

Appendix A: Audio composition elements

The following elements are based mostly on Glass, Richman, Rattigan, and the IMER manual. Some of the elements, such as the plot, may have to be modified when editing. Others may be present in certain types of audio pieces but not in others.

Target audience. The communicator has to work on his piece taking into account the characteristics of his target audience, such as age, interests, and gender.

Objective. The communicator has to have a clear idea of what he intends to achieve with his piece: to entertain, to inform, to document, to raise issues, to ask for cooperation.

Topic and area have to be determined. What is the story going to be about? What areas does it focus on: education, politics, culture, sports, community?

Plot. The plot is the story line, how the elements interact, and how the sequence of events unfolds. [Glass, 1999]

Reflection. The piece has to have something that people will keep on thinking about, whether they agree or not with the message, or whether they have yet to figure out what the message was. The piece may give them something to reflect on, such as, an unexpected ending, or why a character said or did something. [Glass, 1999]

Character driven and story based. Who are going to be the characters? Usually the pieces have a main character or topic, it could be about an event, a situation, a person, or a moment but it has to be about something/someone. [Glass, 1999]

Details. Some details make the stories more interesting. Moreover, we must take into account that radio is an audio medium, where just by listening, the audience has to get enough—and just enough—details which recreate a vivid experience in their imaginations. Details can refer to who, what, where, when, why, how. [Richman, 2000]

Tone of voice. This label covers a broad range of features of the voice which can be considered audio features rather than verbal details. These audio features, which include pitch, stress, volume, sarcasm, irony, silence, and speed, may add intensity, change the intention, and even mean the opposite of what is literally said. They may help the audience to live the moment, to feel it is more real. [Hilliard, 2004; Rattigan, 2002]

Sound effects. This label also covers a wide range of background or environmental sounds, voices, or music. They can be taking place in real time or added later during the post-

production stage (editing phase); sound effects other than musical can be real or simulated. [Hilliard, 2004]

Catchy. An effective piece catches the intended audience's attention and keeps it throughout the duration of the piece. Moreover it makes the audience want more, want to tune in again.

Radio formats are different types of 'styles' or kinds of 'programs' used in radio broadcasts. Formats can be achieved during the gathering stage or during the editing stage. Following is a brief list of radio formats.

- **discussion panel** is a group of experts discussing a topic.
- **storytelling** is a narration of fictional or anecdotal events.
- **interview** is meeting people to ask questions, to chat, or to let them do all the talking.
- **narration** is a description of events.
- **report** is a formal, event driven, talk about a specific issue or problem.
- **diary** is a frequent personal log of narrations or thoughts made to oneself.
- **monologue** is a only one person talking for the whole piece.
- **commentary** is an event or situations description happening at the moment.
- **documentary** is a description of an events or situations that happened. Usually some kind of research or interviewing is done for this purpose.

Voice. The voice can be formal and informative or informal and narrative.

Personal motivation. The communicators have to be personally motivated to do the piece. If they know they have a strong reason for doing it, they will probably find creative ways to make it more interesting to others.

Duration. The length of the piece depends on all of the above. It has to be long enough to communicate the whole message. It has to be short enough to leave in the audience the feeling that it was an intense experience. Also, because the audience's listening time, attention span, and interest level have limits. [Driscoll, 2003]

Language. The language that is used can be a local variety or a different one; it depends on the audience; the same is true regarding the use of colloquialisms, slang, and different degrees of formality. [IMER, 2003]

Speaking style. Some types of pieces require clear, slow diction and others require more emotive or fast paced delivery. Respect the audience and be honest [IMER, 2003]

Audio quality. Communicators should strive for quality recordings, avoiding background noise that interferes with the voices [Glass, 1999].

Noise. is unwanted sound.

Appendix B: Promotion poster

Invitation to listen to the first eRadio transmission from Tulcingo, Puebla, Mexico to New York. And to join the project. Sixty copies were printed. They were posted two weeks before the radio transmission by Tulcingo community volunteers.

