

**COURSE  
GUIDE**

**MAC 444  
BROADCAST COMMENTARY AND ANNOUNCING**

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**NOUN**  
**NATIONAL OPEN UNIVERSITY OF NIGERIA**

© 2021 by NOUN Press  
National Open University of Nigeria  
Headquarters  
University Village  
Plot 91, Cadastral Zone  
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Expressway Jabi, Abuja

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Printed, 2017, 2021

ISBN: 978-058-955-5

Printed by: NOUN Press

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## **INTRODUCTION**

You are welcome to MAC 444; Broadcast Commentary and Announcing. This course is designed for communication students in the School of Arts and Social sciences. It is designed to help you acquire detailed knowledge in writing broadcast commentaries as well as understanding the basics of broadcast announcing or ad-libbing. Students who have gone through this course would be able to know different types of broadcast commentaries. They would also be expected to write and differentiate one type of broadcast commentary from another. Students would also be exposed to the rudiments of broadcast programme announcing or ad-libbing as the case may be.

This course guide provides you with the necessary information about the contents of the course and the materials you need to be familiar with for proper understanding of the subject matter. It also provides you with the knowledge on how to undertake your Tutor-Marked Assignments (TMAs). In all, this module will help students appreciate the principles underlying broadcasting. This is because the course will aim at exposing student to the basics of broadcasting before finally delving into commentaries and announcing. Students will therefore acquire the skills needed to be successful broadcasters whether in radio or television. They will also be able to handle each medium of broadcasting i.e radio or television. This is as it concerns each medium's way of writing commentaries and performing announcing or ad-libbing.

## **LEARNING OUTCOMES: WHAT YOU WILL LEARN IN THIS COURSE**

Broadcasting commentary and announcing equips you with the knowledge of the basic principles of broadcasting, what broadcasting entails before exposing you to the rudiments of writing broadcast commentaries and performing announcing in the broadcast media. The first module which considers broadcasting as a concept would help you understand the meaning of broadcasting, features and principles of broadcasting, and the difference between each broadcast medium. Other modules look at broadcast commentaries, types and examples before treating announcing / ad-libbing in the broadcast media.

## **STUDY UNITS**

MAC 444 is a 3-credit units 400 level course for communication students. There are five modules in this course and each module is made up of five

units. Thus, there are twenty five modules and the five units in the course are detailed as follows:

### **Module 1 Starting Point: Overview of Broadcasting**

- Unit 1 Meaning of Broadcasting
- Unit 2 Classification of the Broadcast Media
- Unit 3 Attributes of the Broadcast Media
- Unit 4 Limitations of Broadcasting
- Unit 5 Types of Broadcasting

### **Module 2 Broadcasting Commentary**

- Unit 1 Defining the Broadcast Commentary
- Unit 2 Types of Commentaries.
- Unit 3 Sources of Materials for Commentaries
- Unit 4 Writing the Broadcast Commentary
- Unit 5 Elements of style in Writing Commentaries

### **Module 3 The Broadcast Announcer**

- Unit 1 Who is an Announcer
- Unit 2 Attributes of an Announcer
- Unit 3 Skills of an Announcer
- Unit 4 Understanding the Announcer's Copy
- Unit 5 Announcer's presentation tips.

### **Module 4 The Basic Of Announcing**

- Unit 1 How the Voice Works
- Unit 2 Understanding the Vocal Anatomy
- Unit 3 How Voice is Produced
- Unit 4 Evaluating the Voice and Speech
- Unit 5 Making the Speaking Voice More Pleasing

### **Module 5 Announcing In Radio/Television**

- Unit 1 Radio Announcer's Job
- Unit 2 Techniques of Radio Announcing
- Unit 3 Television Announcer's Job
- Unit 4 Techniques of Television Announcing
- Unit 5 Announcing with Humour and Taste.

Each module has a history of the units, Introduction, a list of objectives, main content, including Self-Assessment Exercises, (SAEs) and one Tutor – Marked Assignment (TMA)

### **TEXTBOOKS AND REFERENCES.**

There is a list of relevant reference materials at the end of each unit. You are expected to consult as many relevant materials as possible because this will help you in attempting the given exercises.

### **ASSESSMENT**

Self – Assessment Exercises (SAES) and Tutor-Marked Assessment (TMA), are the two types of assessments required in this course. Your answers to SAEs are not meant to be submitted. They are meant to help you assess and acquaint yourself with the contents of each unit. They are therefore important for your understanding of the course content. The Tutor

– Marked Assignments (TMAs) on the other hand, should be answered and kept in your file for submission and marking. This will count for 30% of your total score in the course.

