

BCJ 412 PRINCIPLE AND PRACTICE OF LIVE BROADCASTING

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Module 1 Broadcast Journalism

Unit 1 Broadcast Journalism

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Unit 1 BROADCAST JOURNALISM

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 What is broadcast journalism?

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1.4 Summary

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1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

You are welcome to this course on the principles and practice of live broadcasting. Be reminded that broadcasting is the transmission of information through radio waves. As a result, it is not out of place to begin this course by attempting to define broadcast journalism and considering the roles broadcast journalism plays in society, there is also a need to teach citizens how to live, how to behave, and what is expected of them through public broadcasting. In this unit, you will also learn about broadcasting in the world.



1.2 Learning Outcomes

By the end of this unit, you should be able to:

- define broadcast journalism
- identify the roles of broadcast journalism in the society
- describe public broadcasting
- trace the history of broadcasting in the world



1.3 Concept of broadcast journalism

1.3.1 What is broadcast journalism?

Broadcasting is the electronic broadcast of radio and television signals for general public reception, as opposed to private signals sent to individual receivers. It is the broadcasting of audio and video content to a large number of people via radio, television, or other forms of media. A huge public or a large public group can be the receiver.

Broadcasting is defined as the systematic delivery of entertainment, information, instructional programming, and other characteristics for simultaneous reception by a dispersed audience with proper receiving equipment in its most basic form. Broadcasts can be audio-only (as in radio) or visual (as in television) or a combination of both. In this view, sound transmission began around 1920, but television broadcasting began around 1960.

Broadcast journalism entails the delivery of information via radio waves from a radio or television station to listeners in remote and close locations, via receivers that aid in decoding the material. It

assures that the information put out is not only of public interest, but also beneficial to the public (Onabajo, 2000).

Broadcast journalism seeks to provide information that will educate the audience and, in the process, display characteristics that are in line with the government's general objectives.

Self-Assessment Exercises 1

Define broadcast journalism (To be attempted in 2 minutes)



1.3.2 Roles of broadcast journalism

We may be tempted to ask the roles of broadcast journalism in the society. The reasons are:

- a. Broadcast journalism aids in informing people about what is going on in society.
- b. It aids in the early warning of society about occurrences occurring in its domain that have the potential to harm it.
- c. Society can save itself before a disaster occurs, thanks to broadcast journalists who serve as role models for society to follow through their monitoring duty.
- d. Broadcast journalism aids in the deciphering of trends, interpretation, and putting together of current events in society. This improves our ability to adjust by allowing us to see the connections between diverse scenarios, which helps us forecast future events.
- e. It provides as a venue for the exchange of ideas.
- f. Programming in broadcast journalism put into consideration the public interest or public good, which is a cardinal and fundamental tool for society to get together.

Self-Assessment Exercises 2

Identify four roles broadcast journalism play in the society today?
(To be attempted in 3 minutes)



1.3.3 Public broadcasting

Broadcasting has the ability to operate both for and against a political system. It can also lubricate and ease a country's economic wheels, or grind them to a stop. The use of a broadcast journalist to collect and disseminate information about happenings both within and beyond a society is known as public broadcasting (Onabajo, 2000).

It also aids in the gathering and distribution of information that will assist the community in its day-to-day operations. These include providing information or advise on stock market quotations, commodity market prices, or any other topic that would help members of the community live a more fulfilling life.

The media can also provide cultural guidelines that help to teach the citizens how to live, how to behave and what is expected of them through various programmes, that are put before the public. Transmission of culture is centred on communicating information, value and social norms, from one generation to another.



1.3.4 Broadcasting under different systems of the world

Broadcasting has developed in almost every country of the world. The structure of each country's broadcasting system is determined by the population's educational level, its wealth, its form of government, and the availability of radio and television frequencies. Other influences include the country's customs and traditions, as well as cultural and linguistic diversity inside its borders.

Radio and television are used by the Authoritarian Press to inform the public on what they should know and the policies that the ruler wants them to embrace. Governments still control the media through regulatory agencies that are responsible for regulating them, regardless of whether they are owned by the public or private sector. This system encourages censorship and prohibits criticism of the political system and its leaders.

Under the Authoritarian Press, radio and television are made to inform the people of what they should know and the policies the ruler want them to support. Although ownership could be public or private, governments still control the media, through regulatory bodies, that are responsible for licensing them. This system encourages censorship and forbids the criticism of political machinery and officials in power. Many despotic governments of the third world still practice this system till date.

The Libertarian theory was adopted in the past by England, United States and other Western countries, to help discover the truth and to act as a check on government, and anyone who had the economic means, could have access to the media.

The Social-Responsibility theory of the press was developed in the United Sates in the 20th Century. In this system, control is virtually through community opinion, consumer action and professional ethics. It is forbidden to invade the individual's right and privileges, as well as vital

social interests. The Broadcast media under this system, seek to service the political machinery, by providing information, discussion and debate on public affairs and safeguarding the rights of individuals by servicing the economic system, through maintaining financial self-sufficiency, in order to be free from external self-servicing pressures.

In many third world countries, television and radio receivers are beyond the financial reach of most people. Some European countries use cable broadcasting and radio relay exchanges to make radio reception available to people, who cannot afford to buy their own receivers (Onabajo, 2000).

Radio and television broadcasting have reached many different levels of development and show numerous variations in organizational structure and programme content. In some countries, radio broadcasting relatively has just started and hardly reaches the outlying rural areas, while in others, not only radio, but also television is firmly established.

Self-Assessment Exercises 3

Examine the development of broadcasting under the socialist system.

(To be attempted in 3 minutes)



1.4 Summary

Broadcast journalism service different sectors of a society by providing information, discussion and debate on topical issues. It also plays key roles in the day-to-day activities of the society. However, broadcast journalism in most third world nations is developing side by side with the country.



1.5 Tutor-Marked Assignment

1. Define broadcast journalism.
2. Explain the development of broadcasting under the authoritarian system.
3. What is public broadcasting?



1.6 Reference/Further Reading

Akinfeleye, R. (1987). *Essentials of Modern African Journalism: A Premier* (2nd ed.). Lagos: Miral Printing press.

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications, p. 23-24.

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Onabajo, O. (2000). *Fundaamnetal of Broadcast Journalism*. Lagos: Gabi Concept Limited.

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1.7 Possible Answers to Self-Assessment Exercises

ANSWER TO SELF-ASSESSMENT 1

Broadcast journalism has to do with the transmission of information through radio waves from a radio or television station, to the audience in far and near places, through their receivers which help in decoding such information.

ANSWER TO SELF-ASSESSMENT 2

- a. Broadcast journalism helps to inform people within the society.
- b. It helps to warn society about events occurring within the society.

- c. It monitors trends and warns the society before a calamity happens.
- d. Broadcast journalism helps to decipher trends and interpret events in the society.

ANSWER TO SELF-ASSESSMENT 3

The Broadcast media under socialist system seeks to service the political machinery, by providing information, discussion and debate on public affairs and safeguarding the rights of individuals by servicing the economic system, through maintaining financial self-sufficiency, in order to be free from external self-servicing pressures.

Unit 2 **LIVE BROADCASTING**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Explanation of Live Broadcasting

1.3.2 Difference between Live Broadcasting and Live Streaming

1.3.3 Broadcast Style Book

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 References/Further Reading

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

In the previous unit, broadcast journalism and public broadcasting were considered. This unit will provide an insight into understanding live broadcasting and consider some of the rules for copy preparation, though these rules differ from station to station. The point remains that there are some general guidelines applicable to all broadcast writing. This unit therefore seeks to explain live broadcasting and broadcast style book.



1.2 Learning Outcomes

By the end of this unit, students will be able to:

- define live broadcasting
- understand live streaming
- differentiate live broadcasting from live streaming
- explain a broadcast style book



1.3 Main content

1.3.1 Live Broadcasting

A live broadcast, often known as a live transmission, is a term that refers to a variety of media that is broadcast without delay. A news program or news programming is the most common media example of live transmission. In other circumstances, it could be broadcast of a live event, such as a sporting event, a political debate, or a religious presentation. The dissemination of video and audio content to an audience over the internet in real-time is known as live broadcasting.

Sometimes, online streaming media that is simultaneously recorded and broadcasted in real-time is referred to as live broadcasting. Non-live media such as video-on-demand, vlogs, and YouTube videos are technically streamed, but they are not live-streamed. Nowadays, you can livestream through any medium, such as Facebook Live or YouTube Live.

Live broadcasting, on the other hand, is known as live transmission, and it simply refers to the use of various types of media that are broadcast without significant delay and appear to viewers in "real" time through video and audio. Live radio and live television broadcast a variety of entertainment such as soccer matches, national parades, new programs, variety shows, and so on. This includes social media events like liveblogging.

Live Streaming

When someone watches video on the Internet, the method of data transmission used is streaming. It is a method of delivering a video file in small chunks, typically from a remote storage location. Client devices do not have to download the entire video before starting to play it because the file is transmitted a few seconds at a time over the internet.

When a video is streamed live, it is sent over the Internet in real time, rather than being recorded and stored first. Live-streaming is now possible for TV broadcasts, video game streams, and social media video.

Consider the difference between regular and live streaming to be analogous to the difference between an actor reciting a memorized monologue and improvising a speech. The former involves creating content ahead of time, storing it, and then relaying it to the audience. In the latter, the audience receives the content at the same time the actor creates it – similar to how live streaming works.

The term "live streaming" usually refers to broadcast live streams, which are one-to-many connections that broadcast to multiple users at the same time. Real-time communication (RTC) protocols are used by videoconferencing technologies such as Skype, FaceTime, and Google Hangouts Meet, rather than the protocols used by one-to-many live stream broadcasts.

Live streaming is the process by which online streaming media is recorded concurrently and broadcast in real time to allow viewers to watch it on their media devices such as laptops, mobile phones, tablets, and television. Most people simply refer to live streaming as "streaming" in general. Examples of live stream services include the use of social media platforms such as Facebook and Youtube, as well as other websites that allow viewers to watch live events and interact with the host or key personnel in real time.



1.3.2 Difference between Live Broadcasting and Live Streaming

While both live streaming and live broadcasting appears to have the same definition, the approaches, incentives, and motivations are quite different in terms of business.

Live streaming is similar to live broadcasting in that both are used to broadcast live events to a large audience. However, the idea behind live broadcasting is that only one signal is broadcast over a large area. The concept behind live streaming is that it works one-on-one. It is all about talking to your customers on your website, answering their questions, and demonstrating what your products can do.

To break it down, broadcasting entails sending a single signal to a large number of receivers. Television and radio are the most well-known broadcast mediums. Broadcasting connection speeds are extremely fast in order to suit the needs of all customers. On the other hand, live broadcasting necessitates a one-to-one relationship. It concurrently transmits different signals to many users. In a live stream, the supplier must send separate signals to all of those different viewers — even if they all started watching at the same time.

Livestreaming can be defined as a technology that uses its technical capabilities to livestream video to anyone with a device capable of viewing it, such as a mobile phone or tablet. The method alone has the ability to spread the same video on a global scale, reaching millions or possibly billions of potential viewers. Uploading live events to a YouTube channel, for example, has the potential to make the host famous overnight. However, if the market is limited to people who want to be famous by livestreaming their films and hoping to become famous in the future, the motivation and incentive involved is just one-sided, which may significantly limit the true potential of the market.

The goal of live broadcasting is to create meaningful relationships between the host and the audience around a similar theme while also engaging target viewers. Rather than persuading people to become famous, the ultimate goal is to allow people to talk and share their thoughts on a daily basis, as well as global events that affect everyone on the planet.

As a result, the actual distinction between livestream and live broadcasting is the agenda of how the process will benefit one group (the producer and host) in terms of cash profits or everyone, including target audiences and online viewers, in terms of economic, educational, and social experience.



1.3.3 Broadcast Style Book

A broadcast style book is an official document containing standards for a broadcast station (radio or television) aimed at making writing more understandable to listeners and making it easier for the announcer to read a script without stumbling over words. Although different broadcasting stations display and package their products in different ways, there is a consensus that excellent style is always whatever makes sense. People have different ways of doing things, just like they have different ways of doing things.

Broadcast writing often is more conversational, it requires short, declarative sentences. Most broadcast organisations have a view about good style, and though they differ in detail, most would agree that good style is usually whatever makes good sense.

Although George Orwell's book *Politics and the English Language* was published in 1946, his advice is still relevant today.

Never employ a metaphor, simile, or other figure of speech that you've seen in print before.

When a brief word will suffice, never use a long one.

Always chop out a term if it is possible to do so.

Never employ the passive while the active is available.

If you can think of an everyday English equivalent to a foreign phrase, scientific term, or jargon term, don't use it.

Breaking any of the rules is preferable to saying anything overtly barbaric.

Self-Assessment Exercises 1

What is a broadcast style book?
(To be attempted in 3 minutes)



1.4 Summary

This unit has discussed live broadcasting and explained some guidelines to bear in mind in writing for the broadcast media. This includes the need to follow the house style of the media house.



1.5 Tutor-Marked Assignment

With your knowledge of live broadcasting and the house style of a station, write a 3-paragraph news story about an event you covered following the broadcast house style.



1.6 References/Further Reading

Akinfeleye, R. (1987). *Essentials of Modern African Journalism: A Premier* (2nd ed.). Lagos: Miral Printing press.

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Mencher, M. (2000). *News Reporting and Writing* (8th ed.). Boston: McGraw Hill.

Onabajo, O. (2000). *Fundamentals of Broadcast Journalism*. Lagos: Gabi Concept Limited.



1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT 1

Broadcast style book is an official document that contain rules of a broadcast station (radio or television) aimed at making writing easily understood by a listener and also making it easier for the announcer to read a script without stumbling over words.

Unit 3 **PREPARING BROADCAST COPY**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main content

1.3.0 Broadcast copy

1.3.1 Symbols and Numbers

1.3.2 Quotation and Attribution

1.3.3 Punctuation

1.3.4 Correcting Copy

1.4 Summary

1.5 Tutor-marked Assignment

1.6 References/Further Readings

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Every writer's goal is to make the copy easy to read for the newscaster and understand for the viewers. Writing for the ear is the same as writing for radio or television, but it is not the same as writing for the newspaper. Broadcast has its own distinct features. It is a transient medium, with listeners from all walks of life and socioeconomic backgrounds. The key clues for making your writing legible and intelligible are the subject of this unit, as they are in the lower levels.



1.2 Learning Outcomes

By the end of this unit, students will be able to:

- write a readable and understandable copy for the broadcast media
- edit your copy for clarity
- explain the principles of writing good stories for broadcast



1.3 Main content

1.3.0 Broadcast copy

Clean, readable, and written news copy is required for broadcast. You must be able to exhibit reasonable typing speed and proficiency, whether you utilize traditional typewriters or computer systems.

For the newscaster to see the words clearly and for copyediting, typed characters are displayed in three basic sizes. For most broadcast copy applications, single – spacing is too restrictive, and triple – spacing is unneeded. As a result, the material should be typed in the proper character and with double spacing.

Broadcast writing differs significantly from other forms of writing, owing to the fact that, unlike most other forms of writing, broadcast copy is written for the ears.

A 40-character line of television copy is written on the right half of the page. The newscaster will average roughly 25 lines per minute, with each line averaging about six words. Audio or video information is placed on the left side of the copy. This material is frequently typed in all caps because it is not intended for the newscaster to read. Upper and lower case are commonly used in the copy that is read. The storylines in television copy are numbered, and each one is on its own page. Write "MORE" in parentheses at the bottom of the page if the narrative is longer than one page.