**Haciendo Radio para Nuestros Paisanos
Tulcingo – Nueva York**

Si quieres participar solo necesitas:

- Tener interes
- Darnos algo de tu tiempo (17-25 Abril)
- Ser mayor de 18 años
- Ser de Tulcingo o tener familia en/de Tulcingo

**No faltes a la
Primera Transmisión
desde Tulcingo**

**Domingo 28 de Marzo, 2004
2 pm**

Casa Puebla
2710 Broadway 2nd floor
New York, NY 10025
Tel. 212 531 0552

Para mayor información,
communicate con:

Carla Gomez:
carlagm@mit.edu
617 253 8579

Jesus Perez:
jesusperez@tulcingo.com
917 873 3310

<http://web.media.mit.edu/~carlagm/radio.html>

MIT Media Lab - PRX - Tulcingo - Casa Puebla

Doing Radio for Our
Compatriots Tulcingo-
New York

If you want to
participate, you just
have to:

- Be interested
- Give us some of your
time (17-25 April)
- Be over 18 years of
age
- Be from Tulcingo or
have family in/from
Tulcingo.

**Don't miss the
First transmission
from Tulcingo**

Sunday 28 March 2004
2 pm

For further information,

Appendix C: Promotion poster in New York

Invitation to do the first eRadio transmission from New York to Tulcingo and to join the project.

**Nos tocar hacer radio
Nueva York - Tulcingo**

Nos toca contestar
Los paisanos de Nueva York también tenemos voz.

Nos toca Hacer Radio
Nuestro programa de radio Nueva York - Tulcingo

Sigamos Unidos

Ven a la Casa Puebla
Hay muchas maneras de participar:

- * cantando, riendo, animando
- * platicando aventuras, experiencias, sentimientos, recuerdos, sueños
- * dando ideas, haciendo entrevistas, grabando, editando

Si quieres participar, solo necesitas:

- tener interes
- darnos algo de tu tiempo (17-25 abril)
- ser mayor de 18 años
- ser de Tulcingo o tener familia que sea de Tulcingo

Casa Puebla se enorgullece de ser la sede del Proyecto eRadio:
Haciendo Radio para Nuestros Paisanos
Radio New York - Tulcingo

<http://eradio.media.mit.edu>

Para mayor información, communicate con:

Casa Puebla 2710 Broadway 2nd floor New York, NY 10025 Tel. 212 531 0552	Carla Gómez MIT Media Lab carlagm@mit.edu 617 253 85 79	Jesus Perez 917 873 3310 jesusperez@tulcingo.com
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It's our turn to do radio
New York - Tulcingo

It's our turn to respond
Compatriots in New
York
also have a voice

It's our turn to do radio.
Our New York-
Tulcingo radio program
Let's stick together

Come to *Casa Puebla*
You can participate in
many ways
* singing, laughing,
encouraging
* telling your
adventures,
experiences, feelings,
memories, dreams
*giving us ideas,
interviewing, recording,
editing

If you want to
participate, you just
have to:

- Be interested
- Give us some of your
time (17-25 April)...
- Be over 18 years of
age
- Be from Tulcingo or
have family in/from
Tulcingo.

Appendix D: Audio piece log

Tulcingo

Author	Piece	Number of Clips	Number of versions	Clips total time	Editing file size (max.)	Final piece time
Salomón	Educational Fair	18	4	9:35:23	2.8 GB	8:37
David	Creating CAM	1	2	1:21:12	1.2 GB	4:02
Elsa and Mary	...kermesses	3	1	1:05:14	256 KB	7:42

Totals per location		22	7	12:01:49	*5.70132 GB	20:21
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New York

Author	Piece	Number of Clips	Number of versions	Clips total time	Editing file size (max.)	Final piece time
Odilia	...adapting	3	1	6:09	440 MB	5:56
Odilia	Dream act	4	1	4:06	60.3 MB	2:50
Odilia	A school counselor...	4	1	20:08'	475 MB	5:09
Odilia	A pregnant...	2	1	1:26:02	57.2 MB	2:05
Odilia	Poem...	1	2	1:10:42	93.9 MB	4:44
Odilia	Impressions	12	2	3:30:32	1.96 GB	4:44
Carmelo	Voyage ...	1	1	36:03	259 MB	12:04
Ernesto	Think twice!	1	1	52:36	302 MB	6:46
Reyna	Singing passion	1	1	40:23	94.8 MB	2:19
Reyna's mom	Crossing the Gully	1	1	4:02	22.8 MB	1:07

Totals per location		30	12	8:50:43	*5.68262 GB	47:44
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* This total amount is the total memory space used in the VoxPopBox for editing in each location; which includes memory space taken up by all the different versions of tracks and audio pieces of every user.

