusion-drawing.

Message design should be differentiated per target groups and thematic issue or problem. This particularly holds true for young and urban audiences that experience high information overflow. Therefore, improving quality content, and regular programming over longer periods of time of at least half a year are needed to heat up society with messages and establish trust with specific audiences. As the Mongolian proverb goes „Don't stuff a whole bread into a person's mouth but cut it into small loaves, flavored with cream and fruit jams." Correct, clear and concise messages will help foster an understanding for PAs and their role in preserving ecosystems and biodiversity.

The main difference between the communication objectives (see **Part 3.3** of the EECS) and the message is that you do not necessarily and directly have to talk about ecosystems and biodiversity related to PAs. Most people are not the least interested in such complex and often sensitive issues. What they are interested in is: "What's in it for me and my group or community? How does it affect me and my constituency?" They are interested in incentives and benefits, and they want to know about the price they have to pay or the effort they will have to make in return for enjoying these advantages. For example, "If you participate in this dialogue on solving PA problems with other stakeholders, you will be able to influence the design of policies and regulations that work well for you and your community."

The effectiveness of the EECS depends largely on how clear and attractive the messages are for the target audience. The audience must understand the message – not the communication experts or MET DPAM. Any message should therefore be designed to suit the specific characteristics, the educational and intellectual background, and the values and aspirations of the respective stakeholder group: "*It's the fish, not the angler, who should like the taste of the bait.*"

A case in point Message design for code of conduct in PAs

Too many negative or prohibitive messages generate apathy or resistance instead of positive action and change. Therefore, love of nature as a driver for public behavior should be emphasized at least as much as the loss of biodiversity. 'Love not Loss' is a powerful social marketing tagline often used in environmental conservation. For example, a code of conduct for PAs developed by GIZ SPACES and applied to flyers, info-boards and short social media video clips balances what visitors of a PA can enjoy when experiencing nature and what they should avoid doing as to maintain a healthy environment.

At a later stage, such messages need to be defined in more detail depending on the specific problems and target groups to be prioritized, and the media products and communication channels to be used (see **Parts 3.1-3.6** of the EECS).

Based on the prioritized problems and major target groups identified so far, major messages as listed below can be formulated. The messages are differentiated by the knowledge gains (K) and the attitude (A) and practice (P) changes, which future EEC measures are intended to instigate.

Problems	Major Target Groups	Major Messages (Knowledge-Attitudes-Practices)
Lack of political will, finance, and human resources	parliament ■ national & local government ■ other relevant line agencies/ authorities	<p>K 10 Facts you should know about the PA system in Mongolia: Major challenges, threats, trends, tipping points, solution-oriented options, best practices</p> <p>A For the sake of your country's future - Don't destroy the natural resources your economy and your people's livelihood depend on</p> <p>P Adjust your policy and legal framework related to PAs by setting market-based and legal incentives for herders, tourism operators and other relevant stakeholders to combat overgrazing, excessive tourism and other environmentally detrimental practices</p> <p>Make sufficient financial resources available to safeguard the infrastructure, public awareness and M&E facilities necessary to protect PAs within the mentioned framework</p> <p>Make sufficient human resources available to safeguard the infrastructure, public awareness and M&E facilities necessary to protect PAs within the mentioned framework</p>
Lack of public awareness on PAs	school teachers & students ■ eco-clubs ■ PA admin/rangers & Info Centers ■ local population/herders ■ buffer zone councils ■ local media ■ NGOs ■ tourism operators	<p>K 10 Facts you should know about PAs</p> <p>Learn about how your environment is connected to your future, health and well-being</p> <p>Introduce clear strategic goals for visitor management measures.</p> <p>A Love the animals, plants and landscapes that belong to the cultural heritage Mongolians can be proud of</p> <p>We care today for tomorrow!</p> <p>Not ego - but eco! Look at the whole PA picture, not only after your own interests</p> <p>For the sake of your children's future - Don't destroy the natural resources your livelihood depends on</p> <p>Ask not what nature <i>can do for you</i> – ask what you can do for nature</p> <p>Nature gives you life - Give nature something back every day</p> <p>P Join the fun outdoor activity ABC / environmental initiative XYZ in the specific DEF PA</p> <p>Set up informational boards, and have tour operators and guides spread educational messages</p>
overgrazing, pasture & forest degradation and excessive resource use	national & local government ■ herders/local population ■ PA admin/rangers ■ buffer zone councils ■ community associations ■ visitors ■ resource & NTFP users	<p>K 10 Facts you should know about overgrazing</p> <p>10 Facts you should know about sustainable resource use: What-who-where-when-why etc.</p> <p>Learn about major benefits of natural resources and why these should be protected</p> <p>A For the sake of your children's future - Don't destroy the natural resources your livelihood depends on</p> <p>This range land does not belong to you - It belongs to future generations</p> <p>Not ego - but eco! Look at the whole PA picture, not only after your own interests</p> <p>Don't take out selfishly what belongs to the whole community</p> <p>P Adjust your herds to the carrying capacity of your grazing grounds</p> <p>Make sure you don't take out more than will grow back</p>