There are numerous stations. The copy is produced for a video prompter, which is a mechanical or electronic device that projects the copy near to the lens, allowing newscasters to read it while appearing to stare directly into the lens. The copy for the video prompter is usually typed in the middle of the page, down a column.

The first page of your script should be dated, and every page should have your last name typed in the upper left-hand corner. These directions differ depending on the station. The slug and its placement for a story are determined by the local news director. Some directors insist that the broadcast time be included in the slug. If a tale continues on a second page, write first add, second add, page 2, page 3, and so on under the slug.

Self-Assessment Exercises 1

Describe how to write a television copy.
(To be attempted in 3 minutes)



1.3.1 Symbols and Numbers

Symbols should not be used in broadcast copy since a broadcaster can read a word more easily than a symbol. The dollar sign (\$) and the percent sign (percent) are never used in this context. Don't even use the number abbreviation (no).

For both the announcer and the listener, 'Number can be a problem. Numbers one through nine should be written out in newspaper style. However, write out eleven as well, as 11 may not be immediately recognized as a number. Use figures for numbers 10 through 999. The eyes can

quickly take in a three-digit figure, but the words thousand, million, and billion are difficult to write out. As a result, 3,800,000 becomes three million, 800,000. Write the fraction (two – and – a – half million) on a piece of paper.

There are some exceptions to this rule. When giving the time (3:20 a.m.), sports scores and statistics (the score was five to two), market reports (the Dow Jones industrial index was up 2-point-8 points), and addresses, figures are frequently utilized (30-0-2 Grand Street). In everyday speech, no one would address someone as three thousand two.

In most cases, you can round off large figures. As a result, "almost half" should be written instead of "48 percent." However, avoid using the phrase "greater than one hundred." If an earthquake killed 104 people.

After dates, use the letters st, nd, rd, and th: August 1st, September 21st, October 3rd, and November 4th. Make the year simple to say: 19-73 on June 9th.



1.3.2 Quotation and Attribution

Quotation marks are rarely used by television news writers. Instead of using direct quotes or a para-phase to communicate to the listeners which words are being quoted, utilize indirect quotes or a para-phase.

If it's critical for listeners to know the exact terms of a quotation (for example, if the cited words are shocking, unflattering, or potentially libelous), the quote can be preceded with phrases like "in his own words," "with these words," "what she called," or "she said it this way." The formal "quote" and "unquote" are avoided by most writers, while "quote" is used more than "unquote."

Consider the following scenario:

- "There is no way to reverse the harm that has been done," Smith said.

If you must use a direct quotation, the attribution must always come first. Listeners would have no way of knowing the words were a direct quote because they couldn't see the quotation marks. Listeners would have no notion who is saying the words if they were recognized as a quote by coincidence. The attribution must always come before the indirect quote for the same reason.

If you must utilize a direct quotation, make it as brief as possible. You should utilize a tape of the individual saying the quote if it is long and important to use. If you really must include a multi-sentence quote in your text, break it up with phrases like, “Smith went on to say” or “and still quoting the senator”.



1.3.3 Punctuation

Less punctuation is preferable in broadcast copy. The comma is the only exception. The use of commas allows the reader to pause at opportune points. After opening phrases pertaining to time and place, for example, use commas, as in the following.

Three Americans on vacation in Paris were killed today when their automobile flipped and caught fire.

Three periods are sometimes used instead of a comma. The semicolon and parentheses are likewise replaced with the period. They are more noticeable and signify a halt. The dash, which is typed as two hyphens, is the same. In the following examples, the dash is used:

According to government sources, a report expected out today will show that the number of teenagers who smoke is declining for the first time in a long time.' the number of teen –agers who smoke is decreasing for the first time since 1968.'

The only punctuation marks you need are the period, comma, question mark, dash, hyphen and, rarely, quotation marks. To make the word easier to read, use the hyphen in some words, even when the dictionary does not have it: anti – discrimination, co-equal, non – aggression.



1.3.4 Correcting Copy

Do not use the copy – editing marks you learned for editing newspaper copy. If a word has an error in it, cross out the word and write the corrected word above it.

Once again, your function is to make the copy easier to read, avoid making the reader go up and down to find the right words in the following.

- ‘The price of gold in London at afternoon fixing was 240 dollars’ Better to correct it this way:
- ‘The price of gold in London at the afternoon fixing was 240dollars’

And, of course, make your edits in a nice and straightforward manner. The writing style and copy preparation may differ depending on the situation.

You will be well–prepared if you learn what is taught here. Differences will be minor, and you will adjust quickly.



1.4 Summary

To a broadcast news story demand some technicalities that make it different from when you are writing news story for the print media. Special attention must be paid to the typing, pronunciation, names and titles, spellings, numbers, symbols, emphasis, attributions and acronyms.



1.5 Tutor-marked Assignment

Rewrite the front-page stories of two national daily newspapers of your choice for radio. Attach the newspapers to your assignment.



1.6 References/Further Readings

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Mencher, M. (2000). *News Reporting and Writing* (9th ed). Boston.

Rich, C. (1999). *Writing and Reporting News; A Teaching Method* (3rd Edition) Boston:

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

Television copy is written on the right half of the page in a 40 – character line. Each line will average about six words, and the newscaster will average about 25 lines per minute. The left side of the copy is used for audio or video information. The copy that is read is generally upper and lower case. In television copy the stories are numbered, and each story is on a separate page.

Module 2 Radio Broadcasting

Unit 1 Creating Powerful Live Content

Unit 2 Broadcaster's Personality

Unit 3 Live Morning Show

Unit 1 CREATING POWERFUL CONTENT

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Guidelines for Live Content Creation

1.3.2 Creating News

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 Reference/Further Reading

1.7 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

Radio, regardless of how it is delivered, is a very intimate medium. People are no longer gathered in groups to listen to it. Nowadays, listening is done in private, virtually invisibly, using headphones, computers, mobile devices, or in a car. We will cover live content production rules in the practice of radio broadcasting in this unit.

**1.2 Learning Outcomes**

By the end of this unit, student will be able to:

- Name at least five guidelines for live creating content
- Explain the new trends in in live content creation
- Explain how to create news
- Apply these components in creating a live radio programme.



1.3 MAIN CONTENT

1.3.1 Guidelines to Live Content Creation

One of the challenges of a radio show is providing live content that is appropriate for the target audience. Guidelines for developing radio material were provided by Geller (2011):

- Speak in terms your listener can “picture.” Use details. Describe the little things so your audience can “see” what you are talking about.
- Always start your show with something very interesting. This ought to be obvious but often isn’t.
- Tell the truth. Listeners can tell when you don’t.
- Never be boring. If you are bored, your audience will be too.
- If something big or important is happening today, go with it. It may be a pain to change your program or reschedule a guest, but it’s worth the trouble.
- Listen to your station, even when you are not on (and check online content).
- Make your program matter. Use your own life as a show resource. Always answer: “Why is this on the air? Why should someone listen to this?” Would you talk about this OFF air?
- Bury the dead. If a topic is overdone, drop it.
- If you are live on air, anything goes! But anything pre-recorded should be perfect.

- It's okay to brag about your stuff—if it's good. Promote it.
- Brag about other people's stuff. If another host on your station had a "magic moment," talk about that too.
- If you don't know something, it's okay to say so. Actually, audiences love it when they sense that you are like them.
- Do smooth and interesting segues and transitions to other hosts and shows. Support them sincerely.
- Be who you are on the radio.
- Risk. Try things. Dare to be great!

If you can create live quality programming, and consistently stick with a host, programme, or format over the time it takes to find its audience, you will likely have your own success story.

Self-Assessment Exercises 1

Mention at least four guidelines for creating live radio content (To be attempted in 2 minutes)



1.3.2 Creating News

News broadcasting is actually two vocations in one. The first is covering a "big story," an occurrence of such size that it has an impact on your audience's lives, well-being, or safety. Everything else is covered by the other. It's not as vital to be innovative on days when there's a lot of "big news." Simply get the facts and get them on the air as soon as possible on those days. Give your listeners the information they require. The news is like an insurance policy on slow news days

(which is most of the time). Your newscast is up and running, covering daily happenings so that people know where to go for information and where to go on big news days (Geller, 2011).

Journalists thrive for big news days, when the adrenaline is surging and the stories just seem to write themselves. However, it is critical to select intriguing stories on a daily basis. Every day, the stories you chose should have an impact on your audience. Choose pieces that connect listeners to what's going on in their community, as well as what's fresh, intriguing, or ridiculous. Give your audience something to talk about and keep them entertained with facts.

Many people are unaware of how entertaining radio news can be. We're leveraging the most powerful tools we have: immediacy and imagery, by doing what radio does best: getting information from the scene of an event to the air swiftly and describing an event so listeners can envision what's going on.

The goal is to reach as many people as possible as often as possible throughout the day, on numerous platforms, to inform, entertain, and engage them. FM radio, the internet, instant messaging, "microblogging," HD Radio, Facebook, Smartphones, and other applications are just a few of the media options available to broadcasters. Stations must use as many platforms as possible to deliver news to their audiences in the most useful format.

Self-Assessment Exercises 2

<p>Describe two jobs of news broadcasting</p> <p>(To be attempted in 2 minutes)</p>



1.4 Summary

A broadcaster who can produce high-quality live programmes will have a larger audience. The broadcaster's purpose is to inform, entertain, and engage as many people as possible, on as many platforms as possible, throughout the day. The stories that are chosen play an important impact in drawing and maintaining audience interest.



1.5 Tutor-Marked Assignment

1. Identify two important recent issues in Nigeria that have been given prominence by the press. Explain the reasons for your choice of the issues.
2. Explain how to create news.



1.6 Reference/Further Reading

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. Speak in terms your listener can “picture.” Use details.
- ii. Always start your show with something very interesting.
- iii. Tell the truth. Listeners can tell when you don’t.
- iv. Never be boring. If you are bored, your audience will be too.
- v. If something big or important is happening today, go with it.

SELF-ASSESSMENT EXERCISE 2

The first is covering the “big story,” an event of such magnitude that it affects the lives, well-being, or safety of your audience.

The second is covering everything else. On “big news” days, it is not so important to worry about being creative.

Unit 2 **BROADCASTER'S PERSONALITY**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Radio Professional

1.3.2 A Generator and A Reactor

1.3.3 Defining a generator and a reactor

1.3.4 Differences between a generator and a reactor

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 References/Further Reading

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

In the last unit we considered guidelines for content creation in the practice of radio broadcasting.

In this unit, we will consider the traditional role of a radio professional and how his/her personality affects the roles he plays. There is need to identify each person's specific strengths and then to encourage the person to develop those strengths or work on a weakness.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Identify the job of a radio professional
- Define a generator and/or a reactor
- Differentiate between a generator and a reactor



1.3 Main content

1.3.1 Radio Professional

As a radio professional, it's your job to draw listeners through the door and keep them coming back. This necessitates effective communication and interaction. It's far more than "simply radio." According to Geller (2011), a radio station's audience must be interested in what is being said. It must be important to them. It must have an impact on their life. The content or topic must connect with them in a genuine and authentic way. And the subject must never be dull, otherwise the audience will lose interest. Before you put anything on the radio, ask yourself these questions:

- Is it relevant?
- Does it matter?
- Do you care?
- Do your listeners care?

While music or news may first catch a listener's interest, the most potent source of compelling radio is the personalities of the artists.

Having a personality is, logically, the cornerstone to personality radio. This entails living a full, rich life and utilizing all of your experiences. Your audience will relate to you in the same way that you relate to life. The best broadcasters are keen observers of the world around them. They use their own creative process to filter what they observe going on around them and send it out into the world. They discuss what they observe, notice, consider, and feel. They reveal their true selves. They talk about what bothers them, what thrills them, and what makes them sad. They respond openly to the situation, and the music they play. They are good storytellers.

Audience members will feel as if they are being addressed individually if an air personality does their job well. "Hello, everyone" or "Good morning, Nigerian" are unlikely to be spoken. The person behind the microphone should make the listener feel like a friend. The on-air personality will not appear to be a celebrity, but rather a regular person with daily hardships, life experiences, and concerns. Humor can assist to liven up a presentation. To notice a hilarious moment, you don't have to be a funny person. This is a crucial component of producing effective radio.

Self-Assessment Exercises 1

What are the basic questions to ask before going on air?

(To be attempted in 2 minutes)



1.3.2 A Generator and A Reactor

When performing in front of an audience, some people appear to be more talented. Others, on their own, are funnier, sharper, and more inventive. It turns out that talent can be divided into two types: generators and reactors.

Have you ever noticed that some on-air personalities, despite their professionalism, can be a little monotonous on their own? However, as soon as another person enters the studio, they seem to come alive and perform considerably better.

It is beneficial to recognize a talent's strengths and inherent abilities in order to coach them effectively. It is sometimes possible to achieve this by clearly identifying the roles of the talent. But, before we define the role, it's important to understand the types of performers you'll be dealing with so you can help them reach their full potential.



1.3.3 Defining a Generator and a Reactor

A generator's innate ability allows him or her to function independently or as part of a team. A generative talent has an easy time visualizing new concepts. (These ideas aren't always good or useful, but generators tend to generate a large number of them.) According to Geller (2011), a generator has a powerful, independent imagination. Unafraid of the blank paper, the generator generates a swarm of ideas. True generators are hard to come by. Generators have the potential to be the "life of the party." When a real generator enters the room, something interesting happens. Individuals that work as reactors are also creative. A reactive skill uses existing ideas and comes up with a variety of methods to improve or make them more practical.

The reactor, while no less gifted than a generator, has a radically different flair. A reactor alone is terrified of the blank page. When a reactor comes into touch with a generator, however, he or she can quickly and deftly pick up on observations, comments, or nuances and become extremely amusing.

A reactor is someone who makes an insightful or witty remark in response to almost any stimulus. Reactors can have a great time conversing with their televisions and radios.

You were probably listening to a reactive talent if you've ever listened to a talk show that seemed to start slowly but then picked up after the interview or callers started. The minute the host can "react" off of the callers, or interview guest, generating for him or her, the show comes alive.

Reactors make up a large percentage of stand-up comedians. Although they appear to be generative—after all, they're standing in front of a live audience giving a monologue—in reality, if you placed those folks in a studio, alone in a room, without that live audience creating for them, they might be less colorful. To stimulate their creative energy, reactors function best with other people in the room.

Both forms of talent are valuable and good, but casting is crucial in this case. Forcing a reactor to carry the show as a generator doesn't work, and forcing a powerful generator into a subservient or equal partnership with another generative talent might result in an unpleasant on-air fight. The trick is to identify each person's specific strengths and then to encourage the person to develop those strengths.

Combining two generators as co-hosts or as a team can be disastrous at times. They fight over the microphone, rarely listen to each other, and vie for the audience's attention. The show sounds like a dinner table brawl between two children. It's difficult to listen for long periods of time.

It's not much better to combine two reactors. The spectator repeatedly hears them casting a net for ideas. The procedure is tedious, and if nothing swims into the net, the entertainment gets stale and uninteresting.

When both parts are in balance, an electric connection with the audience occurs.

Self-Assessment Exercises 2

1. Who is a reactor?
 2. Describe the creative ability of a generator.
- (To be attempted in 5 minutes)



1.3.4 Differences between a generator and a reactor

It's quite straightforward. Generators are full of energy and ideas. They take tremendous risks and then worry about the consequences later. They have brilliant moments. They are alone in a room, and their thoughts are bursting at the seams with ideas.