Appendix E: Excerpts of some audio pieces

Audio piece transcript	Audio piece translation
<p>David: La creación del CAM (Centro de Atención Múltiple)</p>	<p>David: Creating CAM (Multiple Assistance Center) to assist handicapped kids.</p>
<p><i>[Señora Misaela narrando] El señor David bravo moderó un panel integrado por maestros y padres de familia de Tulcingo para discutir la creación del CAM.</i></p>	<p>[Mrs. Misaela narrating] Mr. David Bravo moderated a panel composed of teachers and parents from Tulcingo, to discuss the creation of the CAM.</p>
<p><i>[David] para concluir invito a todos los padres de familia a que juntos nos apoyemos en beneficio de nuestros hijos discapacitados poniendo nuestro esfuerzo y los recursos económicos para lograr lo mas pronto posible este CAM.</i></p>	<p>[David] To wrap up, I invite all parents to, together, support us all, for the benefit of our handicapped children, with work and with financial resources, to achieve, as soon as possible, this CAM</p>
<p>Salomón: Feria Tulcingo 2004: 22 y 23 de marzo</p>	<p>Salomón: Narration about the Educational Fair 2004: March 22nd and 23rd.</p>
<p><i>[en el fondo sonidos de la feria y música de la banda]</i> <i>Iniciamos esta narración este día 22 de marzo con el festejo aquí en Tulcingo del 198 aniversario del natalicio de don Benito Juárez, de quien recordamos la frase, entre los pueblos y los individuos el respeto al derecho ajeno es la paz.</i></p>	<p>[background fair sounds, music band]</p> <p>We commence this narration on the 22nd of March with the festivity, here in Tulcingo, of the 198th anniversary of the birth of Don Benito Juarez, of whom we recall the dictum: “Among towns and individuals, respect for the rights of others means peace.”</p>
<p><i>Desde el diamante de la Mixteca poblana para ustedes Salomón Virafuentes. Gracias.</i></p>	<p>From the Mixteca Poblana [mountain range] diamond, with you, Salomón Virafuentes. Thank you.</p>

Audio piece transcript

Audio piece translation

Mary y Elsa: las kermesses en los años 50**Mary and Elsa: What kermesses were like in the 50s**

[tango music as background]

[background tango music]

[Don Francisco]

se invitaban a las muchachas,
se iban a invitar hasta su casa,
a la hora que ya iba ser la fiesta
se iban a traer
y se iban a dejar cuando se acaba.

[Don Francisco]

You'd invite the girls,
you'd go to their homes to invite them.
When it was almost time for the party,
you'd go and get them,
and you'd take them back when it was over.

se paseaba a las novias,
vaya... las muchachas mas bien,
no, casi por lo regular no se acostaba...
no se acostumbraba mucho el baile,
sino no que mas el paseo que se daba alrededor del
zócalo,

You'd stroll with your girlfriends.
I mean the girls, rather.
No, almost regularly we didn't use to ...
we didn't go to dances much,
but rather we used to stroll round the square

y ya este se daba unas 2, 3, 4 vueltas y
si el muchacho tenia dinerito para
seguir invitando allí a la señorita, invitarle
las golosinas que había, los antojitos que hacían las
personas.

And so, well you'd go 2, 3, 4 times round and if the
young man had a little bit of money to keep on
treating the young lady there, treat her to the sweets
there were there, to the goodies people cooked.

[Elsa] ¿Y bueno era difícil sacar el permiso para
sacar a las señoritas y llevarlas al baile?

[Elsa] And well was it difficult to
get permission to take the young ladies out and take
them to the dance?

[Don Francisco] Pues tenia uno que suplicarle a
las madres de familia,

[Don Francisco] Well you'd have to plead to their
mothers.

[Señora] pues para mí fue muy difícil
no nos dejaban bailar...

[Lady] Well for me it was very difficult. They
wouldn't let us dance.

...[Elsa] ¿volviendo a lo del baile usted
nos puede decir como se invitaba a bailar a la
pareja?

...[Elsa] Going back to dancing,
can you tell us how you asked a girl if she wanted to
dance with you?