Problems	Major Target Groups	Major Messages (Knowledge-Attitudes-Practices)
excessive tourism, incl. improper waste management & sanitation	local government ■ local population, incl. herders and ■ schools ■ visitors ■ PA admin/rangers ■ SWM and sanitation operators ■ tourism operators	<p>K 10 Facts you should know about tourism in PAs 10 Facts you should know about solid waste management Learn about major benefits of proper SWM and recycling and how this is related to your health and well-being</p> <p>A For the sake of your children's future - Don't destroy the natural resources your livelihood depends on Not ego - but eco! Look at the whole PA picture, not only after your own interests Don't mess up what you are looking for, namely a clean and healthy environment in a PA Not ego - but eco! Look at the whole PA picture, not only after your own interests Good/Proud Mongolians do not litter!</p> <p>P Adjust your tourism operations to the carrying capacity of your PA Pick up your waste and deposit it at designated collection points</p>

3 Environmental Journalism Training Examples

Training on the Production of Environmental Media Programs

A 4-day interactive training workshop could be organized aiming at the production of environmental media programs, and practice-oriented learning-by-doing on how to produce attractive environmental news and features. The trainees could be junior radio and TV reporters from national and local radio and TV stations, and staff of government and organizations specialized in or interested in promoting environmental issues (e.g. MET/DPAM, WWF, WCS, etc.). Ideally, the training could be based on an understanding that these participants establish a radio and/or TV program that is regularly broadcast by the said radio and TV stations.

But such a training could also be a training of trainers for singular radio/TV productions on environmental topics by or in close cooperation with organizations specialized in or interested in promoting environmental issues. At the same time, the production of environmental programs could also be geared towards social media formats and platforms, which are often based on low-tech and non-sophisticated recording and post-productions equipment and software.

In order to make such a training as practice-oriented as possible, the workshop should take place in or near a protected area (PA) like Gorkhi Terelj National Park, which is not too far from radio and/or TV post-production studio facilities – unless on high-tech and sophisticated recording and post-productions equipment and software is not needed.

During the training (see program in **Annex 3**), participants first learn basic information about environmental issues, particularly regarding protected area management. Technical environmental facts and subject matters could be presented by the SPACES project or other related specialists. Experienced radio and TV journalists/trainers share their skills in script writing for news and features, presenting a radio or TV show, spot production and interview techniques. The latter also entails ‘voxpath’, a fast and short type of interview that provides an easy opportunity for ordinary people to voice their opinion on everyday subject matters. Mongolian radio and TV journalists/trainers could be supported by an international and/or national expert on environmental education and communication, who could assist in interactive methodological and moderation aspects of the workshop.

In all training inputs and subsequent practice-oriented group work, the guidelines for environmental journalism productions (see Chapter 4) will be used, especially the basics of writing a press release, web news or article and the basics of radio/TV programming. A focus will be on 10-15 min radio & TV stories for a news bulletin or a report/feature because these have the highest chance of fitting the program structure of radio/TV stations.

After two days of in-class sessions with practical exercises, participants are divided into three teams. For a whole day, each group applies what they had learned in a real-life field practice in a PA. They collect information and conduct expert and voxpop interviews on a simple question: **“Are protected areas Mongolia’s life support system?”** The teams apply what they have learned about

conducting an voxpop Interview, using recording equipment, presenting their program, and editing and post-production in the studio.

Each team comprises a mix of journalists and environmental specialists, and each of them comes up with their own storyline as they have interviewed different people: local residents, school children, monks, tourists, local shops and camps, government officials, tour operators, experts, etc. The last day is used to do studio-based editing and post-production of the three teams' programs.

Training Future Media Professionals

Training students and young lecturers at the media and communication related departments of universities in Mongolia on the production of environmental TV inputs is another option, and an investment into the future of environmental journalism in the country.

The students could first engage in a series of intensive production workshops on TV script writing, pre-production, props making and production. The workshops would provide the students with TV production skills that will benefit their capacities, skills and future career in the TV industry. They also practiced innovative video techniques and media formats such as shadow theater, animation, stop motion, hand puppets and the like. The video formats used should aim at short spots or clips of three minutes duration each so that the latter could be distributed as individual messages through social media channels as well as a bundle of such clips as mini-series with 5-7 spots that could be broadcast by local or national TV channels.

In addition to the training, the trainers could also provide coaching related to safeguard appropriate content and high quality for the potential production of such mentioned mini-series.

Such a training plus coaching approach could be of interest for young professionals at government and non-government organization as well, who are engaged in EEC, e.g. DPAM, the Fresh Water Resources and Nature Conservation Center, WWF, WCS, etc.

Once environmental TV programs are broadcast, their key objectives are to educate and improve the knowledge and understanding of young TV audiences and the Mongolian public in general about the environmental issues that have an impact on their lives. This should raise their awareness on the importance of environmental protection related to protected areas, forest, wildlife and biodiversity conservation, climate change, etc.

Training on International Standards in Environmental Journalism

International journalists experienced in environmental reporting could share their expertise with Mongolian colleagues from print and broadcasting media in a practice-oriented training of several days, possibly including field work related to a protected area.

The trainers should choose an entertaining and interactive approach to involve the participants, blending technical inputs on the environment and protected areas in Mongolia with journalistic research and exercises related to news and feature writing. Hands-on journalistic practices such as interview techniques or using different angles to a story could focus on the sustainable management of protected areas as part of safeguarding Mongolia's life support system. A fieldtrip would provide first-hand information on related issues.