### **TUTOR – MARKED ASSIGNMENT**

At the end of every unit, there is a Tutor – Marked Assignment which you should answer as instructed, and be put in your assignment file for submission. However, this course guide does not contain any Tutor – Marked Assignment question. They are provided from unit 1 module 1 to unit 5 of module 5.

### **FINAL EXAMINATION AND GRADING**

Final examination for MAC 444 will take three hours and carry 70% of the total course grade. The examination questions will reflect the SAEs and TMAs you have already worked on. You are therefore advised to study your SAEs and TMAs carefully before examination.

### **WHAT YOU WILL NEED FOR THIS COURSE.**

A brief review of what you were taught in the course, Introduction to broadcasting, no doubt will help you in understanding this next level in the study of broadcasting. You also need to purchase one or two of the

recommended text books, especially those within your reach. You are also advised to listen to Radio/Television announcers as they perform on various stations in the country. Having a look at any commentary script will equally help you in mastering the act of writing broadcasting commentaries. So, try and study as many commentary scripts as possible.

## **FACILITATORS / TUTORS AND TUTORIALS**

Fifteen hours of tutorial have been mapped out for the course. Dates and locations, name and phone number of the tutor, as well as your tutorial group, will be made available to you very soon. It is the responsibility of your tutor to mark and comment on your assignment, so send in your TMA promptly and contact your tutor in case of any difficult with your SAE, TMA or grading of the assignment.

## **CONCLUSION**

This is a theory based course but you will be given practical exercises that will help you master the act of writing broadcast commentaries. You may also be called upon during tutorial to announce any programme of your choice. Although, this will not be recorded in any electronic gadget. It is just for classroom purposes aimed at equipping you with the act of ad – libbing or performing an announcement for broadcast programmes.

## **SUMMARY**

This course guide has been designed to furnish you with the necessary information needed for your success in this course. The onus however, lies on you to put in your effort and get the best out of the course in order to succeed as a Seasoned Broadcast Commentator and Announcer.

**MAIN  
COURSE**

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## **MODULE 1      STARTING POINT OVERVIEW OF BROADCASTING**

The main aim of this module is to provide you with a “mind refresher” on the concept of broadcasting. It is necessary to begin tutorials in this course with a quick look at what broadcasting is all about. The essence is to refresh your mind and get you ready for the upcoming tutorials.

In this module, which is made up of five units, you will be introduced to the concept of broadcasting, types of the broadcast media, attributes and its limitations. The last unit describes the major differences between radio and television. The five units that make up this module are linked together. At the end of this module, you would have refreshed your memory on the general principles of broadcasting.

Unit 1	Meaning of Broadcasting.
Unit 2	Classification of the Broadcast media
Unit 3	Attributes of the Broadcast media
Unit 4	Limitations of Broadcasting
Unit 5	Differentiating Radio from Television and Internet.

### **UNIT 1      MEANING OF BROADCASTING**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main content
	3.1    What is Broadcasting
	3.2    Inherent features in the definition of broadcasting
4.0	Conclusion
5.0	Summary
6.0	Tutor – Marked Assignment
7.0	Reference/Further studies.

#### **1.0    INTRODUCTION**

You must have been taught Introduction to Broadcasting and I also assume you must have read the course guide. This unit is simply to refresh your mind on the concept of broadcasting. The main thrust is to expose you to various definitions of broadcasting given by different scholars. The theoretical problem of arriving at a universally accepted definition is also explored. At the end, the major features that should appear in any comprehensive definition of broadcasting is explored.

This unit forms the bedrock upon which the course is built. You are therefore advised to give it the necessary attention it requires.

## **2.0 OBJECTIVES**

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

- Know what it means to broadcast
- Identify various definitions of broadcasting
- State the five variables of broadcasting
- Identify inherent features in the definitions of broadcasting.

## **3.0 MAIN CONTENT**

### **3.1 What is Broadcasting**

To a layman, the word “broadcast” means telling a lot of people about something. Technically, broadcasting means more than that. It transcends this interpersonal or groups sending out of information to many people. It involves the use of the electronic media such as radio, television and internet to reach wider scattered audience.

This aspect of broadcasting which is the concern of this course, has been variously defined by many communication scholars. These definitions vary according to the orientation experience and learning of these scholars. No matter the approach, broadcasting is a branch of mass communication that involves the simultaneous dissemination of information to a scattered and heterogeneous audience using the airwaves.