That isn't to suggest that every idea a generator generates is a well-planned show, but they do seem to be exploding with new stuff on a regular basis (Geller, 2011)

When you look at a reactive talent, you'll find that he or she can come up with a story, a reminiscence, an impersonation, or a phrase for any topic you give them. You must, however, lead the reactor by providing that initial push, proposal, or appropriate opening. Leave the reactor alone in a room with no external catalyst for the show, and he or she is miserable. Reactors may conduct amazing interviews or select interesting items from the newspaper, but they require some form of starting stimulation to begin the process. However, if he or she is dull until the news person arrives or the calls begin, you most likely have a reactor on the air.

Generators are in short supply. The majority of people are reactors. It's similar to whether you're left- or right-handed. Neither is superior to the other. Right-handed persons can adjust to using their left hands if absolutely necessary, and vice versa. You can certainly compel people to improve in areas where they are weaker, but in most cases, it is ideal for the station to capitalize on their natural tendencies.



1.4 Summary

As a professional, you must think beyond the usual criteria for assessing an event's news value. Even if certain occurrences do not meet those criteria, they may be newsworthy and go unreported. Also, for a radio show, a combination of a generator and a reactor is the ideal way to avoid the two extremes of a dull program and a program that appears to be kids arguing at the table.



1.5 Tutor-Marked Assignment

1. How can a radio presenter attract his/her audience?

2. Identify the unique qualities of a reactor and a generator.
3. Explain the difference between a generator and a reactor.



1.6 References/Further Reading

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

Before anything goes on air, ask yourself:

- Is it relevant?
- Does it matter?
- Do you care?
- Do your listeners care?

SELF-ASSESSMENT EXERCISE 2

1. A reactor is usually the one who responds to just about any stimulus with an insightful or witty remark. Reactors can have a lot of fun talking back to their TV sets and radios.
2. A generator has a strong, independent imagination. The generator comes up with a myriad of topics, undaunted by the blank page. True generators are rare. Generators can be the “life of the party.” Something interesting happens when a true generator enters the room.

Unit 3 **LIVE MORNING DRIVE**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main content

1.3.0 Live Morning Drive

1.3.1 Audience Attitude to Morning Drive

1.3.2 Audience Reality

1.3.3 Audience Need on Morning Drive

1.3.4 Powerful Morning Radio

1.3.5 Creating a Powerful Live Morning Show

1.4 Summary

1.5 Tutor-marked Assignment

1.6 References/Further Readings

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

We looked at radio personalities, generators, and reactors in the previous unit; in this unit, we'll look at a live morning program on the radio, which is generally the most listened to daypart in radio. It is broadcast first thing in the morning, has the greatest advertising rates, and requires the most up-to-date information so that the listener can get out the door and face the day. A strong morning show can provide the groundwork for a successful radio station.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Explain live morning drive on radio
- Identify audience need on morning drive on radio
- Understand the power of morning radio
- Create powerful live morning radio show



1.3 Main content

1.3.0 Live Morning Drive

Most audience wakes every morning with the desire to be informed, the station therefore has a responsibility to meet the information need of the audience in live morning drive. The basics of traffic, weather, music, news, and sports scores, as well as other aspects that drive a morning show, are provided by most stations. The hosts and personalities, on the other hand, are distinctive to each show. That's something the other stations can't match.

In order to improve programming during morning drive, it is necessary to consider listener needs, i.e., how each person spent his or her time in the morning.



1.3.1 Audience Attitude to Morning Drive

People despise getting up in the morning. They're sleepy, groggy, and don't want to get out of bed on a dark, cold winter morning unless it's absolutely necessary.

People believe that from the time their alarm goes off until they get at work, they are on their boss's time, not their own. Many people despise their work, and the morning rush is a source of animosity.

As a result, humour on the radio in the mornings, especially live radio, is extremely significant.

You can keep a group of grumpy, drowsy folks listening if you can make them grin or laugh when they don't feel like moving!



1.3.2 Audience Reality

If the radio becomes monotonous, there are other options. Listeners tune out and turn on the TV or browse online in the background. The Internet also provides real-time news, weather, and sports, and television has improved as well. Morning or "breakfast" shows now include all of the features of a radio show, as well as the option of include pictures.

People want to know what time it is and need to know what time it is. Yes, there are clocks in every room, and some of them even wear watches. But it's a lot easier if the radio tells you what time it is every few of minutes so you know if you're on time or running late.

Geller (2011) describes a typical person's morning routine:

5:30 a.m.—the alarm clock rings

5:45 a.m.—the snooze alarm rings

5:50 a.m.—actually get up

5:51 a.m.—go to bathroom

5:55 a.m.—start coffee

6:00 a.m.—feed dog

6:02 a.m.—enter shower

6:08 a.m.—shave/brush teeth/blow-dry hair

6:20 a.m.—drink first cup of coffee, look at newspaper headlines

6:21 a.m.—listen for weather report

6:32 a.m.—wake the kids

6:35 a.m.—get the kids in and out of bathroom/get dressed for the day

6:58 a.m.—feed the kids and eat breakfast

7:15 a.m.—pack lunches

7:25 a.m. —organize the kids' stuff for school and various other activities for the day

7:30 a.m.—organize your own stuff for the day; find kid's lost sock

7:35 a.m.—final house check, grab jacket, check for wallet, cell phone, keys/ lock door/out

7:40 a.m.—drive to work

An understanding of this routine will guide the presenter in packaging his/her programme and the appropriate time to broadcast the programme.



1.3.3 Audience Need on Morning Drive

People need to know the following essential things as they get up to face the day: What went on when I was sleeping? Is there anything that exploded? Are we in the midst of World War III? Is it okay if we drink the water? Is it safe to leave the house? What will be the topic of discussion at work today? Even if I don't have time to read the paper or check my e-mail this morning, I don't want to appear to be an uneducated fool. What can I listen to on the radio to get a leg up on my colleagues?

Give a lot of thought to the time and weather. The following is what listeners want to know: Is it really so cold outside? Is it necessary for me to wear my boots? Is it necessary for me to wear a raincoat? Is it necessary for me to bring an umbrella? I'm not sure how I'm going to clothe my kids. Is it going to take longer to go to work?

People are creatures who stick to their routines. They are personally conservative and dislike change at all times, especially first thing in the morning when they are exhausted and cranky.

A typical person needs a lively morning drive program to get his day started; he wants to listen to good morning music, be educated about current events, and hear news headlines and reviews.

Self-Assessment Exercises 1

Identify four audience need on morning drive on radio
(To be attempted in 2 minutes)



1.3.4 Powerful Morning Radio

For morning drive, a presenter on live morning radio should pick up the speed rather than the loudness. It should be moved along. People who are listening right now are in a rush and don't have time to get engrossed in lengthy, in-depth interviews or continuing sagas. Understand your audience; in the mornings, less is more. Make what you do, however, count.

The most important period for show prep and organizing your time on air is in the mornings. In this daypart, it's critical that you're conscious of the listener's short attention span.

Ensure that your listeners listen for an average of fifteen minutes every hour in the morning. Consider each hour as a package including four fifteen-minute shows.

Each section should include all of the essential aspects found in an hour of morning programming, such as entertainment, music, news, weather, and other services.

It's your responsibility to motivate and get your listeners out the door with your live morning program. If getting up early and getting out is already a chore, the very least you can do for folks is offer them some assistance in getting through the day.



1.3.5 Creating a Powerful Live Morning Show

Morning drive radio is when music and talk radio most frequently collide. It is necessary to hear and take to some comments and suggestions from people who understand what it takes to produce a successful morning program. No matter what your format or daypart, Geller (2011) highlighted the following points as vital in making strong live morning drive:

- Be honest. Praise what you like . . . rip up what you hate . . . don't lie for the sake of a joke. This is how the audience gets to know you.
- Use your own life as a source of material. It's amazing how the audience always seems to know what's real. If they don't get to know something about you, they won't be loyal.
- Be funny. Don't forget you are entertaining them. This is radio, not therapy.
- Be specific. Name names—your wife's name, your boss's name, your friends' names, etc. That's what makes it real, thus scary, thus interesting. [In my opinion it is better to use a pseudonym or leave out identifiable details. Be aware of the rules about slander and libel and the possible legal ramifications when naming specific people, companies, products, etc., in your show.]
- Be vulnerable. Say something that you think might be inappropriate or a little personal. Be a grown-up. You can play the latest teen band's hit song and you can talk about the artists, but if you act like you are 18 when you are 35, you sound like a jerk.
- Don't put women down. It's cheap and you are better than that.
- Be nice. No matter how far you want to go, no matter how wild your act is, let the audience see something in you they like or, eventually, you will start to annoy them.

- Always keep in mind the first eight letters of the word “personality”: P-E-R-S-O-N-A-L. Whether one million listeners or one hundred, each one should feel that the conversation is being directed to them.

- Try and avoid the echo technique, repeating what the caller just said. For example:

“Hi, who’s this?”

“Fumilola.”

“Well Fumilola, where do you live?”

“Ikeja.”

“Oh, Ikeja, etc. . . .”

- Cluster your commercials correctly and clean up your talk breaks to avoid clutter.

Speak concisely. Edit copy or write down important items so you won’t get lost. Remember to use your sense of forward motion to move, or not move, your show.

Self-Assessment Exercises 2

Identify four important points in creating powerful live radio show.

(To be attempted in 2 minutes)



1.4 Summary

People dislike getting up in the morning, therefore they require an instructive and interesting radio show to get them moving. Remember your audience composition while adding in features, and follow the advice on how to deliver the show, if you want to create a powerful morning radio show.



1.5 Tutor-marked Assignment

1. What is morning drive on radio?
2. Explain the relevance of people's routine to planning radio programme.
3. Describe how powerful morning drive on radio is to the audience.
4. Draw up a programme a two-hour schedule for a Monday morning show on radio.



1.6 References/Further Readings

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Mencher, M. (2000). *News Reporting and Writing* (8th ed.). Boston:
McGraw-Hill. Pp. 38 – 59.



1.7 Possible Answers to Self-Assessment Exercises

ANSWER to SELF-ASSESSMENT EXERCISE 1

- i. People need to know basic information:
- ii. What happened while I was asleep?
- iii. Is it safe to go out?
- iv. What will everyone be talking about today at work?
- v. What can I hear on the radio that will put me a bit ahead of my colleagues.

ANSWER TO SELF-ASSESSMENT EXERCISE 2

- Be honest. Praise what you like . . .
- Use your own life as a source of material.
- Be funny. Don't forget you are entertaining them. This is radio, not therapy.
- Be specific. Name names—your wife's name, your boss's name, your friends' names, etc.
- Don't put women down. It's cheap and you are better than that.

Be nice. No matter how far you want to go, no matter how wild your act is, let the audience see something in you they like.

Module 3 Live Television Production

- Unit 1 Definition and Skills of Producers
- Unit 2 Strategies of Live Television Production
- Unit 3 Technical Aspects of Live Television Production

Unit 1 DEFINITION AND SKILLS OF PRODUCERS

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Main Content
 - 1.3.1 Roles of Live Television Producers
 - 1.3.2 Executive Producer
 - 1.3.3 Line Producer
 - 1.3.4 Associate Producer
 - 1.3.5 Field Producer
 - 1.3.6 Television Producer's Writing Skills
 - 1.3.7 Expectations/Prospects from Live Television Producer
- 1.4 Summary
- 1.5 Tutor-Marked Assignment
- 1.6 Reference/Further Reading
- 1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Television comprises both auditory and visual elements, and producers are at the heart of television production, particularly in live shows. The Producer is the final gatekeeper, the person who decides

whether or not to broadcast a news piece or show. The tasks, abilities, and expectations of a television producer are covered in this unit.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Identify at least three types of television producers
- Determine the roles of a live television producer
- Ascertain the skills a live television producer should possess
- Determine at least four expectations of crew members from live television producers



1.3 MAIN CONTENT

1.3.1 Roles of Live Television Producers

The majority of TV news producers will tell you that they are the creative power that separates a good newscast from a bad one. It's difficult to disagree with them. Live broadcast producers plan the newscast's layout, pick which stories will lead the broadcast, and establish the flow of the remaining stories to keep viewers' interest. Producers are also crucial in determining how to best use the video and sound bytes that are available to them and their reporters, as well as how to best incorporate them into the newscast to retain maximum attention. Each producer brings his or her own set of skills and abilities to the table, resulting in a unique style for each newscast. The competition for viewers is fierce.

The competency of the producer, executive producer, and line producer, as well as the quality of the news gatherers, reporters, and videographers, is critical to the success of television news shows,

whether they are network or local. Producers decide not only what goes on the nightly news, but also how much time each item gets and how the stories are presented.

No two producers would create the same media content in the same manner that no two writers or reporters would write or cover a story in the same way. However, there are several guidelines and concepts that must be followed when producing a newscast. Throughout this book, you've read about the contrasts and similarities in writing and reporting style and philosophy. This chapter delves into the minds of news producers and how they put together their newscasts. To begin, we'll show how producers are used differently in different stations.



1.3.2 Executive Producer

The executive producer is in charge of a program's long-term appearance. He or she chooses the set, the style of the opening and closing, the anchors, the philosophy, and other aspects in cooperation with the news director and the station's general manager. The news director reports directly to the executive producer. If there are any issues with the newscast, the executive producer will have to explain himself afterward. Naturally, the executive producer will discuss the issue with the line producer before calling the news director. If the ratings drop, the executive producer must explain why and attempt to remedy the situation. Otherwise, he or she might be on the lookout for a new employment.



1.3.3 Line Producer

The line (or show) producer is primarily responsible for determining what gets into the news program and ensuring that it is ready to air on a daily basis. The executive producer and news

director will be observing from the sidelines, but the line producer will be in charge of much of the preparation for the individual newscasts. He or she creates the show's breakdown (lineup), which details which packages, voiceovers, and readers will appear, in what sequence, and how much time will be dedicated to each narrative. If the line producer is unsure which story should lead the newscast, he or she consults the executive producer and, in some cases, the news director. This consultation also applies to any issue that isn't easily solved.

The assignment editor and reporters collaborate closely with the line producer. They discuss the story's breakdown, reporter assignments, the producer's preferred slant for the stories, story times, and whether the story would be utilized as a package or a voiceover. The line producer changes the rundown throughout the day to reflect any breaking news. If a producer has a particular fondness for a story, he or she informs the assignment editor, who assigns a reporter to the story. Occasionally, the producer and assignment editor choose which reporter will cover a specific story. Line producers also collaborate to ensure that their newscasts do not repeat themselves. Line producers coordinate their efforts between the 5, 6, and 11 p.m. newscasts because viewers demand updated news throughout the day. The producer of the 5 p.m. program, for example, may advise the producer of the 6 p.m. program that the 5 p.m. program will begin with a package on road fatalities. Even if it's a hard-hitting story, the 6 p.m. producer won't want to repeat that lead. Instead, the reporter may start the second newscast with a live clip in the field, followed by a voiceover (which was chopped from the footage from the 5 p.m. package). This allows each program's news to be refreshed, giving viewers something new to watch on the next broadcast.



1.3.4 Associate Producer

In big cities and for network shows, the line producer may have helpers to help with the workload. When reporters are in a hurry or have been assigned to a second story, these assistant producers assist them in putting together packages. They select video and edit sound bytes for the bundles. When a package is reduced to a voiceover, the associate producer is normally in charge of all aspects, including script authoring. The associate producer also receives microwave or satellite feeds from field reporters. The associate producer, in collaboration with the line producer, notifies him or her if the feed has any issues. Parts of the feed are frequently selected and edited by the associate producer for use as voiceovers.

Again, depending on the size of the newsroom, there may or may not be associate producers—writers are given the same responsibilities. Many smaller markets rely on reporters to put the package together with little or no assistance.