One of the training objectives should be the actual production of a journalistic piece – for example a newspaper or magazine article, or a radio or TV production on a topic related to the mentioned training topic (see **Chapter 4**). As an incentive, these productions should be published by the journalists' media of origin. As an incentive, MET, the Communications and Information Technology Authority or the Press Institute of Mongolia may consider to organize the training as a competition with an award-winning ceremony and press coverage. Media productions as a result of the training could be published on Mongolian media. This would raise awareness on protected areas, environmental protection, biodiversity conservation and climate.

Developing Inhouse Writing Skills

Whether staff of the SPACES project or DPAM or other organizations engaged in EEC – they are often confronted with the task to write a press release, web news or newspaper article on technical matters related to protected areas or other environmental issues. In addition to a solid technical background in the related subject matters, this demands basic writing skills. To this effect, an inhouse workshop on basic writing skills could be conducted.

A trainer should first introduced the 5Ws and the 3Cs as the fundamental principles of any type of journalistic writing. The 5Ws are Who-What-When-Where-Why, which any press release, news or article should address within the headline and the so-called lead. The lead comprises the first paragraph of 2-4 sentences which should contain the most important facts. Additional information can be incorporated in the so-called body of the journalistic text. The least important information should be positioned towards the end of an article where it can be cut short if necessary. Moreover, each news or article should be correct, clear and concise, hence covering the 3Cs (see **Chapter 4 A**).

The write-shop participants should first analyze articles from Mongolian newspapers and websites as far as the 5Ws and the 3Cs are concerned. They then should put to practice what they had learned by writing a press release, web news or newspaper article related to protected areas or other environmental issues. A respective writing exercise with a sample of a press release is incorporated in **Annex 1**.

4 Guidelines for Environmental Journalism Productions

A The Basics of Writing a Press Release, WebNews or Article

Structure

- 1 Format your script in a structure that makes it easy for your readers to get all the relevant information quick and easy (see **Annex 1**):

Headline short, precise, interest-raising

Lead headline plus lead should tell the whole story: 5 Ws

Body background information on 5Ws, important information up front, less important information at the end

- 2 Answering the **5 Ws** and following the **3 Cs** is good journalism.

5 Ws **When – Who – What – Where – Why**

3 Cs **Correct – Clear – Concise**

Technical Aspects

- 1 Determine the length of your story. A typical press release or WebNews has no more than one (1) page, i.e. about 500 words or 3,000 characters in English. A WebNews should also provide an abstract or summary of less than 500 characters (or 80 words). A newspaper article can be longer. Edit and shorten the raw text you first receive or write to the exact length needed. Put less important background information in the end of your script, so that you can cut not so important text from the back.
- 2 All scripts should be typed and double-spaced. Date the first page of the script. Indent all paragraphs. Keep paragraphs short. A newspaper has 32 - 38 characters in one line per column. Thus, three lines of A4 text makes for a 14-line paragraph in a newspaper.

Editing Aspects

- 1 Always write the Lead in the present or perfect tense: "The Government has raised student tuition by 80 percent." If the lead concerns a declaration of intent, write it in the present tense: "The Government intends to raise student tuition by 80 percent" instead of "The Government will raise..."
- 2 Keep sentences short and always use the active voice. "MET has issued a statement." instead of "A statement has been issued by MET." Long, complicated sentences make it hard for your readers to follow your story.
- 3 Use "Subject – Verb – Object." For example, you should not write "John Doe, who plays basketball for the red team, was attacked today in his home." Instead, write "John Doe plays basketball for the red team. He was attacked today in his home." Avoid words like "moreover," "however" and "therefore." Likewise, words like "who," "which" and "where" should be avoided as well.
- 4 Use nouns and active verbs. Avoid adjectives and adverbs. Use neutral, factual language. Don't use emotional, personal or philosophical language.

- 5 Avoid technical terms that the public will not understand. If technical terms cannot be avoided, explain them to your readers by giving an example.
- 6 Limit the amount of numbers. Too many numbers become confusing. Numbers from “one” to “twelve” are written out, from number “13” onwards, you can use figures.
- 7 No relative time definitions such as “today” or “yesterday”. Use absolute definitions, e.g. “At a handover ceremony on Saturday,” or “During a conference on Monday ...”
- 8 Write out abbreviations when you first use them, e.g. “European Union (EU)”. Then you can use the abbreviation (EU) for the rest of the article.
- 9 Only real names are capitalized. Mention people with their full name and precise function.
- 10 Quote people with direct citations. Quotes should reflect core messages and are introduced or followed by the neutral “said” or “stressed” or “mentioned” or “expressed”. Quotes need to be authorized ahead of use. Do not use uninterrupted quote of more than one sentence.
- 11 Try to get different opinions in your piece – not only ‘official’ government positions but also the ideas of ordinary people, called ‘VoxPop’. If you think of a good question, people often come up with interesting answers which can liven up your story.
- 12 Write as you would normally speak. Avoid sounding too formal. Avoid repetitions. If you find yourself repeating a particular word, choose an alternative word that evokes the same meaning.
- 13 For a newspaper article or feature, you could write a story conclusion. This should be no longer than a sentence or two that sums up the key points of the story. If possible, you could leave the reader with a question or something to think about.
- 14 Read your story to someone else and ask them if they fully understand the details. If they do not, adjust your script accordingly and read it to them again. Continue to do this until they understand.