Agbanu and Nwammuo (2009:18) defines it as the “use of electro magnetic spectrum rather than cables to simultaneously reach people of different races, culture and creed scattered in different locations”. Owuamalam (2006):1) states that “broadcasting involves the use of electro magnetic signals which are transmitted through space by means of radio frequencies and are received as visual or aural signals by a mass audience”. Nwabueze (2008:74) maintains that “transmission of information through electro magnetic spectrum, stepped down to the audience by electronic gadgets. Akpunonu (1999:14) states that broadcasting basically contains five variables as follows:

- i. Utilises electromagnetic spectrum or airwaves
- ii. Utilises voice and sound codes
- iii. Its operation is on regular basis
- iv. It is licensed by government agency which manages the frequencies e.g NBC
- v. Its programmes are for public consumption.

### **3.2 Inherent Features in the Definition of Broadcasting**

From all these definitions, few features about broadcasting are made manifest:

- Broadcast signals must be transmitted through the air by means of electromagnetic waves
- The audience must be heterogeneous and dispersed
- The signals must reach the audience simultaneously
- It must emanate from an audio or audio-visual station and directed at an audience
- The terminal point must be radio, television and computer sets.

This means that broadcast programmes are meant for the reception of everyone in the society. It is not meant for private use or for private persons. Even in instances where a broadcast station is owned by a private individual, its operation must be made available for the general public.

### **4.0 CONCLUSION**

Broadcasting as has been described is a branch of Mass Communication that utilizes air-waves in the simultaneous transmission of messages to a heterogeneous and widely dispersed audience.. No matter how it is defined, broadcasting has five inherent features which have been described in this unit.

### **5.0 SUMMARY**

This unit focused on brief discussion of broadcasting. Emphasis was laid on its definitions, features and variables.

Study the definitions of broadcasting given by various scholars and examine whether there are any differences in the definitions

### **6.0 TUTOR – MARKED ASSIGNMENT.**

Using your own words, define broadcasting, pointing out its inherent features.

### **7.0 REFERENCES/FURTHER READING**

Agbanu, V.N and A.N. Nwammuo(2009): *Broadcast Media, Writing, Programming, Production and Management*. Enugu: Ryce – Kerex Publisher

Akpunonu, C.N. (1999). *The producer's notebook: A vital tools*. Enugu: Five senses Production

Nwabueze, C.D (2008). "Imperatives of Broadcast Commentaries in contemporary society". In V.N Agbanu and C.D. Nwabueze (eds.). *Readings in Mass Communication: Global Perspectives on Communication Issues*. Owerri Top Shelve Publishers.

Owuamalam,E.O (2006). *Introduction to broadcasting Owerri: Top Class Agencies*

## **UNIT 2 CLASSIFICATION OF THE BROADCAST MEDIA CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Classification of broadcast media
  - 3.2 Characteristics of Radio
  - 3.3 Characteristics of Television
  - 3.4 Characteristics of Internet
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Studies

### **1.0 INTRODUCTION**

The broadcast media before now are classified into radio and television. But the emergent of computers and internet have added a new dimension to the classification of broadcasting. This unit is aimed at briefly stating the current classification of the broadcast media and their various characteristics.

### **2.0 OBJECTIVES**

At the end of the tutorial, students would have refreshed their minds on

- Classification of the broadcast media
- Characteristics of each media

### **3.0 MAIN CONTENT**

#### **3.1 Classification of the Broadcast Media**

The broadcast media are classified into

- (a) Radio
- (b) Television
- (c) Internet

This classification has replaced earlier classification of broadcasting media into radio and television. The radio as an audio medium utilizes only sound while television and internet as audio-visual media utilize sound and vision.

### 3.2 Characteristics of Radio

Apart from Baran (2002:24) description of radio as a local, fragmented, specialized, personal and mobile medium, Meleish (1985:81) makes a comprehensive feature of radio as follows:

- Radio makes pictures
- Radio speaks to millions
- Radio has speed
- Radio has no boundary
- Radio speaks to individuals
- Radio has nature of simplicity
- Radio is cheap
- Radio is transient
- Radio is selective
- Radio lacks space
- Radio has attribute of personality
- Radio teaches
- Radio has music
- Radio can surprise
- Radio can suffer from interference

All these features or characteristics of radio account for its strengths and weaknesses. Radio breaks the barriers posed by literacy and poverty. For this reason, people tend to listen to radio more than they read newspapers and magazines, and more than they watch television or make use of the internet.

### 3.3 Characteristics of Television

The advent of television added glamour to the broadcast media contents. This is because television allows messages to be presented in high quality, colourful and true-to-life images. The basic characteristics of television as enumerated by Nworgu (2010:18) include the following:

- It makes use of the sound and vision
- It matches pictures and sound in one presentation and this makes it the first choice of advertisers because it gives room for presentations.
- It played a central role in manifesting Marshal McLuhan's concept of global village. Foreign television programmes are watched as if produced from the viewer's backyard.
- Information and Communication Technology (ICTs) are used in enhancing the reach and picture quality of TV programmes.