1.3.5 Field Producer

Field producers assist reporters with research, as well as the specific work, such as arranging up interviews, locating people at the scene of the story (often in advance), directing the cameraperson, and organizing travel arrangements. They are typically found in larger markets and for live transmission. The field producer is frequently referred to as a "advance" or "facilitator." He or she meets with the newsmakers before the reporter arrives, informs the reporter on what the interviewees know about the story, and proposes interview questions.

Self-Assessment Exercises 1

Identify three producers in television production

(To be attempted in 1 minute)



1.3.6 Live Television Producer's Writing Skills

According to White and Barnas (2010), executive producer Luke Funk of Fox 5 in New York is concerned that producers do not receive enough writing training before they begin producing and then receive too little aid in that area once they are hired as a producer. He claimed he had to teach himself to write. The emphasis in producer training is on show structuring, story placement, and timing—all of which are important—but there isn't enough aid in writing, according to Funk. Young producers are "left to bluff their way through certain vos and vo/sots and replicate tales," according to him.

Another piece of advise from Funk: "If the facts don't change, don't be scared to let an anchor adjust your copy." "We all like to think we're the finest writers," he explained, "but anchors have to read the content and may want to tweak it to suit their delivery style."

Live producers should learn to respect and work with field employees, according to Funk. He suggested that producers work out a timetable with the news director to go out into the field with a crew every now and then to observe news gathering from their perspective. Other advice Funk claims he's given to aspiring producers over the years is as follows.

- Check your facts, AP wire copy is not "the truth"; you need to independently confirm information.

- Think simple thoughts, simply expressed. If your writing is confusing, complicated, poorly written, or misunderstood, the viewer has an excuse to leave.
- Have another person read your copy. If you don't have an executive producer or copy editor, make sure your anchor reads copy before it hits air, which should be a must in any case, even if you do have a copy editor.

Finally, Funk recommended that producers “read, read, read—not only the local paper every day, but a variety of periodicals, most of which are available on the Internet, free of charge.

Self-Assessment Exercises 2

Identify three tips to a producer in relation to a written copy

(To be attempted in 2 minutes)



1.3.7 Expectations/Prospects from Live Television Producer

Al Tompkins, who has 24 years of professional experience in big marketplaces, argues that successful live programme producers manage things and lead people, master communication skills, and remember to practice active listening, according to White and Barnas (2010). Successful producers, according to Tompkins, arrive at work with "first-day enthusiasm." The following is a list of items that news directors seek from producers, according to Tompkins.

- Be an adviser to your boss. Be strong enough to give him or her the good news as well as the bad. Help your boss know what is really happening out in the trenches.

- Value the judgments and contributions of others. Listen to reporters, directors, and photojournalists; respect their ideas and expertise; and allow them to help you discover that there is not one truth, but many truths
- Discover all you can about your audience and seek to serve them. Draw from personal experience, research, and a wide network of diverse contacts; recognize that viewers are usually not all like journalists in the way they live, think, or view the content and execution of newscasts.
- Be a writing example. Teach, delegate, coach, and resist the tendency “to do it all yourself.” Help develop associate producers. Ask open ended questions. Listen more than you speak.
- Anticipate major events. Tompkins says effective producers know what graphics are needed to cover the big story and what special decisions about spending or staffing or equipment need to be made in advance.
- Recognize that lead-in programming is important. Tompkins advises producers to know their lead-in programming because it will help them step back from the show, consider the lead-in, and write preshow teases to the ear of the audience. He says the best place to capture the viewers is the show before your own program.
- Step back from the show. Tompkins says producers should take a good look at the broadcast they are about to present and ask if it truly reflects what happened in the community that day. Does it portray the community as it really is or as the producer narrowly defined it?
- Producing is the glue that holds the newsroom together. Producers set the tone, they regulate style, and they shape content. Effective producers nurture, value, and defend the principle of an individual’s right to express ideas even if they are unpopular.

Self-Assessment Exercises 3

Mention four expectations of the crew from the live programme producer

(To be attempted in 2 minutes)



1.4 Summary

A live programme producer's job is demanding, both emotionally and physically, and requires long hours of work. However, if you have any interest in management, the potential benefits are enormous. Producers have the highest chance of getting into management offices. A producer must be able to perform almost everything at a television station, as well as work with and manage a diverse group of co-workers.



1.5 Tutor-Marked Assignment

1. List the various duties of the executive producer.
2. What are the responsibilities of the line producer?
3. Describe what the field producer does.
4. What are the expectations of the production crew from a live programme producer?



1.6 Reference/Further Reading

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

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1.7 Possible Answers to Self-Assessment Exercises

ANSWER SELF-ASSESSMENT EXERCISE 1

- i. Executive producer
- ii. Line producer
- iii. Associate producer
- iv. Field producer

ANSWER SELF-ASSESSMENT EXERCISE 2

- i. A producer should check your facts
- ii. Think simple thoughts, simply expressed.
- iii. Have another person read your copy.

ANSWER TO SELF-ASSESSMENT EXERCISE 3

- i. Be an adviser to your boss.

- ii. Value the judgments and contributions of others.
- iii. Discover all you can about your audience and seek to serve them.
- iv. Be a writing example.
- v. Anticipate major events.

Unit 2 **STRATEGIES OF LIV TELEVISION PRODUCTIONS**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Staff Meeting

1.3.2 The Rundown

1.3.3 Back Timing

1.3.4 Tips for Live Television Programme Production

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 References/Further Reading

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Anchoring, reporting, and editing are examples of additional aspects of live television production. Real life experience is the best way to learn about production. Producers understand that regardless of the size of their viewing audience, the number of staff, or the duration of the program, they confront the same obstacles. This unit will look at what happens behind the scenes before a program comes live.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Understand what happens in staff meeting before a live programme
- Know a rundown is about in live television production
- Identify at least three items contained in a rundown

- Determine at least four tips for live television production
- Prepare for a live television production



1.3 Main content

1.3.1 Staff Meeting

The producers hold staff meetings as often as three times a day to discuss the day's program—in the morning, late afternoon, and after the early evening before a live program. It's at the meeting that the first program decisions are made: What will the focus be? What part of the city will be covered? Who will be the reporter and cameraperson covering them? Keep in mind that these options may alter depending on the events of the day. The day's final meeting is a debriefing to discuss what went well and what went wrong with a specific live program.

The meeting is a venue where live program ideas are discussed—similar it's to a war room where the battle plan for the day's activity is set. Every member of the team is expected to participate and exchange information. A competent producer is a good listener who understands that the assignment editor isn't the only one with ideas.

If it's a live newscast, the staff goes over each concept for the day's news during the meeting. The early evening newscasts' line (show) producers make decisions, and a rundown (lineup) is created, which is a list of stories planned for those newscasts. The stories are then assigned to reporters and camera operators.

As previously noted, the early schedule is subject to change as the day's news unfolds. The pre- and post-rundowns can sometimes be mistaken for one another. On some days, there are so many new developments and breaking news stories that the pre-rundown line-up scarcely resembles the final rundown line-up.

Self-Assessment Exercises 1

Identify three activities that take place in a staff meeting of a live newscast

(To be attempted in 2 minutes)



1.3.2 The Rundown

The rundown, according to White and Barnas (2010), is what comes out of the staff meetings. The rundown for the evening program is determined by decisions made at the morning meeting, and the late-night program is determined by debates held at the afternoon meeting. However, because the rundown is a dynamic document, all of this is subject to change based on current challenges for program progress. The rundown can seem exactly like the script at times, but it might also look nothing like it at other times due to unforeseen events.

A rundown is a plan for what will be presented on the show, who will read it, how long it will last, and what style of story it will be (such as a reader or package).

The rundown also contains:

- detailed information for the technical crew,
- which camera is to be used on the anchor.
- which tape machine has the footage for playback
- how many graphics are needed for a particular story.

Producers sometimes wish they could just throw everything in the air and let it fall where it may.

Unfortunately, this isn't the case. To make a program clear and interesting, a lot of care must go into its arrangement. No two producers are likely to agree on the exact order, as previously stated.

It's not easy to put together a live television show that flows effortlessly from topic to idea, engages the viewer, and covers all of the bases; however, there are certain basic tactics that can help flesh out the rundown.

Self-Assessment Exercises 2

Mention three information contained in a rundown

(To be attempted in 2 minutes)



1.3.3 Back Timing

One of the line producer's main responsibilities is to ensure that the newscast is completed on schedule. This is especially crucial when computers are in charge of determining the start and end times of programs and advertising. We've all seen scenarios where one program is abruptly turned off by another. This occurs because a computer has determined the moment at which the new program or commercial is intended to begin, and it will begin on time.

When local news is followed by a network program, the timing is especially important. Regardless, the network computer will take control. If the local news anchors are still saying goodbye or the station's final commercial or logo is still playing, something is going to get cut off if the newscast timing is not accurate. If your commercial is cut, that revenue goes down the drain.

To avoid such issues, the show producer must keep track of whether the newscast is "on time." Anchors may stutter on some lines, a tape may be cued to the incorrect point, or on-set talent banter may be too short or long. That is why manufacturing is so difficult; unexpected events frequently occur. If the newscast is too short, something else must be included to make up for the lost time.

If the show is running long, the converse is true: something must be cut. As a result, back timing is used by producers to ensure that the program closes on time. The computer system in most newsrooms will back time a broadcast for you, but a producer must be able to do the arithmetic on their own.

According to White and Barnas (2010), the computer will automatically tell you where you are in time at each point in the newscast. The presence of a "minus" indicator indicates that the show is running long. The following is how you calculate the time: Take the whole time allotted for the show (i.e., 30 minutes). Subtract the time for advertisements to arrive at your news hole, or the amount of time you have for news. It usually takes between 12 and 15 minutes. Add up the length of each narrative, including the anchor introduction, tape time, and anchor time, and see how it works out.

The bottom line—whether you use a computer or your own math—is to get off on time. News waits for no one, especially a producer who preempts a show.



1.3.4 Tips for Live Television Programme Production

Mary Cox, a television news consultant and former producer, offers her professional advice for live programme producers, according to White and Barnas (2010):

- Query: What is the benefit to the audience?
- Obtain the upper hand.
- In each section, add fresh information.
- Make the show video-driven by switching from one video to the next. (On this point, most producers disagree.)

staff for a smooth production. To fine-tune the program, the producer must maintain continual contact with the production crew.



1.5 Tutor-Marked Assignment

1. Why is staff meeting a necessity in live television programme production?
2. What is a rundown and why is it so important in live television production?
3. What are the things a producer should consider in planning for a live television production?
4. Pick a trending issue in Nigeria and package a 15minutes live programme.



1.6 References/Further Reading

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

Geller, V. (2011). *Beyond Powerful Radio: A Communicator's Guide to the Internet Age—News, Talk, Information and Personality*. Oxford: Focal Press.

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White, T & Barnas, F. (2010). *Broadcasting News: Writing, Reporting and Producing*. (5th ed.). Oxford: Focal Press.



1.7 Possible Answers to Self-Assessment Exercises

ANSWER SELF-ASSESSMENT EXERCISE 1

- i. The staff goes over each idea available for the day's news.
- ii. Decisions are made
- iii. The line (show) producers of the early evening newscasts create a rundown (lineup).
- iv. Reporters and camera-people are then assigned to stories.

ANSWER SELF-ASSESSMENT EXERCISE 2

- i. Rundown contains detailed information for the technical crew,
 - ii. It contains which camera is to be used on the anchor.
 - iii. It contains which tape machine has the footage for playback
- It contains how many graphics are needed for a particular story.

ANSWER SELF-ASSESSMENT EXERCISE 3

- i. Look for live opportunities without going live for the sake of going live.
- ii. Give stories or aspect of the programme the time they need.
- iii. Don't "force" a package, even if a presenter or anchor worked all day on it. If it doesn't work, dump it.
- iv. Tease at the end of every section.
- v. Include some of the best writing and video in the teases.

Unit 3 TECHNICAL ASPECT OF LIVE TELEVISION PRODUCTIONS

1.1 Introduction

1.2 Learning Outcomes

1.3 Main content

1.3.0 Television Broadcasting System

1.3.1 Production Devices

1.3.2 Audio Visual Library

1.3.3 Music Library and Sound Effects

1.3.4 Bank Image

1.3.5 Reference Books

1.3.6 Production Devices

1.3.7 Switcher Operation

1.3.8 Character Generic

1.3.9 Sound Organizer

1.3.10 VTR Operation

1.3.11 Virtual Set Operation

1.3.12 Lighting Operation

1.3.13 Facilities and Equipment for Production

 Studio

1.3.14 Lighting

1.3.15 Camera

1.3.16 Microphone

1.3.17 Audio Mixer

1.3.18 Clearcom

1.3.19 Video Monitor

1.3.20 Controlling Device

1.3.21 Server Computer

1.3.22 Digital Video Mixer

1.3.23 Monitor

1.3.24 Transmission Tool

1.3.25 Editing Tool

1.4 Summary

1.5 Tutor-marked Assignment

1.6 References/Further Readings

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

The previous unit examined the preparatory activities that takes place before a live television programme goes on air, such as staff meeting and rundown. This unit will focus on the technical aspect of programme production on television. This is essential because different units, equipment and personnel staff work in harmony for a successful live production.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- understand live television broadcasting system
- Identify at least three items technical personnel of live production
- Determine at least four equipment for production
- Prepare technically for a live television production



1.3 Main content

1.3.0 Television Broadcasting System

Video is a Latin word which means I see and the audio means I hear. The term is similar to video for light and audio for sound. For audio systems, microphones generally convert sound waves into electrical changes in audio signals. The camera tube device converts light input into necessary changes for mapping and visible signals (video) on which image tubes the camera tube is visible and captures.

The purpose of television is to re-display audio-visual information in the exact same way that we see it when we watch it live. As a result, with a television receiver, one can view and hear images and sounds that are produced elsewhere via telecommunication systems.

The operating idea is as follows: there is a list of programming configurations that will work sequentially on the computer controller that uses the software. When the program shows that the controller computer has detected the device that will run the program, the controller computer will work according to the list. For example, if the program that will appear the material comes from the VTR then the computer will detect the readiness of the VTR, and will move the VTR from the initial time code until the final time code has been entered by the operator. The controller computer will prepare the video server as the source of the picture and sound according to the list on the controller computer, which already has program file files (movies, ads/commercials, fillers, and so on) that will be supplied. The controller computer sends the master switcher to place the video server into standby mode after seconds of material from the video server has been displayed (approximately 3 seconds), and monitored material will be in preview position. The master switcher will transfer the preview position on the display to the program position to start the material so that the output of the program can be broadcast to audiences at home after 3 seconds

where the material must be aired. The controller computer instructs the master switcher to move the studio position in the preview to the programme position so that the output from the studio can be transmitted to the viewer if the next sequence is the source of sound and image from the studio, which is usually for live programs (live broadcasted). As a result, it moves on to the next item in the order list on the controller computer. Human resources production equipment, production equipment, tools and equipment, Control Devices (Master Control), and Transmission Devices are two devices used in the production of a broadcast product.