How to Conduct an Interview

Before the interview

- Think carefully about why you want to interview your guest and what you want to know. An interview is not a conversation. It should have an aim and it should be structured.
- Do your homework. Find out your guest's title, position and background.
- In addition to taking notes in your notebook, use an audio recorder to document the interview. Use your audio recording later to check facts and statements.
- Prepare your guest before you start the interview. Ask for permission regarding the audio recording. Chat with them to put them at ease. Explain why you are doing the interview, what you would like to cover and who your readers are.

During the interview

- Take charge. Make sure your guest is sitting near enough to the microphone. Switch off any background music and cell phones.
- Try to avoid closed questions. These are ones which prompt the answer “Yes” or “No”. Ask open questions, beginning with what, who, where, when, why and how. These prompt fuller, more self-contained answers.

- Do not ask suggestive questions, which would give the person interviewed the idea that you expect a specific answer, e.g. "Isn't this a truly successful program...?"
- Listen to the answers. Your guest may answer your next question before you have even asked it.
- Use body language. Always make eye contact with your guest and let them know they have your full and undivided attention.
- Remember what your interview is for. Do not ask excessive questions.
- Before parting from your guest, check that your notes from the interview are complete and that it has been recorded properly.

B The Basics of Programming for Radio/TV/Social Media

The guideline on the basics of programming for radio/TV/social media comprises the following resource material, which can be used in training workshops mentioned above:

- How to Write a Story for a News Bulletin or a Report/Feature
- How to Conduct an Interview
- How to Record VoxPops
- How to Use a Microphone
- How to Use Recording Equipment
- How to Present a Radio/TV Program
- How to do Post-Production in the Studio: Editing Your Radio/TV Program
- How to Write a Script for a 30-Second Radio/TV Spot

Hence, the guides could also be used as resource material for a 5-Day training on environmental journalism using radio programming.

How to Write a Story for a News Bulletin or a Report/Feature

Writing for news on radio/TV/social media is different than other types of writing. Therefore, it is essential to understand what is required for this style of writing. Here are the Top Ten Tips for you to keep in mind.

Top Ten Tips

- 1** Always keep the listener in mind. Avoid long, complicated sentences that are excessively wordy. These types of sentences may make it hard for the listener to follow the story. For radio/TV/social media scripts simple sentences, consisting of just a subject and verb, work best. Avoid words like "moreover," "however" and "therefore." Likewise, words like "who," "which" and "where" should be avoided as well. For example, you should not write "John Doe, who plays basketball for the red team, was attacked today in his home." Instead, write "John Doe plays basketball for the red team. He was attacked today in his home."
- 2** Determine the length of your story. A typical **radio/TV/social media news bulletin** is between 90-180 seconds (1.5-3 minutes) in length. Most **radio/TV/social media reports or features** are no longer than 10-15 minutes. Since the average person speaks at around three words a second, a 30-second news story should only contain 90 words. As you write, keep track of

your word count and do not exceed the appropriate word count for the length of your story (see word count template <words per second>).

- 3 Format your script (see script template) in a structure that allows you to fill in the text spoken by a presenter plus the sound clips (interviews, background sound, music etc.) you want to use in a time line. Keep the clips you are using as short as your sentences later spoken by the presenter.
- 4 Record your story in interesting places - you will be amazed what a difference background noise (called 'atmos' <from atmosphere>) can make. For example if you're in a park make sure you can hear the rustling of leaves in the trees. Make sure you can still hear the person speaking clearly over any background noise. When no one is talking spend a minute or so collecting some extra recording of the background sounds as it can help with editing.
- 5 Try to get lots of different voices in your piece. You don't just want one person with a boring voice droning on and on. Ideally aim for a balance of male and female voices, different accents and different ages of people.
- 6 Use VoxPops (see guidelines on VoxPop and interviews) - this means asking people in the street for their quick opinion on an issue. If you think of a good question, people often come up with lots interesting and often funny answers - it can really liven up your story.
- 7 Determine the key elements of the story. These are the essential components. Ask yourself: **Who-What-Why-Where-When** (the 5Ws in journalism). The purpose of any thorough news report is to present the facts. Make sure you have covered all the major details of the event. Be **Correct-Clear-Concise** with all your facts (the '3Cs' of journalistic principles).
- 8 Write a lead sentence. This is used to grab the listener's attention. Write as you would normally speak. Avoid sounding too formal. Your script should sound conversational but not excessively so. Read your script aloud to ensure it conveys the information in the appropriate manner. Avoid being repetitious. If you find yourself repeating a particular word, choose an alternative word that evokes the same meaning. Replace any words that are tricky to pronounce.
- 9 Write a story conclusion. This should be no longer than a sentence or two that sums up the key points of the story. Perhaps you could leave the listener with a question or something to think about, or maybe a sneak preview of your program's next episode, a so called 'teaser'.
- 10 Read your story to someone else and ask them if they fully understand the details of your report. If they do not, adjust your script accordingly and read it to them again. Continue to do this until they understand.

Words of Advice & Warnings

- All copy should be typed and double-spaced. Date the first page of the script. Indent all paragraphs. Don't use semicolons and write out abbreviations. Use underlines for emphasis and dashes for long pauses.
- Keep sentences short and always use the active voice. "He jumped the hurdle" instead of "The hurdle was jumped by him."
- Write in the present tense: Instead of "The citizens of Old City will vote today" try "Old City citizens are voting."
- Be objective in your writing: Do not add personal or philosophical comments. Stick to the story.
- Avoid technical terms or jargon that will go over the heads of the public.
- Limit the amount of figures you include. Too many numbers become confusing.