Television combines audio and visuals in passing across messages to the public. It shares most characteristics with radio, the basic difference is that it has visual component in the dissemination of information. This advantage makes it exert a far-reaching impact on audience and the society in general, (Agbanu and Nwammuo, 2009)

### **3.4 Characteristics of Internet**

The World Wide Web (WWW) is an inter connectivity which has allowed for the sharing of information across national boundaries. Internet search engines now help internet users to access a wide variety of information. The concept of global village has been made more manifest through the internet. Nworgu(2010:20) lists the features of the internet as follows:

- Spontaneity in terms of access to information from different locations all around the world.
- It has made democratization of information and communication possible through access to World Wide Web (www).
- It has broken the barriers of time and distance since its services can be accessed from any part of the world and at any given time

### **4.0 CONCLUSION**

Radio, Television and Internet are the major classifications of the broadcast media. Radio is the only audio medium while television and internet are the audio-visual media of communication. Each medium has its own unique feature and characteristics that account for its strengths and weaknesses. The broadcast media, especially the internet have made true, Marshal McLuhan's concept of the global village.

### **5.0 SUMMARY**

- The emphasis of this unit is on the classification of the broadcast media. The unit has successfully classified the broadcast media into radio, television and internet. The characteristics of each medium were also enumerated.
- What is the contribution of the internet to the growth of the broadcast industry?

### **6.0 TUTOR-MARKED ASSIGNMENT**

Critically examine the characteristics of each medium and bring out the similarities and differences of each medium in the broadcast industry.

## 7.0 REFERENCES/FURTHER READING

Agbanu, V.N. and A.N. Nwammuo (2009). *Broadcast Media, Writing, Programme Production and Management*. Enugu: Ryce-Kerex publishers

Baran, S.I (2002). *Introduction to Mass communication, Media Literacy and Culture* Boston: McGraw Hill Inc.

Mcleish, R.C.(1985). *Radio Production*. New York: McGraw Hill Inc.

Nworgu, K.O. (2010)” *Introduction to Mass Communication*” in K.O.

Nworgu(ed.) *Mass Communication , Theory and practice Owerri: Ultimate book Ltd.*

## **UNIT 3     ATTRIBUTES OF THE BROADCAST MEDIA TECHNOLOGY**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Attributes of the broadcast media technology
    - 3.1.1 Facsimile technology
    - 3.1.2 Transduction
    - 3.1.3 Signal and noise
    - 3.1.4 Analogue and digital signals
    - 3.1.5 Oscillation and wave form
    - 3.1.6 Frequency and amplitude
    - 3.1.7 Frequency and response
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

The broadcast media differ from other media of communication due to the transmission technology these media use in disseminating signals and in converting such signals received by the audience. This unit is aimed at looking at these technological principles that make broadcasting possible.

### **2.0 OBJECTIVES**

At the end of this unit, students would have known the principles that make broadcasting possible. Such principles are facsimile technology, transduction signal and noise, and analogue and digital signals. Others are oscillation and wave form, frequency and amplitude and frequency response.

### **3.0 MAIN CONTENT**

#### **3.1 Attributes of the broadcast Media Technology**

Broadcasting is made possible due to certain technological attributes or principles. Without these principles, broadcasting would not have been possible. It sounds and looks simple when broadcasting is defined as the use of electromagnetic waves in disseminating messages to a large heterogeneous audience. The process and principles involved are

complex, sophisticated and highly technical. The attributes or principles as enumerated by Dominick, Messere and Sherma (2004) are as follows

### **3.1.1 Facsimile Technology**

This refers to the basic mode of all mass communication generated messages. The principle of facsimile technology refers to the attempt to replicate original sounds and voices, pictures and visuals. This is because sounds you hear in radio or pictures on television screen are not the original forms but are merely representations or facsimiles of their original forms. Your photographs are facsimiles as well as photocopied documents. They are not originals. Broadcast messages are not originals but are facsimiles of original voices or pictures of the speakers or images. In general, the more faithful the reproduction or facsimile is to the original, the greater its fidelity. The engineer's goal in the broadcast industry is to create the best possible facsimile of the original sound or image and to disseminate them without losing too much fidelity known as signal loss.