1.3.1 Production Devices

The producer is in charge of all programming tasks. There is a computer with an on-line system like New Q Pro that links directly to the teleprompter for a specific need, allowing the producer or scrip writer to make modifications or add scripts that appear and are read by anchors. The system can also calculate the duration per material online so that the producer has accurate information when dropping (dropping) or adding material in the segment to match the duration and production needs of a TV program. Because the producer is the most responsible person for program production, serious thought is required from the producer. For the production of television programs, a producer must consider or prepare numerous factors, including production materials, equipment, production costs (financial), production organizations, and production implementation stages. Anything that might stir ideas, such as occurrences, happenings, experiences, creation, animals, forests, and so on, is considered production material. A producer's imagination will be impacted, and he will be inspired to develop something for television. The concept is reworked to fit the theme of a documentary, soap opera, or other show. The program's concept is derived from

the theme, which is reflected in a synopsis that describes the incident succinctly but comprehensively. From the synopsis, a treatment was created that includes procedures for turning ideas into a program. Directly produced or constructed from a treatment / written script / script. Actually, the treatment has revealed whether or not the program would be of high quality and weight. As a result, in order to develop a solid program script, it is required to refine the program's concept. According to NHK, good program criteria include: unity between idea and truth, unity between creative and technical ability, relevance for all times, clear and noble purpose, learning and knowing, reducing desire and violence, authenticity, presenting universal values, presenting new ideas in form and content, and having the power to encourage positive change. The programs to be produced are divided into two categories: *adlib* programs, which are produced without / without the necessity for a script because writing one is impossible, and *block system* programs, which are produced using a script / script. Interviews, live discussion programs, and even a comedian are examples of non-scripting prologues that are tough to memorize.



1.3.2 Audio Visual Library Program Library.

The program libraries, which consist of various production programs or purchases in the form of cassettes, tapes, CDs, DVDs, and other media that have been or will be aired, must be managed and preserved properly in the audio-visual library area. Typically, the program's (master) production replicated a copy of the form in accordance with the player device. To be an educational medium, the library receives a copy with complete information such as title, airing day of the year, and duration, as well as artist and work-related information. The information is recorded, numbered, and put in the catalog, making it easier to find when needed.



1.3.3 Music Library and Sound Effects.

In addition to the production, varied music for back sound and sound effects was necessary for production purposes. As a result, the library must complete its collection of diverse forms of music, such as traditional music, classical music, jazz, and pop music, among others. Or, if he's a sound designer, his own music, as well as music utilized to support the program's production, must be well-preserved and administered. In most cases, the type of music used in production is instrumental. Similarly, sound effects such as wind, rain, lightning, various animal sounds, people walking, opening the door, applause, and so on, the library needs to have a collection that makes it easier if at any moment they are needed.



1.3.4 Bank Image.

The term "image bank" refers to a collection of production materials and photography outcomes. Following the completion of the production, the photo shooting results are collected and the identification and comprehensive details are delivered. These graphics can be used to make revisions or to create new programs with different reviews and themes. Apart from being retained for archive purposes/documents that may be needed at any moment.



1.3.5 Reference books.

In order to organize a show, reference books are also essential, especially for producers and scriptwriters. As a result, the library should contain a comprehensive collection of reference books to assist the producer and screenplay writer in obtaining a reference book for the manuscript he has written.

Self-Assessment Exercises 1

Mention three production devices
(To be attempted in 2 minutes)



1.3.6 Technical Personnel of Production

The technical implementation and selection of visuals and sound according to the rundown are the responsibility of the program director.



1.3.7 Switcher Operation (Switcher man)

The switcher man is in charge of running the switcher machine.



1.3.8 Character Generic (CG) Stylists

The script keeper is in charge of presenting text such as presenter names, resource people, and other pertinent information.



1.3.9 Sound Organizer (Audio man)

The Voice Maker is in charge of choosing the sound source that will be shown. Sound or audio can come from a variety of places, including a talent's microphone in the studio, musical equipment, a VTR, a music player, and audio recorded on a computer.



1.3.10 VTR Operation (VTR man)

The VTR operation is in charge of playing the videocassette and recording it according to the rundown.



1.3.11 Virtual Set Operation

The virtual set operation is in charge of putting up the virtual background that the virtual set designer earlier developed and positioning it to fit the camera locking.



1.3.12 Lighting Operation

Lighting, often known as lighting or lighting, is a procedure used in the production of films and television shows. To add value, a light setup is made. The picture of an artist is more dimensionless and has a sense of depth. The use of light and lighting in filming is referred to as "light painting." The use of light is critical in the production of films and television broadcasts. Simply put, there are two kinds of illumination sources:

1. Original Light (natural lighting) - The sun - Moon
2. Artificial Light (artificial / artificial lighting)

Light is an electromagnetic wave that is received by the sense of vision (eye) and then conveyed to the brain, which reacts to it. Simply said, things cannot be seen without light. As a result, film and video production require light in order for the subject to be viewed. Elements It is necessary to think about lighting. Engineering, art components, and philosophical elements are the three facets of the element (pragmatic). According to the film's premise, illuminating the item means presenting the image so that the object or subject can be viewed clearly. Not every shadow is required, and not every shadow is required. The shadow can be erased, reduced, or even added

depending on the lighting. Whether or not to use shadow or shadow depends on the shooting concept. In the shooting, there are three light points (Three Points of Light), which has become the lighting formula or basic formula in the production of video, movies, and photography. Key light, fill light, and back light are three crucial elements.

The principal irradiation that falls on a subject, causing a strong shadow, is known as key light. The irradiation used to lessen the shadow cast by the key light is known as fill light. The fill light is normally half as bright as the key light.

Light meters can be used to measure the amount of light generated by key light, fill light, and backlight. Incident and Reflectant are the two sorts of this tool. The purpose of Incident is to measure the amount of light that "falls" on the subject. Reflectant is used to determine the amount of light reflected by a subject. Lighting can be classified in a variety of ways, including the following:

1. Hard Light, for Key Light, Back Light

- Spot Light
- Gun / follow spit
- Spot effect profile

2. Soft Light, for Fill Light

- Small Board
- Large Board
- Sky Pan

Lighting Directors are in charge of implementing lights and designing all lighting against the set and players in order to produce ambiance, aesthetics, and artistic accordance to the script / directed.

Lighting Direction is the process of placing lights and directing them toward the item to be photographed. Three-point lighting is the most common lighting technique. Light Direction: Type

of Light Direction: Type of Light Direction: Type of Light Direction: Type of Light Direction:

- Above or below light: Light coming from the top or bottom of the object.
- Overhead light that is: Light that comes right from the top of the head.
- In front of or behind is: Light direction coming from front or back. Both have different artistic values, such as the direction of a very strong back light, light can produce silhouette images.
- Left or right is: Light direction coming from left or right side.

Lighting technique is often used during outdoor shooting during the day. Because the change of direction of light or shift of the location of the sun causes an influence on the continuity shot.

- Even lighting: Parallel light direction illuminates objects without a light source surely. For example, during a cloudy outdoor shoot, a cloud-covered sun, or an indoor shoot that's already very bright because of the high-intensity light bounce.
- Sidelight: The direction of light created to enhance the aesthetics of the image. For example, shooting for a particular object that has been illuminated by key, fill and back lights, but less beautiful, can be added sidelight by using floodlight.



1.3.13 Facilities and Equipment for Production

Studio

A studio is a location where television programs are created and distributed. The studio's production process must be linked to the Master Control Room. When a studio produces an event program, the Master Control Room is required to keep the production on track. The Master Control Room will receive video and audio. Music, sports, and news shows, for example, can be broadcast live (straight to the audience) or recorded in the studio (program recorded in advance or known by taping). There are various interconnected systems in the studio, including audio (system mixer), video (camera system), lighting (lighting system), and art (art system) (art design).



1.3.14 Lighting

Lighting is the process of evenly illuminating a subject in order to produce a decent photograph. Controlling the intensity of the lighting also entails assuring alignment for shot continuity, onscreen effects, moving light control, and establishing collaboration with various departments linked to lighting and electricity during the filming process. The Lighting Department is in charge of special effects and visual effects. The people in the lighting department include: Gaffer, lighting board operators, Lamp operators, Rigging gaffer, Riggers, Genny operators, Lighting Technician and Crew lighting.

Purpose of light arrangement:

1. Getting the desired atmosphere to show the impression
2. Obtain an image appropriate to the production plan script
3. Influence audience emotion
4. Get images that match the original colour.

Television lighting has the following functions:

1. Meet the needs of technical equipment systems
2. Provide perspective
3. Give attention to the important elements of the scene
4. Setting the scene/ set the time of the incident
5. To support the beauty in the overall scene.



1.3.15 Camera

Due to the limitations of materials (materials) that can process light, image information (light) cannot be directly stored, transferred, transmitted, or recreated. The basics of light-signal-altering systems or television camera basics are the properties of materials that can bridge between light signals and electrical signals in the process of turning light into electrical signals.

Camera Video/Film Is a mechanical or electronic device that records moving images or audiovisuals using a cassette ribbon or film recording medium. Consumer Cameras (handycams), Presume Cameras (semi-professional), and Professional Cameras are all commonly utilized by television and production houses to create TV and movie programs.

A camera crew is a group of individuals that are directly involved in camera operation during the production / filmmaking process. Director of Photography DOP, Camera Operator, Assistant Camera, Focus Puller, Grip, Key Grip, Dolly Grip, and so on are only a few of them.

Camera Position. Angles are used to describe how a camera is placed and what can be viewed through it in order to achieve the intended image composition. High angle refers to shooting from a higher vantage point, Low angle is the inverse of High angle, and Eye level refers to shooting parallel to the eye.

Camera Blocking. Is responsible for setting the camera to achieve the required angle and composition in accordance with the script / scenario requirements.

Camera Movement. It's the movement of the camera to achieve the right photos based on perspective and camera angles. Tracking, which is the movement of the camera forward and backward, sliding, which is the movement of the camera to the left and right sides, and swing movements, such as float, are examples of camera movement type.

When a camera operator records every shot, it is referred to as a Camera Roll, and each shot is numbered in the sequence in which it was taken. This is usually indicated by the acronym 'CR' followed by the number to aid in the editing process.

The Camera Loader / Clapper is in charge of holding and operating the clapboard on every opening shot. This is done to make the recording scene go more smoothly.

Camera Boom is a movable camera that can be moved and is usually quite large, allowing the camera to be projected out of the set and/or hoisted above it, and is commonly used in filmmaking.

When using a camera, a Camera Cap is a cover or protection that is fitted on the front of the camera to protect it from light or dust.



1.3.16 Microphone

There are three types of microphones that can be used: cable microphones, wireless microphones, and clip microphones (clip on). It can also be distinguished from the sensor's operation, which is divided into two types: condenser (very sensitive, requires batteries) and dynamic (relatively insensitive, without batteries). At least three microphones are required in the studio; the addition of an object or resource will increase the number of microphones.



1.3.17 Audio Mixer

Audio mixer is used to mix and select audio signals from multiple input outputs. For miniature TV station required 8 channel mixer.



1.3.18 Clearcom

For source communication with viewers, Clearcom is a tool for communication between the producer, cameraman, switcher operator, and master control speaker (live broadcast). The

following items are required for property production support: stage / level (stage), background, accessories, and so on.



1.3.19 Video Monitor

Presenters and cameramen will need at least a 21" video monitor. Video editing applications, graphics cards, and video capture cards are included in the editing computer, which are sufficient for post-production procedures.



1.3.20 Controlling Device (Master Control)

The Master Control Room (MCR), also known as the television broadcasting control facility, is a room that houses the main technical broadcasting device in charge of all television station broadcasting processes. In television broadcasting stations, the Master Control Room becomes the focal point for all broadcast production processes. All live event or live studio recording material, as well as events aired directly from a place outside the studio via OB Van or broadcast car, must pass through Master Control Room before being transmitted to satellite. Advertisements, television station logos, event programs, running text, and other broadcasting materials have all been prepared in the Master Control Room for airing.



1.3.21 Server Computer

The server computer plays the recording while also showing the logo, template, running text, and super-imposing it.



1.3.22 Digital Video Mixer / Switcher

A digital video mixer / switcher is a device that combines two video signals or selects one of them to send to the transmitter. Only a switcher is required for a small television station.



1.3.23 Monitor

The monitor is used to check the output of each device's video signal (camera, VTR, etc.) as well as the television signal from the transmitter.



1.3.24 Transmission Tool

A TV transmission station is a television transmitter station that sends out radio frequency signals containing information in the form of images (video) and sound (audio) to TV receivers in locations where TV transmitters are present.



1.3.25 Editing Tool

iMovie is a piece of software that may be used to edit video that has already been recorded. Steps to do proper movie editing on a computer that can then be done editing process such as the steps below:

- a. Show all movie projects on the computer
- b. The field where the clip will be edited
- c. Monitor window, to see the results of clips that have been edited
- d. Play Project, to play a clip either in the viewer screen or full
- e. New Project (click), to start a new movie project
- f. Frame adjustment, to view thumbnails of clips with the number of thumbnail frames (same for video source)
- g. Import, to import recordings from webcam or video camera
- h. Flip Switch, Swap video source and iMovie Project from top to bottom
- i. Adjust, the thumbnail size used in iMovie

- j. Event Library, to display all clips in computer
- k. Add Selection, to add a clip to your project
- l. Favorite Tab, to select a favorite clip, or part of a clip, or just delete the clip all together
- m. Option Tab, works on voiceovers, crops images, to customize audio or adjust video.,
- n. Turn off / on Audio skimmer
- o. Edit Browser, for editing like adding music, photos, text, narration, and animations
- p. Source Video, shows all events from specific sources that can be used for editing.

Self-Assessment Exercises 2

Identify four production equipment

(To be attempted in 2 minutes)



1.4 Summary

The technical aspect of live television programme production requires devices, personnel and equipment. A producer needs to have an excellent knowledge of production techniques, microwave and satellite feeds, computer technologies, video editing, electronic still storage, and emerging technologies.



1.5 Tutor-marked Assignment

1. Discuss the relevance of lighting to live television production.
2. Identify and explain the roles of production personnel.

3. Draw up a 30-minute live programme you intend to produce.



1.6 References/Further Readings

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1.7 Possible Answers to Self-Assessment Exercises

ANSWER SELF-ASSESSMENT EXERCISE 1

- Audio Visual
- Music Library
- Reference Books
- Bank Image.

ANSWER SELF-ASSESSMENT EXERCISE 2

- Lighting
- Camera
- Microphone
- Clearcom
- Video monitor

Module 4 LIVE RADIO AND TELEVISION NEWS PRODUCTION

- Unit 1 Delivering the News
- Unit 2 Live Radio News Production
- Unit 3 Live Television News Production

Unit 1 DELIVERING THE NEWS

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Main Content
 - 1.3.1 News Delivery
 - 1.3.2 Correct pronunciation
 - 1.3.3 Pacing
- 1.4 Summary
- 1.5 Tutor-Marked Assignment
- 1.6 Reference/Further Reading
- 1.7 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

Many of you aspire to be news anchors. The time it takes you to get to the anchor desk is mostly determined by two variables. The first is your ability to present the news, which is your talent. The size of the market in which you begin your profession is the second factor to consider. This unit will look at what it takes to deliver broadcast news, which is typically done live.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Identify skills for news delivery
- learn how to pronounce words correctly in news casting
- master the techniques of pacing in news casting
- anchor a news bulletin



1.3 MAIN CONTENT

1.3.1 News Delivery

If you're having issues with your voice, diction, or delivery, it's a good idea to address them while you're still a student at this university, NOUN. Speech and debate classes can assist, but if you have major issues, you may need to hire a voice coach. Students who want to appear in front of a microphone or camera should prepare as much as possible before leaving educational school, according to a voice coach.

When hiring on-air talent, station managers and news directors often search for persons who speak standard American/British English. They prefer voices with a neutral tone. Don't write yourself out if you weren't born and raised speaking Queens English; with the right training, some accents can be eradicated. It's still possible to work in an area where your dialect is the dominant one if they can't be rectified. If people have a dialect that indicates a minority racial or ethnic origin, a speech pathologist advises that they should be told that there is "nothing wrong with them." They

relax after you assure them you're not going to change the dialect but will instead build a new 'style' for usage in the workplace.