[Don Francisco] a pues se acercaba uno,
y este se tendía la mano, y le decía uno a la
muchacha: "señorita me permite bailar una pieza
con usted,"
y ya pues unas decían que si y otras decían que no,
pero ahí eran las
quemazones, que a veces no
nos hacían caso, a veces ya tenían compromiso con
otro, y ya no iba uno con ellas.

[Don Francisco] Ah, well you'd go up to her, and
you'd extend your hand, and you'd say to the girl:
"Miss, will you allow me to dance a piece with
you?"
And, well some said yes and others said
no, (and that's when you'd feel terribly
embarrassed, 'cause sometimes they'd pay no
attention to us, sometimes they'd be engaged to
somebody else, and you wouldn't go and ask them
again.)

Pues la llevaba uno del brazo y la tenia que llevar
uno al asiento que ella tenia, no como ahora que no
mas la sueltan y ya.

Well you'd lead her by the arm, and you'd lead her
back to her seat, not like today that they just let go
off her, and that's it.

Audio piece transcript**Audio piece translation****Odilia: Una joven embarazada en la prepa**

Y ya escuchamos chavas que esto nos sirva de lección para planificar nuestra familia. Aprendiendo de la vida en Nueva York, para ustedes Odilia

Odilia: A pregnant girl in high school

So now we've heard, girls. May this teach us a lesson so we plan our family.
Learning from life in New York.
For you, Odilia.

Odilia: Es cuestión de adaptación

[Odilia] íbamos por la calle buscando historias de inmigrantes cuando de repente nos encontramos con un restaurante mexicano... las personas del mostrador nos recomendaron a un señor que estaba en la cocina...

*[sonidos de restaurante en el fondo]
[Juan] Siempre me dedique al diseño grafico
Lo que pasa es que después del 9/11
Mi carrera esta bloqueada...
La mayoría de las imprentas ... como la mía quedaron en bancarrota
Y entonces me ha sido muy difícil encontrar un empleo en publicidad o diseño grafico*

*y como ahora estoy trabajando en este restaurante
Pero hay que buscar la manera de sobrevivir
No no es fácil
Uno tiene que adaptarse al sistema al medio
Y realmente lo que ha implicado para mi desde que llegue es adaptación
Primero como les dije al principio el problema de la comunicación
Segundo el sistema de la sociedad
Y tercero por ejemplo, aquí este pequeño restaurante es un mundo también
El grupo de personas con el que trabajo es una atmósfera donde me tengo que adaptar
Y aunque son compatriotas este es difícil lidiar entre entre nosotros muchas veces no no hay mucho apoyo,
no hay cooperación entre uno y el otro,
es muy difícil*

Pero insisto es cuestión de adaptación.

Odilia: It's a matter of adapting

[Odilia] We were walking down the street looking for immigrant stories when suddenly we run into a Mexican restaurant... the people at the counter recommended a man who was in the kitchen...

[background restaurant sounds]
[Juan] I always did graphic design
The thing is that after 9/11 my career is blocked...
Most printing shops...like mine went bankrupt
And so it's been very difficult for me to find a publicity or graphic design job

And like now, I'm working in this restaurant
But you have to look for a way to survive
No, it isn't easy
One has to adapt to the system, to the environment
And what this has really meant for me since I got here is adapting
First, like I told you at the beginning, the problem of communication
Second, the society system
And third, for example here this little restaurant is a world too
The group of people I work with is an ambience where I have to adapt
And though we are compatriots, it is difficult to struggle with each other. Many times there is not, no there is not much support.
There is no cooperation with each other.
It is very difficult.

But I insist it's a matter of adapting.

Audio piece transcript**Audio piece translation****Reyna: Pasión por cantar**

*Yo nací con eso
Porque desde Chiquita a mí siempre me gusto
cantar*

*Yo pienso que si yo me hubiera puesto a estudiar
para cantar
Yo si la hacia, no me moría de hambre*

*Y la verdad cuando canto
Siento que lo saco de mí
Y eso me hace feliz a mí
Me siento bien cantando*

*[canta] Que bonitos ojos tienes de bajo de esas dos
cejas...*

*Y llegaba el mariachi ahí a donde estaba yo ahí
sentada
Y ya que, ni modos que les iba a decir que
no que ahh no no la voy a cantar
Y a mí que me encantaba también
Y ya me daban el micrófono
Y yo me ponía a cantar
Y Saliera como saliera a mí me daba, yo cantaba
[ja, ja, ja]
y a mí me daba risa*

Reyna: Singing passion

I was born with it.
Because since I was little, I always liked singing.