- If possible, use music and sound effects. It's amazing what a difference a few sounds effects can make, e.g. door slamming, dogs barking etc. You can make and record them yourself, or have a look at the BBC 60 Second Shakespeare website to find out where to get sound effects on the internet (see the link at the bottom of this guideline).
- Once you've mastered the basics, think about how you can experiment. Instead of starting with an introduction by your presenter it might be more interesting to start with some VoxPops or some unusual noises. If your feature is about sweets maybe you could start with the sound of someone opening some sweets and eating them.

Sources and further reading

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www.bbc.co.uk/drama/shakespeare/60secondshakespeare/sound_links.shtml

How to Conduct an Interview

Interviewing is an essential ingredient of a radio/TV/social media report. Your interview might be the focus of your item, or part of the overall piece. Interviewing is quite a complex skill and it's worth preparing for it to make sure you make the most of the opportunity. Once you and your guest have parted, it's unlikely that you'll be able to ask any more questions.

Before the interview

- Think carefully about why you want to interview your guest and what you want to know. An interview is not a conversation. It should have an aim and it should be structured.
- Do your homework. Find out your guest's title, position and background.
- Prepare your guest before you start recording. Chat with them to put them at ease. Explain why you are doing the interview, what you would like to cover and who the audience will be.

During the interview

- Take charge. Make sure your guest is sitting near enough to the microphone. Switch off any background music and tell people nearby to be quiet. Beware of passing traffic and banging doors. If there is a noise during a vital part of the interview, or your guest stutters or rambles, don't be afraid to ask the question again or ask your guest to repeat their comment.
- Try to avoid closed questions. These are ones which prompt the answer "Yes" or "No". Ask open questions, beginning with what, who, where, when, why and how. These prompt fuller, more self-contained answers. Your voice is likely to be cut out of the interview in the final report so the answers need to make sense on their own.
- Do not ask suggestive questions, which would give the person interviewed the idea that you expect a specific answer, e.g. "Isn't this a truly successful program...?"
- Listen to the answers. Your guest may answer your next question before you have even asked it.
- Use body language. Always make eye contact with your guest and let them know they have your full and undivided attention.
- Do not "um", "er", or "mmm" while your guest is talking as this distracts the listener and makes your interview difficult to edit.
- Remember what your interview is for. Do you only need one minute to include in a longer piece, or do you need 10 minutes for a special program? Do not record lots more material than you need or you will have to spend extra time editing it down.

- Record your guest introducing themselves and saying their job title. That way you'll know who they are when you listen back to your recording later on. It's also a useful way of introducing them in your finished report.
- Before parting from your guest, check that the interview has recorded properly. This is crucial.

Sources and further reading

[news.bbc.co.uk/2/hi/school_report/5275764.stm#11](https://www.bbc.co.uk/2/hi/school_report/5275764.stm#11)

How to Record VoxPop

- 1 A vox-pop is collection of opinions on a particular subject. They are not interviews, but usually one question answered by several people. VoxPops help illustrate what people think about an issue such as the government, or the latest film release. They often involve stopping and asking a selection of people in one place. This could be a street or a school corridor. *Vox-populi* comes from the Latin for "voice of the people".
- 2 Think about where you are going to record your VoxPop. Some background noise, such as traffic or a playground, will sound good but make sure it is not too loud. The background should be constant. A plane increases in volume as it passes overhead and then decreases again. This is the kind of noise to avoid.
- 3 Record a range of voices if you can. A VoxPop will sound more interesting if it includes a mix of male, female, high and low voices, different ages and accents. If your VoxPop concerns a controversial subject, it's good to get opinions from people on all sides of the argument.
- 4 Choose your topic carefully. It needs to be something about which people will have a definite opinion. For example, it is no good asking a group of middle-aged people what they think of the latest band.
- 5 Choose your question carefully. It should be simple and easily understood. Remember to ask everyone the same question so that when you edit them together, WITHOUT your question in between the answers, they will make sense. Ask an **open question**, beginning with what, who, where, when, why or how, so you don't end up with a series of "Yes" or "No" responses.
- 6 Aim to interview at least five (5) people.
- 7 Keep the answers short. A couple of sentences from each person (20-40 seconds) is about the right length.
- 8 Keep your voice out of it. Normally the reporter's voice does not appear in a VoxPop, except perhaps asking the question at the beginning, but the rest of the VoxPop is made up of people's answers. If you talk too much, editing could be difficult.
- 9 When you are conducting a vox-pop, keep your machine in RECORD/ PAUSE mode. Record yourself asking the question at the beginning of the first interview. Put the machine in PAUSE mode whenever you ask the question again, switching to RECORD mode to capture the answers. That way, you won't have to edit the question lots of times.
- 10 Don't be afraid to ask for more details: Do not give up. Sometimes people will be too busy, or too shy, to answer. Expect a few refusals before someone agrees to take part in your VoxPop.