### **3.1.2 Transduction**

The principle of transduction refers to the process of changing one form of energy into another (Owuamalam, 2006, Agbanu and Nwammuo, 2009). All Television, radio and internet transmissions are based on the principle of transduction. The messages pass through various transduction processes before they reach the audience. At each stage, loss of fidelity is possible and must be controlled. For example, the dirty heads of a cassette recorder in your home can make you loose the sound coming out from it. In radio and television, signals begin as light waves or sound waves. The sound waves are transduced or converted into mechanical energy as the waves are picked by the microphone. The message is further converted into electrical energy, from electrical energy to electromagnetic energy as the message is fed into the transmitter from the transmitter to the air. The antenna in the receiving set at home picks the message and reverses the transduction process. The antenna will now reconvert the electrical energy to electromagnetic energy and finally to physical sound which the listener can now hear. Transduction is therefore the principle that makes broadcasting possible.

### **3.1.3 Signal and Noise Ration**

The message sent through the radio, television, internet is the signal while any interference in the form of unwanted sound is the noise. Therefore, in the broadcast industry, loosing information in the transduction process is known as signal loss. The unwanted interference, as has been mentioned above is the noise. Therefore, signal-to-noise

ratio refers to the amount of “pure” picture or sound information when compared to the unwanted noise acquired during the transduction process. The higher the signal-to-noise ratio, the higher the fidelity but the lower the signal-to-noise ratio, the “noisier” the sound or picture.

### **3.1.4 Analogue and Digital Signals**

The analogue and digital technologies are the process of varying message conversions from one form to another. Analogue technology existed in the early years in the history of the broadcast media. Due to technological advancement brought by the digital transduction process, analogue transduction has given way to digital transduction process. This process accounts for the high fidelity or production quality of pictures, sounds and images.

### **3.1.5 Oscillation and Wave Form**

Oscillation refers to the vibration of air produced by our mouths, the instruments we play and objects in our natural environment as well as the vibration of light that accounts for every colour and image our eyes can see, (Dominick, Messere and Sherma, 2004). The best way to visualize oscillation is to drop a small rock into a swimming pool or even a bucket of water. The result will be a series of circles or waves, invisible radiating outward from spot where the rock fell, until dissipating some distance from the centre. All audio and video signals produce a pattern like this, except that they are invisible to the naked eye. But by using electronic gadgets like oscilloscope and a wave monitor, we can detect them, use them and even create them ourselves. The foot print or image of an oscillation which we use in visualizing the presence of the invisible of the waveform.

### **3.1.6 Frequency and Amplitude**

Frequency measures the number of times a wave passes a specific point in a given time, especially in a given second. Frequency is used to describe a wave. Amplitude measures the height or depth of a wave. The wave length which is the distance between two corresponding points on a wave is inversely related to frequency. The higher the frequency, the shorter the wave length and the lower the frequency, the longer the wave length. Frequency is measured in Hertz (HZ) taken from the name Heinrich Hertz, the pioneer in-vector of radio. This principal accounts for FM, AM and SW bands by some radio stations, depending on the nature of coverage on reach the station desires to have.

### **3.1.7 Frequency Response**

This refers to the ability of the receiver or recorder to record and play back audio and visual messages within a given range of frequencies. The frequency range could be 3 – 30KHZ 30 – 300KHZ, 20 -20,000KHZ etc. this principle of frequency response refers to the ability of a receiving set to reproduce audio or video signals with good quality within a given frequency range.

## **4.0 CONCLUSION**

The above discussed attributes or principles make broadcasting possible. It is upon these technological attributes that the breakthrough in broadcasting was achieved, and is still being developed with emerging trends in technological advancement.

## **5.0 SUMMARY**

In this unit, effort has been made to explain the various technological attributes or principles that make broadcasting possible. You have learned seven of these attributes that underline all broadcast productions. Differentiate Frequency and Amplitude from Frequency Response.

## **6.0 TUTOR – MARKED ASSIGNMENT**

Trace what happens as the announcer in a radio studio reads news through a table microphone in the studio. Point out the transduction processes involved.

## **7.0 REFERENCE/FURTHER READING**

Agbanu, V. N and A.N Nwammuo (2009). Broadcast Media Writing, Programming, Production and Management. Enugu: Rhyce-Kerex Publishers.

Dominick, J. Messere, F. and Sherma, B. (2004). Broadcasting cable, the Internet and Beyond. An introduction to modern electronic media. Boston: Thomas Wadsworth.

Owuamalam, T. O (2006). Introduction to Broadcasting. Owerri: Top Class Agencies Ltd.