I think that if I had
studied singing,
I'd do alright. I wouldn't starve to death.

And honest, when I sing,
I feel I bring it out from inside me.
And that makes me happy, it does.
I feel very good, singing.

[sings] *Que bonitos ojos tienes de bajo de esas dos
cejas...*

And the mariachis came to where I was
sitting.
And no way out, like I wasn't gonna tell'em no, not
ahh, no, no I won't sing it.
And me, I loved it too.
And they would give me the microphone
And I would sing
And no matter how well I did, me, I'd la...I'd sing
[Ha, ha, ha]
And me, I'd laugh

Reyna's mom: Cruzando por la barranca

*Fue como en 1971...
Duraron un mes para llegar...
Y por la parte por donde los cruzaban,
dicen que era una barranca
pero bien honda, y entonces se cruzaron por unas
ramas de árboles, para cruzar del otro lado para
allá, y en un de esas que
se suelta mi hermano, y pues
se iba ir pa' bajo pa' la profundidad*

*Por fin que logro agarrarse de la otra
mano y se cruzo, pero entonces sufrieron mucho, la
ultima vez que entro ilegal mi esposo.*

Reyna's mom: Crossing over the gully

It was like in 1971...
It took them a month to cross...
And the place where they crossed them,
they say it was a gully
But real deep, and then they crossed climbing some
tree branches to cross to the other side, there, and all
of a sudden,
my brother lost his grip. And, well,
he was gonna fall down, down to the depth.

He managed, though, to grab on with his other hand
and he crossed. But then they suffered a lot. Last
time my husband entered illegal.

Audio piece transcript

Ernesto, Hilda, Isidro: Piénselo bien!

[Isidro] *La vida es muy difícil aquí en Nueva York*

[Ernesto] *no porque estemos acá quiere decir que nos hemos olvidado de ustedes, nosotros siempre los tenemos en la mente*

[Isidro] *la renta que, aquí lo bajito son de 650 – 700.*

Es un cuartito chiquito, no es como los de allá.

que lo que tenemos allá es una casita Chiquita, como sea es de uno, y esta grande, no como aquí que es como un closet donde nosotros vivimos de verdad.

[Hilda] *y sufre mucho porque no encuentran trabajo, no encuentran donde vivir.*

En una casa a veces viven entre 8, 10 personas –15 personas.

Recamaras nada mas a veces hay 2 o 3.

En un cuarto se quedan 2,3, 4 hombres.

En otro cuarto 4 – 5 personas , 5 mujeres.

Y te toca de todas maneras pagar.

Y ahí veces que se turnan unos duermen de día y otros de noche,

depende del horario de trabajo.

Y ahí veces que tu tu tienes un desvelo, que vienes cansado y eso no importa.

Porque así vive uno aquí

Audio piece translation

Ernesto, Hilda, Isidro: Think twice!

[Isidro] Life is very different here in New York

[Ernesto] Not because we're here does it mean we've forgotten you [all]. We always have you in mind.

[Isidro] Rent here, at least, it's \$650 – 700.

It's a little room, tiny, not like those back home.

'Cause what we got back there is a little house. Small, at least it's yours, and it's big. Not like here. I mean, it's like a closet where we live, really.

[Hilda] And you suffer a lot because you can't find a job, you can't find where to live.

In a house, sometimes 8, 10 people live –15 people.

Bedrooms sometimes there're only 2 or 3.

In one room, 2, 3, 4 men sleep.

In another room 4, 5 people, 5 women.

And you have to pay anyway.

And sometimes, some take turns, some sleep in the daytime and others at night.

Depends on the work schedule

And sometimes you, you've stayed up late, you're tired, and that doesn't matter.

Because that's the way one lives here.

Audio piece transcript

Audio piece translation

Carmelo Maceda: Travesía de Tulcingo a Nueva York.