Sources and further reading

[news.bbc.co.uk/2/hi/school_report/5275764.stm#11](https://www.bbc.co.uk/2/hi/school_report/5275764.stm#11)

How to Use a Microphone

Do

- Hold the microphone firmly in the middle
- Rest your arm on a chair or table if you are recording a lengthy interview
- Speak directly into the microphone while holding it 10 to 15 cm away from your mouth
- Point the microphone directly at the person you are interviewing to capture their answers
- Point the microphone at yourself while you are asking questions
- Swap the microphone between your hands if your arms start to get tired
- Wrap the microphone lead around the hand which is holding the microphone to keep it steady.
- Make sure there are no unwanted background noises that can affect the quality of your recording, particularly noise from wind, traffic etc.

Don't

- Grip the microphone too hard or your hand will go numb and may start shaking
- Allow rings or bracelets to knock against the microphone or lead
- Wave the microphone around or let it knock against anything

How to Use Recording Equipment

- Check that your recording machine works properly before taking it out.
- If available, wear headphones while you are recording so you can hear immediately if there is a problem.
- Check that your interview has been recorded before parting from your guest.
- Make a note of your track numbers and what is on them. Knowing where your material is will save time when it comes to editing and mixing sound in the studio.
- Name all your takes and label all your data carriers.
- Most machines have automatic recording levels. However, it is a good idea to keep an eye on them to make sure that they are not too low or too high. Moving the microphone a little bit nearer or further away from your guest can make a difference.

Sources and further reading

[news.bbc.co.uk/2/hi/school_report/5275764.stm#11](https://www.bbc.co.uk/2/hi/school_report/5275764.stm#11)

How to Present a Radio/TV Program

Presentation is about linking the different reports together. That is why a presenter's words are often called "links". Depending on the type of radio/TV program, a presenter is at times also called a 'moderator' or a 'host' After all the interviews have been done and the sections to broadcast have been chosen, then you can write the presenters' script and record the links (see the guidelines on Editing and Scripting).

Here are a few recording tips for presenters:

- Slow down. Your natural speaking speed will be too fast for a listener to take in everything you are saying.
- Make every word matter. Read a script with confidence and say every word evenly. Don't trail off at the end of a sentence or swallow the ends of words.
- Pretend you are talking to one specific person.
- Avoid nervous giggling. It sounds really odd.
- Smile. This may sound odd, as no-one can see you, but it makes you sound more friendly.
- Re-record your opening line once you get to the end. By this time you should have relaxed and it may sound better the second time round.
- Remember that your voice is as good as anyone else's. Anyone who can speak slowly and clearly can present, no matter what your accent or pitch (high or low).

Sources and further reading

[news.bbc.co.uk/2/hi/school_report/5275764.stm#11](https://www.bbc.co.uk/2/hi/school_report/5275764.stm#11)

How to do Post-Production in the Studio

- 1 Save full versions of all your recordings before you start editing. Give the edited version another name. That way, if you get in a mess you can start again.
- 2 Some people find it useful to write down what they have recorded. This is called a log. They use the log to compile a rough structure, or paper edit, before they start work on a computer (see the guidelines on Editing and Scripting).
- 3 Using a computer editing package, edit together the main points of your report in the right order. To begin with, concern yourself with the rough structure of your report. If you have time later, you can think about the fine details, for example cutting out the "ums".
- 4 When you are editing speech, edit from the beginning or end of a word. Make sure you haven't accidentally included an extra breath at either end of the edited section.
- 5 When editing music, edit on a beat. If in doubt close your eyes and use your ears. You can hear if something does not sound right. Remember that unless you have composed the music yourself, you will have to get written permission from the composer before you can use it.
- 6 If you have tried an edit more than three times, do not get obsessed. Forget it and edit something else.
- 7 Listeners do not have a lot of patience, keep your report short. If in doubt, chop it out!
- 8 Cut out repetitive sections of an interview.
- 9 Avoid using long, rambling explanations by summarizing your guest's point in a short, scripted link which the presenter reads out.
- 10 Listening to the audio all the way through. Save the most interesting bits rather than cutting out the bits you do not want. This technique works really well for some people.
- 11 If you can't decide what to cut out and what to leave in, take a break and listen to it again later. Hopefully, the answer will be more apparent.

Sources and further reading

[news.bbc.co.uk/2/hi/school_report/5275764.stm#11](https://www.bbc.co.uk/2/hi/school_report/5275764.stm#11)

How to Write a Script for a 30-second Radio/TV Spot

Think of a 30-second radio/TV spot as two segments. The first segment emphasizes the message benefit, and the second segment closes the spot with your tagline or jingle (short piece of music). The first segment contains three acts: the Dilemma, the Pain and the Solution.

In Act I, you must immediately grab the listener's attention by forcefully spelling out a Dilemma, i.e. a problem he needs to solve right now. It could be in the form of a question like the first line of this piece. Your radio/TV spot should instantly engage the ear, so that the listener keeps listening and listens more carefully and curiously.

In Act II, you must use the Pain to reinforce the need to solve the Dilemma. For example, you can reinforce the opening in ACT I by proving the importance of your message with a promising benefit such as 'improved livelihood' or 'healthier environment' or 'better future for your children'. When you reinforce, you allow the listener to justify the momentary shock upon hearing the dilemma in the opening line.

In Act III, you provide the Solution and graciously cure the listener's pain by solving the original dilemma with a call to action. This action should be as specific as possible and it should be realistic, i.e. something the listeners could do if they believe the solution is correct and is a benefit for them.