To improve your performance, record and listen to your speech. Reading your text aloud is always a smart idea because your ear picks up on typos and badly designed material that your eyes overlook. Reading aloud also highlights any issues you might have with pronunciation, articulation, or uncomfortable speech patterns. Most students speak at a faster rate and with a higher pitch than they realize. Slow down and relax is the obvious remedy, but the first step is to record your voice and listen with a critical ear. It's impossible to fix the flaws in your news delivery if you don't listen to them.

Self-Assessment Exercises 1

How can a person overcome dialect challenge in news production?

(To be attempted in 3 minutes)



1.3.2 Correct Pronunciation

A handful of newscasters avoid using difficult-to-pronounce vocabulary. Many words are understood by the head, but the tongue has problems communicating the pronunciation, which causes newscasters to stumble over their material. Words and phrases that are difficult to understand encourage difficulty.

Writers and anchors don't always have a choice. For example, proper names cannot be modified. It's not certain that they'll be pronounced correctly just because they're spelled right. As a result, you must take the following steps:

- i. A newscast writer must determine the proper pronunciation of any tough names in a script.
- ii. Reporters should inquire about the proper pronunciation of the people they are interviewing.

If there is any uncertainty, the names of towns should also be checked.

iv. If your employment requires you to relocate to a new part of the country, it is a good idea to find someone who has lived in the area for some time.

v. (Former) coworkers at the station should be able to assist, and someone from the local library or historical society should be able to answer inquiries regarding the pronunciation of adjacent towns or local surnames.

For example,

Ahmed Tejan Kabbah — AH'-mehd TEH'-jahn KAH'-bah.

Kabul — kah-BOOL' (though the pronunciation KAH'-bool is also common)

Farouk Kaddoumi — fah-ROOK' kah-DOO'-mee

Teresa Heinz Kerry — teh-RAY'-zah

Customer gets pronunciation tips from wire services, which are especially helpful when covering national and international stories. These guides should be saved for future use if your newsroom gets digitized.

With cities with enough population to support a wire service bureau, the personnel will assist clients in determining the correct pronunciation of a name or location inside the city or state. A phonetics desk is also on the wires, which assists with difficult-to-pronounce names in national and international news articles.

It is not always necessary to use the names of foreign dignitaries in many international stories. If you do use them, make sure to refer to the dignitaries by their titles throughout the duration of the story, especially if their names are particularly difficult to pronounce.

When writing tough names in the script, write them phonetically in the prose to aid the reader. This phonetic spelling can be written after the word or before it. Writers working on a newscast should inquire about the anchors' preferred style. Here are some examples of each method: The territory is still inhabited by Cayuga (Ka-yoo'-ga) Indians. Cayuga Indians (Ka-yoo'-ga) still dwell on the land.

Dictionaries, which provide both the proper pronunciation and meaning of words, are extremely useful. The website www.dictionary.com provides rapid pronunciation advice on the internet. There are several pronunciation dictionaries available for purchase, and most newsrooms have copies on hand. Look up a word's pronunciation if you're not sure how to pronounce it.

Self-Assessment Exercises 2

Identify ways a newscaster can improve on his/her pronunciation

(To be attempted in 3 minutes)



1.3.3 Pacing

What else can you do to improve your delivery, according to White and Barnas (2010:270), according to CBS News journalist Charles Osgood, pace is crucial. When you want something you just said to "sink in," Osgood recommends employing a pause to capture attention. If you know what you're looking for, a pause might be quite telling." According to him, ABC newscaster Paul Harvey is the "most extraordinary pacer in our business." Between 'Paul Harvey' and 'good day,' you can drive a truck.' He's doing it for a reason."

When Osgood is traveling with a news crew, he recalls how everyone is conversing amongst themselves until Harvey starts broadcasting. “When Paul Harvey comes on the radio,” Osgood says, “everybody stops [talking] and listens to Paul Harvey. You cannot not listen to that man.” For his own writing, Osgood says that he uses a lot of ellipses (series of three dots). “I want to remind myself that that is supposed to be a pause. I will also capitalize certain words ... because I want to hit that particular word for it to work.”

The CBS News correspondent also says it’s important to remember when you are on the air that “you’re talking to somebody, which means that you have to be conscious at all times that there’s somebody there.” Osgood notes that you can’t assume people are listening; you “have to get their attention, you don’t automatically have it.”



1.4 Summary

If you want to be a radio or television reporter or anchor, you should examine your voice as soon as possible. If you need assistance, one of your professors may be able to inform you where you can receive it. If your journalism program does not offer speech courses, look into the speech department. If you're having trouble with your voice or diction, consider hiring a coach. Learn how to correctly use your voice if you have one. Before you step in front of a microphone, get used to reading your copy aloud.



1.5 Tutor-Marked Assignment

1. What additional talents will you need if you wish to report or anchor for television?
2. If you are having troubles of any kind with your voice, how soon should you get an evaluation?

3. If you have problems with diction, breathing, or dialect, what kind of help can you get?
4. What are some of the approaches to solving voice problems?



1.6 Reference/Further Reading

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

To be better, record your speech and listen to it. It is always a good idea to read your copy aloud because your ear catches mistakes and detects poorly constructed copy that your eye misses. Similarly, reading aloud alerts you to any problems you have with pronunciation, articulation, and awkward speech patterns.

SELF-ASSESSMENT EXERCISE 2

- i. Ask the people whom they are interviewing for the proper pronunciation of their names.
- ii. Colleagues who have been working at the station will be able to help,

- iii. Someone at the local library or historical society will probably answer questions about the pronunciation of nearby towns or local family names.
- iv. Write them phonetically in the copy to help the person who will be reading the script.
- v. Dictionaries, which give the proper pronunciation of words, as well as their meanings, are invaluable tools.

Unit 2 **LIVE RADIO NEWS PRODUCTION**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Radio News Audience

1.3.2 Lead Story

1.3.3 Use of Teases

1.3.4 Radio News Length

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 References/Further Reading

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

The technology for acquiring and transmitting radio news has vastly advanced. Many students in university media courses thread their way through many radio stations, especially when they go on Industrial Training, where new radio talent is always being developed. This unit gives a high-level overview of radio news, explores how radio newscasts are produced and delivered, and looks at the technologies that radio producers use in the field and in the studio.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Identify audience for radio news
- Ascertain lead stories in radio news production
- Use teases in radio news production

- Determine the length of radio news



1.3 Main content

1.3.1 Radio News Audience

One of the ongoing issues in both print and broadcast journalism is whether the news should supply people with the information they need or the information they want. The majority of journalists believe the answer is somewhere in the middle. People must be informed, but it is also logical to tailor the news to the target audience. A station that broadcasts soft listening music is unlikely to give the same level of news as a rock station. The rock station would appeal to a younger demographic, whereas the easy-listening station would appeal to an older demographic. If you worked as a news director at a rock station, you'd look for stories that would appeal to a younger audience. The writing style would also be less formal and lighter than, say, for the audience of an easy listening station.

For news given in urban and rural locations, the story selection would be diverse as well. Weather stories would be essential in the country, whereas traffic congestion stories would be important in the metropolis.

Although you must examine all of these variables, the news itself is your first focus when putting up a news story. A major story, whether it's local, national, or international, always takes precedence over the rest of the news.

When it comes to stacking newscasts, radio producers divide stories into three categories: which items should lead the newscast, which stories should follow, and which stories should be omitted.

Of course, before you can shuffle the stories among those three options, you need to know what news is available.

You determine which stories to use for your audience and in what sequence after reading the wire copy, the newspaper, and any other available sources. Some producers make a list of all the available storylines on a pad, then work out a rough order for them to appear in the script. Others print the stories from their computers and arrange them in the order in which they want to utilize them, with the most significant articles at the top and the least important stories at the bottom. Others build their newscasts by scribbling their rundowns on a dry erase board (much like the television assignment board). There is no right or wrong way to organize copy; instead, find the strategy that works best for you (White and Barnas, 2010).

Self-Assessment Exercises 1

Why is it important when you are writing broadcast news to know about your audience?
(To be attempted in 3 minutes)



1.3.2 Lead Story

The procedure for choosing the first story in the live newscast, or the lead story, may appear straightforward: Simply choose the most significant story. But how do you choose the most important story? Is it better to lead with a local, national, or worldwide story? Is the decision influenced by the time of day? Will any of the stories have an impact on the local audience? The answers to these questions can assist you in deciding which story should be broadcast first.

According to White and Barnas (2010), the majority of a station's listeners are more interested in what is going on in their town than in what is going on in the rest of the globe. Of course, there are exceptions, such as the terrorist attacks on the World Trade Center in New York on September 11,

2001, and the tsunami disaster in December 2004, when most Americans turned on their radios and televisions to hear the latest on the disasters. But first, let's look at how we select what's newsworthy for a local audience on a typical news day. News in a town of 5,000 people isn't always news in a city of 50,000 people. And what is deemed news in a medium-sized city may not be as significant in a metropolis with a population of a million or more people.

Let's add another incident to the mix: a three-car collision on the motorway near the state capital. While the story may not appear to be significant, imagine that the accident occurred at 8 a.m. and the three destroyed automobiles caused a massive traffic bottleneck. Because "morning drive" the highest-rated listening period for radio, it would almost surely be the lead story on the 8 a.m. news for stations in the capital. On the way to work, people listening to their radios are more anxious about getting to work on time than they are about the governor's remarks on taxes and the economy. What about the rural area audience? The rural area listeners would be uninterested in the accident because it occurred almost 100 miles away. Because the accident would not be important enough to make the AP wire, the network radio listeners would be unaware of it.

Keep in mind that when planning your newscast, you shouldn't be too concerned with which story will go first. It's likely that a new news that broke before show time will eclipse what appeared to be the most relevant story an hour ago. That's how the news industry works. A story that was considered the lead at one point may not even make it into the newscast on some highly busy news days—unlikely in rural areas. That's why each story should be written on a different piece of paper so that the script may be shuffled quickly.

You can use the same formula you used to select the main story to select the rest of the newscast's stories. After you've chosen the lead, decide which of the other stories would pique your audience's

interest the most, then the next most, and so on. Following that, the stories would be broadcast in that order.

This formula has a few notable exceptions. When two stories have anything in common, it's sometimes a good idea to put them next to each other. During the Iraq war, for example, it was common for newscasts to broadcast a report on the fighting, followed by a story from the White House or Congress about a political aspect of the military action. Those two items were frequently followed by a third, which may have been a congressional reaction report or even a poll of American sentiment on the invasion of Iraq.

Another example is the tying of weather-related stories together. If one region of the country is experiencing drought while another is experiencing severe flooding, it would be logical to report those two stories together in the newscast. Without such logical connections, the rule is to report the news in its order of importance.

Self-Assessment Exercises 2

After you have selected the lead of your newscast, how would you determine the order of the rest of the stories? (To be attempted in 3 minutes)



1.3.3 Use of Teases

Teases are short sentences in a script meant to keep the audience's attention shortly before a commercial break. The purpose of a tease is to offer the viewer an incentive to keep listening instead of changing the channel. This is best accomplished by only hinting at what will happen following the commercial. The more sophisticated the tease, the more likely the audience will

tolerate the commercial. This is how the train wreck wraparound may be teased if it were to follow a commercial: The hazards of a rural area train wreck are exacerbated by the cold. After this, there'll be another story.

It's useful to tease two or more items before turning to a commercial if the news is long enough or being written for an all-news station. A tease like this provides the writer more chances to hook listeners. If the first narrative teased does not pique their interest, they may go on to the second or third. It's useful to tease two or more items before turning to a commercial if the news is long enough or being written for an all-news station. A tease like this provides the writer more chances to hook listeners. If the first narrative teased does not pique their interest, they may go on to the second or third.



1.3.4 Radio News Length

A story's duration is governed by the length of the newscast, the significance of the topic, and the availability of news at that specific hour. If there isn't a lot of news to report, the tales may have to be longer than usual. If there is a lot of news, most pieces should be short to give the important items enough time.

According to White and Barnas (2010), you must first determine how much time you have for news in a newscast before you begin writing. The average newscaster reads 15 to 16 lines of material each minute. So, for a 3-minute newscast, 45 to 48 lines of copy would be required. Again, this can vary greatly due to the speed of the individual.

Is the newscast, however, really three minutes long? Most likely not. Let's imagine the newscast has two advertisements, each lasting 30 seconds, leaving two minutes of news. The two minutes have been cut by 35 seconds if there is a 20-second weather report, maybe 10 seconds for stocks,

and another 5 seconds to sign off. There's only 1 minute and 25 seconds remaining. If you translate that time to lines, you'll have around 23 lines to cover all of the news. As a result, you must master the art of condensing your news text. Some of those stories may be told in as few as three lines.

It takes some forethought to go off the air in time for a live newscast. When a newscast is too long or too short, it might cause issues for the shows that follow the news. This is especially true if the newscast is followed by network programming.

Back time is one approach to ensure that this issue does not occur. The newscast's last segments are timed and then deducted from the overall length. Consider the following scenario. Assume that the stocks and weather are the last two items on the newscast. Both have a set time limit. The stocks will take 10 seconds to read, and the weather will take another 20 seconds. The newscast's normal closing takes another 5 seconds to read. The last three items will take 35 seconds for the newscaster to read. As a result, 35 seconds have been subtracted from the total length of the newscast. The newscaster now understands that around 2:25 into a 3-minute newscast, he or she must begin reading those three final items. The three last pieces should be placed in a separate pile on the studio table that is easily accessible. On the top page of this back-timed copy, write the time 2:25 plainly. The reader just takes up the three pages and begins reading them when the clock strikes 2:25 in the newscast, regardless of where he or she is in the newscast. Some stories may have to be dropped, and often they are, but that is the only way to guarantee that the newscaster gets off the air on time. In newsrooms that are computerized, timing and back timing are done by the computer itself.

Self-Assessment Exercises 3

If you were writing a 3-minute newscast for radio, approximately how many lines of copy would you need? (To be attempted in 1 minute)



1.4 Summary

Radio provides listeners with up-to-date information. For an audience that is both at home and on the road, live broadcast of breaking news, updated traffic reports, and weather updates are critical. Because radio news broadcasts are always live, the news producer and presenter must put in a lot of effort.



1.5 Tutor-Marked Assignment

1. Using the stories reported on the front page of a newspaper, prepare headlines for a radio newscast.
2. Using those same headlines, write teases for two of the stories that will appear later in your radio newscast.
3. Go to a local radio station that has a news operation and watch how they put a newscast together. Prepare a report on what you saw.



1.6 References/Further Reading

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

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White, T. & Barnas, F. (2010). *Broadcasting News: Writing, Reporting and Producing*. (5th ed.). Oxford: Focal Press.



1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. People need to be informed.
- ii. There is need also to tailor the news for the audience.
- iii. Audience determine the type of station programming.
- iv. News director will also know the type of news to air.

ANSWER TO SELF-ASSESSMENT EXERCISE 2

- i. Story should be on a separate sheet of paper to allow for a quick reshuffling of the script.
- ii. You can use the formula you established for choosing the lead story to pick the rest of the stories in the newscast.
- iii. Once you have selected the lead, determine which of the remaining stories would hold the most interest for your audience, then the next most interest, and so on.
- iv. The stories would then be broadcast in that order.

ANSWER TO SELF-ASSESSMENT EXERCISE 3

For a 3-minute newscast, you would need approximately 45 to 48 lines of copy.