No veíamos la carretera donde íbamos corriendo y ya se paro nos dijeron casi en secreto que todos de uno por uno subiéramos la caseta de la camioneta y que de ahí brincáramos el alambre ...háganlo rápido pero cayados

...brincábamos y caíamos ya en el lado de Estados Unidos

...ya este, con malas palabras este, un poquito fuerte lamentablemente ese es el estilo de los coyotes, no? nos venía gritando que nos calláramos, que no hiciéramos ruido

...todos corriendo todo el tiempo agachados ...esa carrera la empezamos como a las 11 y la terminamos yo creo como a las 4 de la mañana porque todavía era un poquito obscuro ...ya cuando llegamos hasta San Isidro nos metieron a un basurero y ahí estuvimos...y luego llegaron dos coches y nos metieron a las cajuelas

...de hecho venía mi hermana conmigo. Imagínense si yo venía chiquito de edad, pues ella venía más chiquita porque nos llevamos tres años de edad, era ella una niña! yo tenía 14 años ... y ya cuando agarramos el vuelo, ora si de verdad veníamos solos

... el policía nos vio muy raro, que éramos tantos niños y todos solitos, este ,y entonces si que nos empieza a llamar, y ...pues que empezamos a correr ya aquí en el aeropuerto Kennedy, y que agarramos taxis

...Yo llegue, eso si nunca se me olvida, yo llegue el 18 de octubre aquí —ahora que yo me recuerdo—Era una dirección. Muy feo el lugar. Nada mas había como 2 o 3 edificios—en un área de 15 cuadras— que estaban en servicio. Y uno de esos edificios era a donde nosotros íbamos. Llegamos y todo callado, tocamos, y resulta que mi hermana ya no vivía allí. Ni la conocía la persona que vivía ahí

...eh pues no, estaba lloviendo, ya eran como las

Carmelo Maceda: Voyage from Tulcingo to New York

We couldn't see the road we were traveling on and finally it stopped. They told us, almost in secret, that one by one, we were to climb onto the cabin, and, from there, jump the wire ...do it quickly but quietly

...we each leaped and fell now on the United States's side.

...we, uh, with foul language, well, rather harshly, unfortunately that's the *coyote's* style, isn't it? shouting at us, all the way, to shut up, to make no noise

...all of us running, crouching all the time ...that run, we started it like at about 11 and we finished it, I think, at about 4 a.m. because it was still a little dark ...finally when we reached San Isidro they stuck us in a garbage container...and later two cars arrived and they stuck us in the trunks.

...in fact, my sister came with me. Imagine, if I was little of age, well, she was even littler because we're three years apart. She was a little girl. I was 14. ...and until then it dawned on us, this time we were really by ourselves.

...the policeman stared at us really strangely that we were so many children and all by ourselves, and uh, and, then he actually started to call us and ... Well, we started to run already here at the Kennedy Airport and we took taxis.

...I arrived, that, really, I never forget. I arrived October the 18th here. —now that I remember—it was an address, really ugly, the place. There were only, like 2 or 3 buildings—in a 15-block area—that were inhabited and to one of those buildings was where we were headed. We got there, and all quiet, we knocked and it turned out that my sister didn't live there anymore. Nor did the person that lived there know her.

Ah, well nah, it was raining and it was now like 4

4 de la mañana. El cansancio, el miedo y todo eso pues nos dormimos en las escaleras.

... “no, pero no te preocupes paisano, este, les voy abrir, mi apartamento, ahí se meten todos, y quédense...este pues pa’ que no estén aquí en el pasillo, y en la tarde regresa otro muchacho y pues yo le voy hablar a su trabajo y le voy a decir que pues ustedes son nuevos aquí y que les ayude a conseguir información de sus familias”

...y así le hicimos nos quedamos todo el día ahí, por suerte el muchacho tenía un poquito de comida, no, pues nos dividimos la poquita comida que había ahí, no salimos para nada a la calle porque teníamos miedo

a.m. The tiredness, the fear, and everything, we fell asleep in the stairs.

... “Nah, well don’t worry, *paisano*, well, I’m going to open my apartment for you. All of you, come in, and stay...well, so you won’t be here in the corridor and in the evening, this other guy comes back and I’m going to call him to his work and I’m going to tell him that, well, that you are new here, and to help you find out about your families”

... and that’s what we did we stayed there all day, fortunately the young man had a little bit of food. Well, so we split the bit of food there was there. We didn’t go out into the street at all because we were scared.