Once you have completed your three-act story of the first segment, attach your 7-second tagline or jingle and you just finished your script for a 30-second radio/TV spot.

If you plan a series of spots in your radio/TV program, you can repeat the above mentioned structure for more 30-second spots. Be sure to emphasize different benefits in the series if you're featuring the same or a similar message. If you're promoting different messages, show how the same benefits can be obtained in different ways.

Words of Advice & Warnings

- A 30-second spot often features two characters talking to each other. In this case, it is scripted much like a stage play or drama.
- Write clearly and in short sentence that your listeners will understand.
- Reading your script aloud often lets you catch potential gaffes.
- Remember, your primary purpose in writing the script is listener understanding.
- Unless you're giving a telephone number or an address, you should try to stay away from using numbers with more than two syllables.

Source and further reading

www.ehow.com/how_4895916_write-script-second-radio-spot.html#ixzz32H4VAjHe
news.bbc.co.uk/2/hi/school_report/5275764.stm#11
www.ehow.com/how_2002077_write-radio-script.html#ixzz32H46OjM9
www.ehow.com/how_7843639_write-radio-news-story.html#ixzz32H2VyB00
www.bbc.co.uk/drama/shakespeare/60secondshakespeare/sound_links.shtml

Field Practice related to Radio/TV/Social Media

In order to make such a training as practice-oriented as possible, the workshop should take place in or near a protected area (PA) like Gorkhi Terelj National Park, which is not too far from radio/TV post-production studio facilities – unless on high-tech and sophisticated recording and post-productions equipment and software is not needed. The production of environmental programs could also be geared towards social media formats and platforms, which are often based on low-tech and non-sophisticated recording and post-productions equipment and software (see **Annex 3** for a 4-day workshop program).

Tasks

- 1 produce one radio/TV/social media report/feature (10-15 minutes),
- 2 produce one news (1.5 – 3 minutes),

including interviews, script writing, presenting, post-production on the following topic: **"Are protected areas Mongolia's life support system?"**

Such a topic can be addressed by many people: local residents, school children, monks, tourists, local shops and camps, tour operators, experts, etc. In addition, government officials and academic specialists may provide their opinions on official policies or scientific expertise. Therefore, there are different angles to a story about protected areas, e.g. an ecological, economic, fun & leisure, love of nature, historical or cultural perspective.

- As a member of the three teams, you will engage in a whole-day field practice in XYZ. Your task is to produce one news and one report/feature for a specific media format (radio, TV, social media). We give you minimum requirements and some suggestions for the productions in the next slides.
- There are no limits where you can go to seek information or who you can interview – this is completely up to you.
- On Thursday, we meet for lunch and for dinner in order to exchange what happened during the field exercise among the teams and trainers.
- On Friday at 8:00, the three teams have to be ready to record their productions in the studio. The teams have until 11:30 to do so.
- All teams have to be back to the workshop venue at 13:00 in order to present their productions in the plenary.

Minimum Requirements

News

- stick to the time limit of 1.5 – 3 minutes
- incorporate at least two (2) sources of information
- incorporate at least one (2) interviews/vox pop

Report/Feature

- stick to the time limit of 10-15 minutes
- incorporate at least two (3) sources of information
- incorporate at least six (6) interviews/vox pop

Time Limits

- **Production** - one whole day for seeking information, interviews, scripting
- **Recording** - next day, 8:00 - 11:30 at studio
- **Presentation** - next day, 13:00 at workshop venue

Briefing Note on 10-15 min Radio/TV Productions

The 10-15 min productions are meant to be high-quality reports/features, documentaries and/or dramas. They can be made an integral part of an existing program.

The productions should be scripted as mini-series of three (3) episodes each that focus on an environmental topic such as 'protected area management', 'forest' or 'wildlife conservation' or 'climate change'. The three episodes tentatively follow a logic and sequence which is educating and entertaining at the same time (edutainment): Problem – Cause/Effect – Solution (see below).

The productions will comprise a few elements that will make environmental programming more attractive for listeners and viewers and increase recognition: (1) a presenter who moderates the respective reports/features, documentaries and/or dramas, (2) a VoxPop section which asks ordinary people for their quick opinion on an easy-to-understand issue (see below), (3) a short radio drama section (see below).

Problem – Cause/Effect – Solution The mini-series of three episodes each that focus on an environmental topic such as 'forest' or 'wildlife' or 'climate change'. Following a Problem – Cause/Effect – Solution logic and sequence, the series can be educating and entertaining at the same time (edutainment). The Problem episode presents an issue or a question that the listener or viewer wants to see solved or answered. The Cause/Effect episode reinforces the need to solve the Problem but also indicates a promising benefit such as 'improved livelihood' or 'healthier environment' or 'better future for your children'. The Solution episode cures the stated problem by offering a way out with a call to action that is as desirable, specific and realistic as possible.

VoxPop VoxPop is an often-used radio format to increase a program's attractivity. It means asking ordinary people for their quick opinion on an issue ('common man approach'). Respondents typically provide flash answers to a short

easy-to-answer question asked by an interviewer, e.g. “What does a protected area mean to you?” Respondents answer by just a word or a sentence (5 - 20 seconds each), with a short reference to their identity and origin (e.g. “...here I am talking to a herder in the ... soum”). It should be possible to record interviews with rural respondents in the provinces, e.g. through call-ins or in cooperation with a local radio/TV station. Possibly, the number of interviewed respondents per episode could be limited to four as to save time.