## **UNIT 4    LIMITATIONS OF BROADCASTING**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Limitations of Broadcasting
    - 3.1.2 Economic Limitations
    - 3.1.3 Creative Limitations
    - 3.1.4 Personal Limitations
    - 3.1.5 Coverage Limitations
    - 3.1.6 Audience Limitations
    - 3.1.7 Limitations by Regulation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Due to nature of broadcasting there are limitations and restrictions placed on it. This unit discusses these factors that pose as limitations and restrictions to the broadcast media.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, students are expected to know and understand:

- Six factors that pose as limitations to broadcasting
- Implications of each factor to the broadcast industry

### **3.0 MAIN CONTENT**

#### **3.1 Limitations of Broadcasting**

Leonard-Reinsch and Ellis (1960) in Nwanwene (1995:4) enumerated the factors that pose as limitations and restrictions to broadcasting. Broadcasting has developed practically in every country throughout the world. But the difficulties faced by broadcasters in countries of the world are different. This is due to the structure of each nation's broadcasting system and also due to the nature of the political system/structure in a country. The factors which seem common to all broadcast media in many developing nations are treated in the upcoming paragraphs.

### **3.1.2 Economic Limitation**

Many broadcast organizations in developing nations are limited by harsh economic conditions. In setting up a broadcast medium, huge investment in the area of equipment and manpower is required. So inadequate finance makes it impossible for owners or controllers of the broadcast stations to hire or purchase first class equipment and to hire well trained personal.

Also, because broadcast stations operate within the dimensions of time, there is a ceiling on the revenue they could generate and the amount of programming they can broadcast. This is in contrast to what is obtaining in the print media. Magazines, newspapers and books can add additional pages to accommodate an indefinite amount of advertising and editorial matters.

### **3.1.3 Creative Limitations**

Creativity in broadcasting is restricted by time. This is because the nature of broadcasting requires that programmes be carried on continuous by offer for 18hours or more a day. This therefore places a burden on the station to develop an endless supply of sustainable programming and meet production deadlines every minute. This restriction is the main reason why some stations run out of current and interesting programmes and indulge in the repeat of already aired programmes.

### **3.1.4 Personnel/Manpower Limitations**

Most broadcast stations face this type of limitation. No station seems to have over – abundance of qualified personnel. There are always more beats to be covered than there are staff members available for the assignments. This limitation is closely related to the limitation posed by lack of finance. The income of a station or the finance at its disposal, dictates on the number of persons to be hired. It is also responsible for the quality of staff to be hired – whether professionals, amateurs or whether free lancers are to be depended on for programmes.

### **3.1.5 Coverage Limitations**

Because every station is assigned or allotted a particular frequency to operate on, there is a restriction on the distance or areas to be covered. This determines in general measure how far a station's signals could go and pre determines to some extent, the maximum audience that the station could reach.

You will observe that some stations cover up to five or more states, while others cover less than the numbers mentioned. Most community radio stations cover their communities and few neighboring communities. This is because the regulatory has limited them by assigning a particular frequency band to them.

### **3.1.6 Audience Limitations**

In addition to the above mentioned factors that restrict the activities of broadcasters, audience limitation seems to be the most challenging one to broadcast stations. This is because broadcast programmes are meant for various audiences. So inability to attract a wide audience or wide listenership/viewership means that it will be hard for the station to survive in the face of its competitors. Most stations depend on commercials and other paid announcements to make profit. This means that loss of a wide audience already spells doom for the business of the broadcast station that are profit – oriented or profit – driven.

Similarly, another aspect of this limitation is the fact that broadcast stations have to scramble for audience members. It is for this reason that many stations develop different programmes to meet listener's or viewer's interests. Some of these programmes whether of low or high quality, are produced to attract audience members and to attract sponsors to the stations.

### **3.1.7 Limitations by Regulation.**

Broadcast stations face regulations and numerous restrictions from both government and agencies responsible with broadcasting. This is not only applicable in Nigeria but almost every where in the world. Without regulations and restrictions, broadcasting may be used negatively in the society. There will also be chaos and disorder if the airwaves or frequencies are not regulated.

In Nigeria, the National Broadcasting Commission (NBC), Broadcasting Organization of Nigeria (BON) and others are responsible for regulating the practices of broadcasters in Nigeria. Broadcast stations are therefore required to comply with the codes of good practice, state laws concerning libel, slander, sedition, defamation etc or order matters relating to broadcasting.

Apart from these laws, there are customs, mores and in fact, the culture of the host community which the broadcasters must put into consideration in day – to – day running of their various stations. For instance, the culture of some people in Nigeria forbids drinking of alcohol, smoking of cigarette and unnecessary portrayal of women as

sex objects. This means that broadcast organizations in these communities should avoid advertisement of some products and exposure of sensitive parts in woman bodies.