Unit 3 **LIVE TELEVISION NEWS PRODUCTION**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main content

1.3.1 Television News Anchor

1.3.2 Live Shots

1.3.3 Bumps, Teases and Tosses

1.3.4 Use of Bumps

1.3.5 Use of Teases

1.3.6 Use of Tosses

1.4 Summary

1.5 Tutor-marked Assignment

1.6 References/Further Readings

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Producing offers the best opportunity for young people interested in working in broadcast news. The growth of local news and the development of all-news networks into more cities has created a demand for all types of producers. Because so many young people desire to work on the air because of the perceived "glamour" and greater pay associated with such employment, there is a huge demand for producers. Even while producer roles may be available, the rivalry for anchor and reporting positions is far fiercer. This unit will discuss the relevance of new anchors and live shots in newscasts, as well as the necessity of using bumps and teases.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Identify the importance of a television news anchor
- Ascertain the importance of television news live shots
- Determine the bumps to use in television newscast
- Determine teases to use in a television newscast
- Anchor a television newscast



1.3 Main content

1.3.1 Television News Anchors

Imagine two anchors on an evening live newscast broadcasting the news. The two news anchors, along from the weather and sports anchors, constitute the show's backbone; viewers expect to see them five nights a week. Anchors are hired by the station's management to lend credibility, transmit authority, and act as the "face" of the station's local presence. The anchors are routinely addressed in public on a first-name basis and are advertised on billboards and in newspapers.

Producers must be conscious of the station's financial investment as well as the viewers' emotional commitment in the anchors. The line producer should double-check the rundown for anchor balance to ensure the anchors appear on camera and share enough time on-air (sometimes sarcastically referred to as "face time"). If one anchor presents seven news items while the other just has two, the first anchor will appear on camera for considerably longer. This might happen once in a while, but if one anchor is constantly displayed on camera while the other is buried behind voiceovers, the news director will notice. Worse, the anchor with less face time will object,

and when the line producer is confronted with rundowns that demonstrate a perceived slant for one anchor over another, the meeting will swiftly devolve.

As a side issue, newsrooms are full of anchors who believe they are always getting stories with hard-to-pronounce foreign names or tongue-twisting medical terms. Most veteran anchors realize that a pure balance (of either tricky stories or stacks of readers) is difficult to achieve every night. However, the line producer must be fair in balancing the anchors over the course of newscasts.

Self-Assessment Exercises 1

Identify three importance of an anchor to a television station

(To be attempted in 3 minutes)



1.3.2 Live Shots

There has been a controversy about whether the approach is being misused because technology allows TV stations to go live from the site on a daily basis. Does it make sense to send a reporter back to the site for the 11 p.m. news if there is a big traffic jam in the City due to road construction during rush hour, as one station did, when the highway is practically abandoned? Because it was cold and she was shivering, even the reporter on the scene was irritated by this decision. She asked on the two-way radio, "What the heck am I doing here?" before the anchor tossed the broadcast to her.

As the novelty wore off, the necessity to use the live shot as often as possible seems to have faded, and station managers have complained less to news directors. "We paid a lot for this gear... make it pay for itself," the bosses used to say.

The public, according to most news managers, believes that a reporter on the scene is more on top of a story than a reporter who gets his or her information over the phone. Finally, they claim that newsmakers prefer to speak with reporters in person rather than over the phone. "It's simple to say no to a random voice on the phone," one producer explained, "but it's hard to say no to a reporter."

Self-Assessment Exercises 2

Why are live shots important in newscast?

(To be attempted in 3 minutes)



1.3.3 Use of Bumps, Teases, Tosses

The "happy talk" fad swept through a number of local television stations in the 1980s. This happened when the anchors' banter shifted away from the news and toward themselves. Although the trend was intended to humanize news anchors and make them more approachable to viewers, it appeared to be forced onto news sets.

The majority of today's conversation consists of bumps, teases, and tosses. In newsrooms, these terms are often used interchangeably, albeit there are some minor distinctions.



1.3.4 Use of Bumps

Bumps and teasers are similar, yet there is a distinction to be made. Assume the anchors are nearing the end of the A block and are about to enter a commercial break. "We'll be back with more," for example, is a generic boost. "Please stay with us." These are useful if the anchor doesn't know what's coming up in the following block, or if the producer isn't sure if a late-breaking story or

last-minute live shot will get through, as is occasionally the case. Bumps are totally acceptable in certain situations.



1.3.5 Use of Teases

Teases are significantly more powerful. They might tease viewers into remaining for something much later in the broadcast by promoting a story in the next block, giving a sneak peak at the weather forecast, or even promoting a story in the following block. Here are some instances of teases that could appear near the end of an A block:

"You might assume it's just cold weather on the way, but Mike has a bone-chilling prognosis for us when we get back with his weather forecast."

"If you think today's traffic is awful, wait till you hear which streets will be closed for construction beginning tomorrow." In a moment, we'll have the specifics."

"In sports, a blockbuster basketball transaction has made one local player quite happy, but his colleagues are enraged."

Any of the options above is preferable to the standard "Stay with us." A well-crafted tease is necessary to hold the audience's attention throughout the commercial break. They are frequently the final tidbits placed into the script (the rundown must be completed first so the producer knows which story to tease), but they are crucial in keeping the newscast together.



1.3.6 Use of Tosses

A toss is simple. When the sports or weather anchor is introduced to give their segment, this happens. The teleprompter simply reads TOSS TO SPORTS; these are unscripted. After finishing the news piece, the anchor notices the TOSS order on the teleprompter, pivots to the sports anchor, and rapidly hands over the reins. During the commercial break, the sports and weather anchors suggest a good toss to the news anchors. A toss is an internal transition between the anchors, comparable to an ad-lib. More often than not, an ad-lib is employed to just fill time.

Local sports and weather anchors across the country should be recognized as well. Both present several-minute portions per newscast, but they are both aware that their time allotments might change substantially based on the news of the day. Sports and weather may each lose 30 or 45 seconds on a busy news day to accommodate an onslaught of news stories. On a slow day, the producer can inquire about who wants extra time to fill. The weather anchor may spend more time analyzing the pollen count, while the sports anchor may insert a "Play of the Day" piece that isn't generally broadcast.

At the conclusion of the newscast, both weather and sports anchors are scheduled to be on set. A simple weather update or a reminder about a local sporting event is always good for 20 seconds if an ad-lib is required.

Self-Assessment Exercises 3

What are teases used for in newscast?

(To be attempted in 1 minute)



1.4 Summary

Producing live news broadcasts also has a lot of advantages. Salaries will almost certainly rise as the need for news producers grows. Producers' professions are fascinating and occasionally attractive, despite the fact that they work behind the scenes. The thrill comes from realizing that as a producer, you are "in charge." What happens on the air is determined by what happens in the newsroom, as viewed through the eyes of the anchor(s).



1.5 Tutor-marked Assignment

1. Discuss the importance of a television news anchor to news production.
2. Explain the importance of television news live shots.
3. As a news anchor, what can be done to make news production interesting?



1.6 References/Further Readings

Alao, D. (1992). *News Reporting*. Lagos: Unique Publications p. 23-24.

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. An anchor lends credibility,
- ii. The anchor conveys authority,
- iii. The anchor serves as the “face” for the station’s local presence.

ANSWER TO SELF-ASSESSMENT EXERCISE 2

It is a popular opinion that the public tends to believe that a reporter at the scene is more on top of a story than a reporter getting his or her information over the phone.

Newsmakers are more likely to talk to a reporter in person than on the phone.

ANSWER TO SELF-ASSESSMENT EXERCISE 3

Teases promote a story in the next block.

They give a peek at the weather forecast, or maybe tease viewers into staying for something much later in the program.

Module 5 LIVE SPORTS AND SPECIAL EVENTS

Unit 1 Live Sport Broadcasting

Unit 2 Production of Live Interview Programme

Unit 3 Producing Live Discussion and Debate Programmes

Unit 1 LIVE SPORT BROADCASTING

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Live Sport Broadcasting

1.3.2 Importance of Live Sport Broadcasting

1.3.3 Stakeholders in Sport Broadcasting

1.3.4 Sport Broadcasting Technology

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 Reference/Further Reading

1.7 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

The character of spectator sport has changed as a result of broadcasting. Broadcasting has enabled great athletes to reach a global audience, much as recording technology have increased the earning power of musical musicians. This unit will look at live sports broadcasting, the benefits of sports broadcasting, and the technology that goes into it.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Explain live sport broadcasting
- Mention at least four benefits of live sport broadcasting
- Identify at least three important stakeholders in sport broadcasting
- Explain the technology involved in sport broadcasting



1.3 MAIN CONTENT

1.3.1 Live Sport Broadcasting

Sportscasting (also known as sports broadcasting) is the live coverage of sporting events on television, radio, and other local broadcasting media. It usually consists of one or more sports pundits narrating events live.

Sports broadcasting, also known as "sportscasting," is a multibillion-dollar business in the United States and around the world. Sport broadcasting is the dissemination of sporting events and information through the mass media, most notably through television, but also through radio and the internet. In general, you're exposed to sports broadcasting whenever you hear, read, or see something about sports in any kind of media. This investigation of sports in the media will help you understand more about sports broadcasting.

A sports broadcaster is a person who covers sporting events through a number of media venues, including radio, television, and the internet. However, a sports broadcaster's job description can be

fairly varied. Some may focus on one sport and provide commentary, but others will focus on research, production, and presentation of a wide range of sporting events and competitions.

Broadcasters of sports have distinct personalities. They're usually creative, perceptive, sensitive, articulate, and expressive, which suggests they're artistic. They are unstructured, unique, nonconforming, and forward-thinking. They're also entrepreneurial, which means they're bold, ambitious, forceful, extroverted, energetic, passionate, confident, and upbeat.

Initially, sports organizers were apprehensive about television, anticipating that attendance would drop as more people stayed at home to watch, and that others would become bored watching games in empty stadiums. People had to be present at a sporting event to experience it in any way before sports broadcasting emerged. If you missed a game or a match, you missed it, and there was no way to relive it unless someone told you about the highlights orally. This kind of scenario is difficult to comprehend in our present society, where practically everything may become permanent via the use of technology. However, sports broadcasting evolved from verbal retellings of sporting events, which led to radio and then television retellings, culminating in the current proliferation of sports media.

However, it was quickly realized that live broadcasting might boost demand by showcasing teams and attracting more fans in most sports. Minor sports continue to strive for television coverage, and they will frequently provide their games to broadcasters for free. Television changed the way clubs and leagues worked together, as well as the way players and teams interacted. Television tended to strengthen the power of big clubs while weakening the power of smaller clubs. The value of "league-think," as it's known in the NFL, was also taught to the larger teams by television. The benefit of collective decision-making to produce a coherent package for the broadcasters (Szymanski, 2009).



1.3.2 Importance of Live Sport Broadcasting

Live sport broadcasting has various advantages, which include, but are not limited to:

1. Sports, as a kind of entertainment, provide enormous value to consumers, as measured by the amount of time spent thinking and talking about them. Many people's lives, not to mention their ability to converse, would be substantially harmed if they didn't have them.
2. Sports clubs extract a little portion of the economic surplus they generate, owing to their inability to tax the debates and arguments that their activities generate. Sports broadcasting has allowed clubs to take a larger share of the profits they make, initially through free-to-air television advertising, but increasingly through pay television services. Technology advancements, such as mobile phones and broadband Internet, are providing new ways to extract cash from sports.
3. As the popularity of sporting events grew, so did the demand to see and listen to them live on television and radio. Similarly, increased live sports programming has resulted in an increase in the number of Americans who are interested in sports and follow specific teams and games. ESPN (Entertainment and Sports Programming Network) was founded in 1979 as a basic cable channel dedicated solely to sports games, competitions, and commentary.
4. There is a rise in sport-related information. Sports programming and information are widely available today, as most people are aware, whether you want to get your sports fix through radio, television, the Internet, or even newspapers and magazines.
5. Professional players have achieved celebrity-like status as a result of sport broadcasting, earning endorsements from a wide range of companies and sponsors.

6. The multibillion-dollar video game sector is one segment that sports broadcasting has penetrated. In the last ten to twenty years, games that allow users to play like professional athletes have exploded in popularity.

7. However, after professional sports were formed, individuals who couldn't attend in person were interested in knowing the results. Initially, sports organizers were apprehensive about television, anticipating that attendance would drop as more people stayed at home to watch, and that others would become bored watching games in empty stadiums.

8. Sports, as a kind of entertainment, provide enormous value to consumers, as measured by the amount of time spent thinking and talking about them. Many people's lives, not to mention their ability to converse, would be substantially harmed if they didn't have them. However, sports clubs only keep a small portion of the money they make, owing to their inability to tax the debates and disagreements that their activities produce. Sports broadcasting has allowed clubs to keep a larger portion of the profits they make, initially through free-to-air television advertising, but increasingly through pay television services. Technology advancements, such as mobile phones and broadband Internet, are providing new ways to extract cash from sports.

Self-Assessment Exercises 1

<p>Mention four importance of sport broadcasting (To be attempted in 3 minutes)</p>



1.3.3 Stakeholders in Sport Broadcasting

When measured by the amount of time spent thinking and talking about sports as a kind of enjoyment, sports provide enormous benefits to consumers. Many people's life, as well as their ability to converse, would be substantially impacted if they did not have them. However, sports clubs only keep a small portion of the money they make, owing to their inability to tax the debates and debates that their activities generate. The clubs have been able to capture a larger share of the profits they create because to sports broadcasting, which began with free-to-air television advertising and has now expanded to include pay television services. Technological advancements, such as mobile phones and broadband Internet, are providing new ways to extract cash from sports. Of course, a broadcaster is more than just a spectator, as they must bring their own equipment inside the stadium and take up some of the best seats in the house in order to deliver the greatest possible commentary (and later, of course, video). As a result, the broadcaster can be charged significantly more than the average fan. Furthermore, broadcasters can reach a larger audience by covering the same events at regular intervals (for example, weekly), generating a "appointment to view," and hence are ready to pay a premium, similar to a season ticket holder.

The owners of the teams participating in the game are the second group of candidates. When the Rolling Stones do a concert, the stadium owner does not film the performance and sell it alongside other Rolling Stones merchandise. One reason is that the Rolling Stones own the copyright to the songs they write, and they utilize it to prevent recordings from being resold or retransmitted without their permission. Major leagues rely on this right as well, and nowadays go to great lengths to ensure that the announcers reiterate this prohibition during a game's broadcast.

Because the home team's owner usually also owns the stadium, there is no inherent conflict between stadium and team owners. The logic of copyright, on the other hand, argues that the owner

of the visiting team can claim a share of the broadcast rights for games in which it participates. This problem is also handled in a similar way to how ticket sales revenue is handled; in a sports league, the visiting team waives any financial claim on revenues derived from road games in exchange for a similar waiver by rival teams in regard to its home games. The product's shared nature, which was sold to a broadcaster, has brought home to many team owners the collective nature of their enterprise and so encouraged collective selling.

The third set of candidates is the players themselves. Players have long generated income from selling their endorsement of products. The ability to prevent others from using a performer's image without permission required the courts to create a new kind of right, usually referred to as publicity rights or image rights. But these rights potentially conflict with copyright, and in the 1980s the Major League Baseball Players' Association challenged the right of the clubs to sell broadcast rights as an infringement of the players' publicity rights. The owners claimed that the rights were implicit in the employment contract of the players, and that in general copyright goes to the employer who commissioned the "work," not the employees. The union lost this case, with the judge pointing out that this was essentially an issue of the players' and employers' contract. Players and their representatives, on the other hand, have become increasingly concerned about the protection of their publicity rights.

The competition's organizer is the final, and possibly most intriguing, prospective claimant. The event organizer aims to control the broadcast rights in non-team sports such as tennis. If the organizer owns the venue (for example, the All England Lawn Tennis and Croquet Association, which conducts the Wimbledon championship, owns the courts), the situation is similar to the first. Control over broadcast rights will be agreed upon contractually if the organizer pays to hire a facility.

