

# Mainstreet RADIO

## EVALUATION STANDARDS

Help the audience understand the “place” of Mainstreet. Where is it – geographically, historically, spiritually? Who lives there, and how is that changing? What kinds of lives are lived there? What forces affect those lives?

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Help the audience understand how everyone’s lives are touched by events on Mainstreet – help those who live there and those who don’t. Incorporate or link the diversity of peoples’ lives and experiences. Reduce isolation.

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Help the audience understand the trends and themes of change. Report current discussions and developments. Prepare people for participation and involvement in issues.

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Help the audience understand better the issues facing Mainstreet country. Distill larger stories into more manageable pieces that interlock. Provide repeated exposure to different facets of the larger story.

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Help the audience understand the roots of life on Mainstreet. Re-visit for sequels and provide the strands of continuity.

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Help the audience understand the process of development and change in rural Minnesota. Relate and pull together the healthy (and unhealthy) processes of change. Tell how change occurs naturally, how it’s helped, and if it’s destructive. Tell what lessons are being learned.

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Help the audience understand the depth and complexity of rural social forces. Tell a story in depth, from multiple perspectives. Include authorities from different “schools.” Include indigenous plus far-flung sources. Include voices with different relationships to the place (older/younger, church/state, etc). Include new spokespeople and commentators. Include the “rascals and scoundrels.”

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Help the audience stay tuned to public, non-commercial radio. Be a storyteller. Capture imaginations. Be provocative, poignant, and occasionally flamboyant. At the same time, incorporate the sound of relatively quiet, rural news.

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Help the audience be aware of Mainstreet journalism, the Mainstreet team of reporters, Mainstreet productions, and Mainstreet airtime.

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Avoid the cardinal sins of roving radio journalism: predictable themes, places, and characters; too much studio talk; too much human interest fluff; unwitting promotion of special interests of editorial perspectives; patronizing, pitying or clucking tones; and provable errors on air.