#### **4.0 CONCLUSION**

Although broadcasting has developed tremendously in different nations of the world, there are still some factors that restrict the activities of broadcasters everywhere in the world. But the broadcasters mostly hit by these limiting factors are the one in most developing nations of the world. This is due to the political economic and social structures inherent in these developing nations. There is therefore a need for each broadcast station to identify the most challenging factor that limit or restricts their activities. This will help them in devising means of minimizing the effect of such limitations and forge ahead.

#### **5.0 SUMMARY**

This unit x-rayed six factors that restrict or limit the activities of broadcasters all over the world, especially to those in developing nations. The factors discussed include economic, creative, personal and coverage limitations. Others are audience limitation and the limitations posed by various laws and regulations guiding broadcast operations.

Go through all the discussed limiting factors of broadcasting and bring out their implications to the profession.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Explain the limitations posed by laws and regulations guiding broadcasting in Nigeria. Are they justifiable or do you think they should be removed?

#### **7.0 REFERENCES AND FURTHER READING**

Leonard,R.and E. Ellis(1960). Radio Station Management. New York: Harper and Row publishers

Nwanwene,A.(1995). Radio Production Techniques and Introductory approach: Ibadan: Afrika-Link books

## **UNIT 5    TYPES OF BROADCASTING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contain
  - 3.1 Types of broadcasting
  - 3.2 Types of ownership and control
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Study

### **1.0 INTRODUCTION**

You have seen in the previous unit that frequencies are allotted to each broadcast stations to operate on. This implies that bands of frequencies accommodating several channels are allotted to different classes of broadcast station. Also, due to the deregulation of the broadcast industries already mentioned in the previous unit, two major ownership forms have emerged. This unit takes care of various discussions on types of broadcasting and on ownership forms in the broadcasting industry.

### **2.0 OBJECTIVES**

It is expected that at the end of the tutorials in this unit, the student would have a food mastery of:

- Meaning of electromagnetic waves and types
- Meaning of modulation
- Types of broadcasting
- Ownership forms in broadcast industry

### **3.0 MAIN CONTENT**

#### **3.1 Types of broadcasting**

Broadcasting has been defined as the dissemination of messages to a heterogeneous audience simultaneously using air waves or electromagnetic waves. These waves as described by Sharma (2005) are forms of energy resulting from a combination of electrical and magnetic effects of rapidly changing electric currents. Electro magnetic waves are not visible to the human eyes but they travel with the velocity of light waves which is 186,000 miles per second or 300,000,000 meters per second.

In fact, light and radio waves, X-rays, Cosmic rays, and gamma rays produce radio active substances. They are all types of electromagnetic waves. Sound also travels in the form of waves but sound waves are not electromagnetic waves. But when compared to electromagnetic waves, sound waves travel at a low speed of 1,100 feet per second or 330 meters per second. This is the reason why a flash of lightning is seen first and the sound of thunder follows a little later.

Electromagnetic waves are used in broadcasting and every transmitting station is assigned or allotted a radio frequency (RF) called the carrier (Owuamalam, 2006; Owuamalam, 2007). Carrier waves travel long distance in free space with the speed of light but they are of high frequencies which the human ear cannot respond to. If the waves are to carry information, then they must be varied in accordance with the information to be communicated. The process by which the information is superimposed on the carrier is called modulation.

In the case of radio broadcasts, the information consists of low frequencies called audio frequencies because the human ear can respond to corresponding sound frequencies in the same range. Audio frequencies by themselves cannot travel long distances but when superimposed on the carrier frequency, they can cover the same distance as the carrier wave itself. A modulated wave is therefore “like an aeroplane carrying passengers who could not have reached their destination without the help of the “aeroplane”, (Sharma, 2005:285). In the case of television broadcast, the moderated frequencies are called video frequencies which correspond to the visual information in the picture to be transmitted.

Therefore, technically speaking, there are two major types of broadcasting;

- Amplitude modulated (AM) broadcasting and
- Frequency modulated(FM) broadcasting

In amplitude modulation, the carrier wave amplitude is modified in accordance with the strength of the audio signal produced by sound pressure variations on micro phone. While in the case of television, the modulation signal is the video signal produced by the T.V camera from the variations of light intensity in the televised scene. AM channels according to Nwanwene (1995) occupy a small portion of the medium frequency band i.e 300 – 3000 kilo hertz with a bandwidth of 10 kilo hertz.

In frequency Modulation (FM), the frequency of carrier wave is varied in accordance with amplitude variations in the audio signal. The amplitude of the carrier wave remains constant throughout. It will be seen that in

AM, the amplitude varies in accordance with the audio modulation and the frequency remains constant, but in the case of FM, the frequency varies in accordance with the audio modulation and the amplitude remains constant. This is the main difference between the two forms of broadcasting.