Radio or TV Drama/Spot A radio/TV drama/spot could portray a couple with opposite views. At the end or at the beginning of each radio/TV episode, the couple comes up with a short, funny dialogue of the episode’s major topic. The two characters could be two men, two women or a man and a woman. Typically, the shy and not so clever one is afraid of risks (a ‘Nay-sayer’) asks some ‘stupid’ questions or causes funny misunderstandings. His/her comments are answered or corrected by the witty one (a ‘Yes-man’) who is open to change and can explain difficult matters in a simple, easy-to-understand way. The dialogue’s duration should not exceed 90 – 120 seconds. In broadcasting, such short dialogues are also used in radio/TV spots or referred to as a repeated ‘tagline’ at the end of a program.

Annex

1 Writing Skills Exercise

Writing Exercise 1

Please read carefully the article selected by the organizers/trainers and distributed to you.

- 1 Mark the **Headline, Lead** and **Body** in the press release.
- 2 Mark the **5 Ws: When – Who – What – Where – Why** in the press release.
- 3 Did you find any mistakes in the press release which are not in accordance with the guidelines?

Writing Exercise 2

Please prepare a short article an event selected by the organizers/trainers. The article should be no longer than 3,000 characters or 500 words (including the Headline).

1. Make sure that you clearly structure your article in

Headline	short, precise, interest-raising
Lead	headline plus lead should tell the whole story: 5 Ws
Body	background information on 5Ws, important information up front, less important information at the end

2. Make sure that the article answers the **5 Ws** and follows the **3 Cs** is good journalism.

5 Ws	When – Who – What – Where – Why
3 Cs	Correct – Clear – Concise

Food inspection laboratories to be established at Gashuunsukhait and Khangri border checkpoints

Where

When

Ulaanbaatar /MONTSAME/. At the regular Cabinet meeting today on November 3, it was decided to establish food inspection laboratories at the border checkpoints of Gashuunsukhait and Khangri.

Minister of Food, Agriculture, and Light Industry Z. Mendsaikhan said, "Due to the current COVID-19 situation at Eriian border checkpoint of China, the import of key import products have been temporarily halted. Thus, in order to increase the points for importing the products, the General Agency for Specialized Inspection will be establishing laboratories at the two border checkpoints. It was also decided to create opportunities to import foods, key import products, medical equipment and supplies through the cooperation of Mongolian and Chinese border authorities by the end of this week."

Furthermore, a decision was made to create opportunities to increase the supply of meat in the country's central region.

In the framework of the 'MNT 10 trillion Comprehensive Plan for Health Protection and Economic Recovery', loans of MNT 150 billion with an interest of 3 percent will be provided for those in the industries of flour and fodder this year, reported the Minister.

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Press Release – 8 Nov, 2013

Headline

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Lead

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Body Text

**end of press release
(after this: contact & other information)**

from: <https://montsame.mn/en/read/280000> on 2021-11-03 15:26:38

2 BBC Script Template – Calculating Time Needed for Radio Presenters

Script – Write one word per box			Word count/ time in secs
			3 words = 1 sec
			6 words = 2 sec
			9 words = 3 sec
			12 words = 4 sec
			15 words = 5 sec
			18 words = 6 sec
			21 words = 7 sec
			24 words = 8 sec
			27 words = 9 sec
			30 words = 10 sec
			33 words = 11 sec
			36 words = 12 sec
			39 words = 13 sec
			42 words = 14 sec
			45 words = 15 sec
			48 words = 16 sec
			51 words = 17 sec
			54 words = 18 sec
			57 words = 19 sec
			60 words = 20 sec
			63 words = 21 sec
			66 words = 22 sec
			69 words = 23 sec
			72 words = 24 sec
			75 words = 25 sec
			78 words = 26 sec
			78 words = 26 sec
			84 words = 28 sec
			87 words = 29 sec
			90 words = 30 sec

3 Training on the Production of Environmental Radio/TV/Social Media Programs

	Day 1 Media Basics	Day 2 Media Basics & Practice	Day 3 Field Practice	Day 4 Presentations & Next Steps
Session 1 08:30 - 10:00	Training Introduction Key principles of news and features: 5Ws + 3Cs, KISS AIDA Characteristics of news and features	Key principles of script writing: incl. experts and popular opinion	Field exercise on producing a feature ctd in 3 teams	Post-production and editing ctd in 3 teams
Session 2 10:30 - 12:00	In-class exercise on creating text-based news	In-class exercise on script writing: based on topic "Protected Areas – Safeguarding Mongolia’s Life Support System"		Presentation of field-produced features In 3 teams
Session 3 13:00 - 14:30	Key principles of (1) structuring and researching a feature, and (2) interview techniques, incl. experts and popular opinion (VoxPop): Internet & other sources of information	Field exercise on producing a feature on "Protected Areas – Safeguarding Mongolia’s Life Support System"; incl. script writing, expert and popular opinion interviews; in up to 4 teams	Post-production and editing in 3 teams	Q & A on environmental radio programming: problem solving & improvements based on workshop experiences
Session 4 15:00 - 16:30	In-class exercise on (1) structuring and researching for a feature, and (2) interview techniques, incl. experts and popular opinion			Next steps Workshop evaluation Closing