When a sport is governed by a governing body that also organizes a competition, such as the UEFA Champions League, these governing organizations claim not only to be able to decide on the format of the competition, but also to be entitled to a share of the money as organizers. Governing bodies are usually never profit-making entities in and of themselves; instead, they organize contests and take a cut of the proceeds in order to promote the sport or the participant organizations more broadly. The International Olympic Committee (IOC), for example, awards the games to a city in a member country, negotiates broadcast rights, and keeps a significant portion of the proceeds for its own purposes. The function of governing organizations in sport is a contentious subject. They are a force for good in many ways, promoting the growth of a sport and redistributing funds to others who are less fortunate. However, the large sums of money at stake have made some of those who run governing bodies unable to resist the temptation to profit personally.

Self-Assessment Exercises 2

Identify three important stakeholders in sport broadcasting

(To be attempted in 3 minutes)



1.3.4 Sports Broadcasting Technology

Broadcasting is an important aspect of our lives these days, yet few people understand how it works. Broadcasting, which is defined as the delivery of material (audio and video) to an audience via a mass communication medium, can take many various forms and is technically challenging. Electromagnetic radiation is used in most broadcasting techniques to transmit audio and visual data via a communication medium.

The term 'analog broadcasting' may be familiar to some. The delivery of programming was done through analog transmission in the early days of broadcasting. Analog transmission entails the transfer of audio and video data across a variety of cables, such as fiber-optic connections. Most sports broadcasting in the present period falls under the category of digital broadcasting, which employs digital transmission systems. Digital transmission sends audio and visual data via a variety of channels, such as copper cables, wireless channels, and computer buses. Electromagnetic signals are used to receive data. Wireless broadcasting, which is a type of data connection that does not use any kind of electrical conductor, is used for a lot of sports programming. As you can see, since sports broadcasting was introduced into the lives of sport fans, the techniques by which we transmit sports have changed dramatically.

Sports broadcasting networks transmit sports content 24 hours a day, seven days a week, with the majority of it being brand new and featuring up-to-the-minute information on specific games, scores, teams, players, draft picks, and playoff and championship games. NTA Sport Channel, for example, offers a diverse range of sports programming, including news and analysis.

There are various different methods of broadcasting that can be used to transfer sports information or live sporting events from one location to another, in addition to the different domains of broadcasting (analog, digital, and wireless). Telephone broadcasting, radio broadcasting, television broadcasting, satellite broadcasting, and webcasting are all examples of these methods. Telephone broadcasting entailed utilizing a phone to listen in on live events, mainly musical or concert-related. Sending audio waves over the air, from one antenna to another, from a transmitter to a receiver, was and still is a part of radio transmission. Initially, television broadcasting used the same technologies as radio broadcasting, with the addition of sending video waves in addition to acoustic waves. By bouncing information off satellites above the atmosphere, satellite

broadcasting transfers data from a transmitter to a receiver. Wireless capabilities are used to broadcast audio and video material via webcasting. Content can be downloaded or streamed in real time from one computer to another. Television, satellite, and webcasting are the most prominent sports broadcasting mediums today. Radio is still a popular type of sports transmission, but its popularity pales in contrast to the number of people who rely on televisions and computers to keep up with their favourite teams, athletes, and events.



1.4 Summary

Until now, sports programmers' goal has been to select events that will stand out on the calendar, causing audiences to create time in their calendars to watch. Technology will also play a significant role in the future. Sports programming is sometimes accompanied by well-illustrated visuals and captions in order to capture the attention of viewers and give them with sports tidbits. Selling sports content on the Internet and through mobile phones opens up new business possibilities, which certain sports are currently pursuing. It's yet unclear how these will influence customers in the long run.



1.5 Tutor-Marked Assignment

1. What is sport broadcasting?
2. Identify and explain major stakeholders in sport broadcasting.
3. Examine the needed technology for sport broadcasting.



1.6 Reference/Further Reading

Geller, V. (2011). *Beyond Powerful Radio: A Communicator's Guide to the Internet Age—News, Talk, Information and Personality*. Oxford: Focal Press.

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. As an entertainment, sports create huge benefits for consumers measured by the amount of time devoted to thinking and talking about them.
- ii. Sports broadcasting has enabled the clubs to take a larger share of the surplus they generate through advertising.
- iii. There is increase in the number of people that are interested in sports.
- iv. There is also increase in sport information.
- v. As a result of sport broadcasting professional athletes can reach celebrity-like level.

SELF-ASSESSMENT EXERCISE 2

- The owner of the stadium itself.
- The owner of the teams
- The Players

The governing body that also happens to organize a competition, such as the UEFA Champions' League.

Unit 2 **PRODUCTION OF LIVE INTERVIEW PROGRAMME**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main Content

1.3.1 Live Interview Programme

1.3.2 The Art of Questioning

1.3.3 Presentation Techniques

1.4 Summary

1.5 Tutor-Marked Assignment

1.6 References/Further Reading

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

Sport broadcasting, stakeholders, and technology utilization in sport broadcasting were all discussed in the preceding unit. This unit looks at how talk shows are made. The same basic premise is used in both radio and television talk shows. Because television combines both audible and visual elements, it is more likely to hold viewers' attention than radio. Because a presenter who raps alone may not be able to maintain the attention of his audience for long, there may be straight talk programmes with a presenter or presenters that employ dialogue strategies to capture attention with side attractions. As a result, he must include other people in his show, either through interviews and direct conversation, or through packaging drama sketches and documentaries as part of the talk show.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Explain live interview programme
- Identify the arts of questioning
- Mention at least four ways of preparing a questionnaire
- Understand presentation techniques



1.3 Main content

Every talk show should have the ability to enlighten, educate, and entertain its audience. However, in the television sector, there are conversation shows that lack inventiveness. A satiation in which a presenter sits in the studio in front of a phone-in service, without a resource person, inviting the audience to participate to a topic of debate is at best demeaning to the viewers. It's a sluggish approach to programming that's quickly gaining traction.

1.3.1 Live interview programmes

Interviews will always be performed to educate the citizens on public policies that affect their existence and survival as long as there are issues and information to be conveyed to the viewing audience.

In a live interview, questions are asked and answers are given; this may lead to further questioning in order to obtain complete and well-articulated information. The interviewer is an essential member of society who should be informed of societal requirements. Interviews are frequently conducted in a variety of formats. They could be one-on-one (presenter vs. guest) or panel interviews (a guest being interviewed by two or more people).

The interviewee is determined by the subject or issues chosen, and the presenter should avoid interviewing a figure who is not an expert on the topic at hand. Personalities should not be interrogated solely for the goal of displaying their faces on television, but rather because they represent a wealth of knowledge that the broadcast industry may tap into for the sake of its viewers. Live interview programs are important because they strive to segment society in order to bring to the studio the numerous people who are in charge of affairs in various sectors of the country's economy.

The interviewer may have a local, national, or worldwide perspective. The Nigerian public requires information for sensitization, education, and development, as well as information that may be kept for future use. As a result, it is the responsibility of the broadcast journalist, as a key member of society, to identify societal requirements and make decisions about how to meet them, which is essentially what Public Affairs programming is all about.

Interview programs necessitate considerable preparing ahead of time for live broadcast. According to Onabajo (1999), planning interview programs should begin with the producer's conceptualization, which includes the following:

1. He compiles a list of local, national, and worldwide dignitaries who are easily accessible. After a contentious session in which the producer is put on the hot seat to justify why each of the dignitaries is worthy of being interviewed, the list will be accepted by the editorial board at the start of the station's quarter.
2. He may divide the Nigerian environment into sections and then identify or write down the people who would be best suited to express the issues at hand under each sector.

3. The producer must have a keen sense of news, so that when vital news breaks, he can change his plans accordingly. When there are no fresh challenges, he is free to carry out his pre-determined goals.

4. The public affairs producer should aim to avoid openly controversial people as much as possible in order to avoid getting himself into problems most of the time. While controversy isn't necessarily a bad thing, less contentious personalities are always better equipped to deal with it.



1.3.2 The Art of Questioning

Most of the time, it's advisable to do some research about your guest before inviting him to a live television or radio interview. He may be a man of literature, yet he is a man of few words. He could be grammatically challenged. He could be an introvert or an extrovert, depending on his personality. He could even be bashful in front of the camera or overly sensitive to the microphone. Your investigation will disclose whether he speaks slowly or quickly, or if he is haughty or humble. This insight will help you structure your queries.

You would have gone to his workplace to quiz him about his accomplishments and failures inside his organization's structure. You might have to go to the library to find newspaper clippings on the person.

Live personality interviews are typically conducted on two levels: questions about the person and what he stands for, as well as inquiries about what he represents, such as his career or business. He may also be requested to remark on a current issue in his field or area of expertise.



1.3.3 Presentation Technique

As stated in the beginning, live interviews can be one-on-one or in a panel format, in which journalists from various media outlets are invited to 'Drill' the guest. To be able to make a solid program, the producer must get the services of an intelligent presenter.

The amount of information made available to the audience by the guest will be determined by the presenter's skill. The presenter would be able to ask probing questions rather than redundant or make me shine ones if he had done his homework properly.

According to Onabajo (1999), there are numerous methods for creating a questionnaire:

1. It's important to remember that questions aren't meant to mock your guest, but rather to elicit as much information as possible from him.
2. If the presenter believes his guest has not fully answered his questions, or if it is thought that he is cleverly evading the problem, he should be prepared to ask follow-up questions.
3. The presenter must be as kind as possible while while remaining firm.
4. The host should not be intimidated by the guest's threatening personality.
5. If his visitor is shy, he should make him as comfortable as possible.
6. Good camera work should be complimented by good and imaginative presentation.

Self-Assessment Exercises 1

Identify four ways of preparing a questionnaire

(To be attempted in 3 minutes)



1.4 Summary

The art of questioning is crucial, especially on live interview programs, because television is a blend of both voice and pictures. It is more likely to hold the interest of viewers than radio.



1.5 Tutor-Marked Assignment

1. What are the techniques to put into use in a live interview programme.
2. Draw up an interview guide for governorship aspirant appearing on your live programme.



1.6 References/Further Reading

Geller, V. (2011). *Beyond Powerful Radio: A Communicator's Guide to the Internet Age—News, Talk, Information and Personality*. Oxford: Focal Press.

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1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. Be as polite as possible.
- ii. The presenter should not be overawed by the intimidating personality of the guest.
- iii. If his guest is shy, he must make him feel at home as much as possible.
- iv. Good presentation should be accompanied by good questioning skills.

Unit 3 **PRODUCING OF LIVE DISCUSSION AND DEBATE PROGRAMMES**

1.1 Introduction

1.2 Learning Outcomes

1.3 Main content

1.3.1 Production Procedure

1.3.2 Discussion Programme

1.3.3 Debate programme

1.4 Summary

1.5 Tutor-marked Assignment

1.6 References/Further Readings

1.7 Possible Answers to Self-Assessment Exercises



1.1 Introduction

The previous unit looked at the production of live interview shows and the art of questioning; this unit will look at various live show forms for discussion and debate. The production of live debate and discussion programs is a public affairs program that combines enlightenment and entertainment.



1.2 Learning Outcomes

By the end of this unit, student will be able to:

- Explain production procedure for live programme

- Describe a live debate programme
- Produce a live discussion programme



1.3 Main content

1.3.1 Production procedure

The brainstorming session is the first phase in the creation of a live show, and it allows the producer to choose a topic that he believes would interest and educate the audience. He thinks about the visitors before deciding who will be invited to the show. The guest is then invited to the studio, and the studio and production personnel are notified following official confirmation of attendance. The producer writes the script for how the show should go, and copies of the scripts are given to the host and technical director.

On the day of the live broadcast, the sets for the show are set up, the camera chain is properly positioned and manned, the lighting is adjusted, the microphones are installed, and the transmission equipment is aligned in preparation for the live broadcast to begin.

Self-Assessment Exercises 1

What are the things that should be in place for the live transmission of a programme? (To be attempted in 3 minutes)



1.3.2 Live Discussion Programme

According to Onabajo (1999), discussion programs often engage two or more discussants in order to fulfill their goals. This assumes that a relevant problem has been identified in advance of the recorded or live broadcast date.

Live discussion shows are designed to elicit information from a wide range of sources. The spectator may take a position as the live broadcast progresses and conversation ensues, or he may be pushed to modify his position when superior arguments from the discussants emerge. As a result, the panelists must be carefully chosen to reflect a range of viewpoints.

Because there are specialists from all areas of the economy, as well as experts in international relations and diplomacy, the academic community usually makes up the majority of discussants in discussion programs. It is sometimes preferable to have a debate mix of intellectuals and professionals in order to achieve a program balance. A producer of a live discussion show needs a pool of individuals from which to draw. He'll need a notebook with the names of potential panelists, their addresses, and the many areas of their expertise, as well as their phone and email addresses, if any.

The producer must find a versatile moderator, a man with flawless language control; discussion programs are often known by their moderator; he must choose a generalist, usually a mass communicator who knows something about almost everything; and he must choose a generalist, usually a mass communicator who knows something about almost everything.

The moderator is the program's driving force. He has the ability to influence whether a program is accepted or rejected. He must be able to assess the discussants within the first few minutes of the live show. If he sees that all three of them are capable, he may give them equal time to contribute. However, the moderator may have a challenge when confronted for the first time in a program

with a discussant who is tough to silence once he begins speaking. If he isn't adaptable, he'll be a disaster and lose control of the show.

When other discussants aren't up to speed, an articulate speaker is sometimes granted the 'field.' The moderator must have conducted pre-recording study outside of the producer's script in order to appropriately and carefully steer the show to its logical climax, so meeting the program's goal of informing, educating, and most likely entertaining the viewers.

When a moderator has a diligent producer, his job is made easier since the producer will have articulated every step required for the live conversation to succeed through a detailed scripting.



1.3.3 Live Debate Programme

A debate is an intellectual exercise designed to engage viewers' minds and, as a result, draw them into the program to take a position. Live debates are shackled in the sense that they are a yes-or-no situation in which the participant is not allowed to modify his opinion, even if it is clear that his opponent is making a firm surrender.

Most live debate topics are usually in the form of questions, and a debate program's shortcoming is that it gives the 'combatants' no room to maneuver; once boxed into a corner, you either fight back or you're doomed.

A live discussion is not for everyone since it is for the loudmouthed; it is not for gentlemen. You must verify that the artists chosen for discussion programs are at least equally matched to the best of your knowledge. The moderator must keep the discussion from becoming one-sided. This is why, before the actual live broadcast, there should be a pre-recording or transmission conversation in which the two debaters are fully briefed on the program's aims.



1.4 Summary

Live discussion and debate programs are a mix of education and entertainment, the producer should adequately brief the anchor and guests, and the technical staff should be on standby to avoid any technical hiccups during the broadcast. So much depends on the anchor to maintain a balanced and informed program.



1.5 Tutor-marked Assignment

1. Describe the preparation procedure for a debate programme.
2. Design a 30-minute discussion programme on hygiene in schools.



1.6 References/Further Readings

Geller, V. (2011). *Beyond Powerful Radio: A Communicator's Guide to the Internet Age—News, Talk, Information and Personality*. Oxford: Focal Press.

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White, T. & Barnas, F. (2010). *Broadcasting News: Writing, Reporting and Producing*. (5th ed.). Oxford: Focal Press.



1.7 Possible Answers to Self-Assessment Exercises

SELF-ASSESSMENT EXERCISE 1

- i. Brain storming session
- ii. Invitation of guest
- iii. Script preparation
- iv. Camera positioning
- v. Lighting.