The output from an FM signal is comparatively much less noisy than the output from an AM signal. This is because all natural and man-made noises like atmospheric, static, sparking from electrical machines etc can produce only amplitude modulation of the carrier wave and these cannot produce any effect on FM signals where the amplitude remains constant.

The quality of FM broadcasts is much superior to the quality of AM broadcasts. For high fidelity broadcasts of music programmes, the modulating frequencies can extend up to 10 or 15 KHZ. This, as Sharma (2005) explains, requires a bandwidth of 20-30 KHZ which cannot be easily accommodated in the broadcast band without making it overcrowded. To conserve the bandwidth and to provide more channels in the broadcast frequency spectrum, the maximum frequency range of music programmes has to be restricted to only about 7 – 6KHZ, thereby sacrificing fidelity. However, FM broadcasts are made in the VHF (Very High Frequency) range of 88 to 108 MHZ and a large number of FM stations capable of transmitting the full audio band operate in the same area without an difficulty. The sound carrier in TV transmission is usually frequency modulated

### **3.2 Types of Ownership in the Broadcast Industry**

Most countries of the world now adopt a mixed model of government and private/commercial ownership of the broadcast industry. Nwanwene (1995) and Uwakwe (2010), outline two major forms of ownership and control as:

- (a) Government ownership and control
- (b) Private ownership and control

In government ownership, the operation of the broadcast station is by the government (federal and state) which runs broadcasting as a state service. The control of broadcasting usually rests with the ministry of information. The government finances the system and occasionally censors programme materials.

But in private ownership and control, the broadcast stations are owned and controlled by the individuals, corporate organizations, and other institutions. They are subjected to limited governmental regulation as stipulated in National Broadcasting commission Degree No. 38 of 1992

sub-section 9, articles 1 – 13 (Federal Republic of Nigeria Gazette, 1992). These broadcast stations are financed by the sale of air time for advertising endorsements or by goodwill or by some kinds of Personal Paid Announcements (PPAs).

#### **4.0 CONCLUSION**

Carrier waves are of high frequencies which the human ear cannot respond to. They are therefore varied in accordance with the information to be communicated. But technically speaking, there are two forms of broadcasting, the Amplitude and Frequency modulated broadcasts.

How broadcast stations are to be run and how programmes are to be broadcast using either amplitude modulated or frequency modulated signals depends on the ownership or control, the government stipulates how the station is to be managed. Private ownership form gives individuals and organizations opportunities to run and control broadcast stations.

#### **5.0 SUMMARY**

This unit dealt with technical aspect of broadcasting with regards to electromagnetic waves, modulation, FM and AM broadcasts and finally with ownership patterns in the broadcast industry.

Critically, analyze the broadcast stations in your area, and identify their ownership patterns. Could you notice any difference in the nature of programmes they broadcast?

#### **6.0 TUTOR – MARKED ASSIGNMENT**

In your own words, define modulation and state the differences between amplitude modulated broadcast and a frequency modulated broadcast.

#### **7.0 REFERENCES/FURTHER READING**

Federal Republic of Nigeria Official Gazette (1992). National Broadcasting Commission Decree No. 38, vol. 79 of 1992. Lagos:FRN.

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Sharma, S. (2005). *Basic Radio and Television*. Nel Delhi: Tatta McGraw-Hill publishing Company Limited.

Uwakwe, O. (2010). *Introduction to Mass Communication in the digital Age*. Onitsha: Base 5.

## **MODULE 2      BROADCAST COMMENTARY**

Radio and Television Stations produce many programmes aimed at capturing and retaining the attention of their audiences. Commentaries are aimed almost in daily basis in most broadcast stations where they are aired immediately after the major newscast of the day. So commentaries are important aspects of a stations programme schedule because they provide in depth analysis and interpretation of news worthy events to the audience.

This module is aimed at discussing important topics that will help you in understanding what a commentary is and how to write a good commentary that could be accepted and presented in any broadcast station. The module is divided into five units as follows:

- Unit 1      Defining the broadcast commentary
- Unit 2      Types of commentaries
- Unit 3      Sources of materials for commentary
- Unit 4      Writing the broadcast commentary
- Unit 5      Elements of style in broadcast commentary.

### **UNIT 1      DEFINING THE BROADCAST COMMENTARY**

#### **CONTENTS**

- 1.0      Introduction
- 2.0      Objectives
- 3.0      Main content
  - 3.1      Definitions/meaning of broadcast commentary
- 4.0      Conclusion
- 5.0      Summary
- 6.0      Tutor-Marked Assignment
- 7.0      References/Further readings.

#### **1.0      INTRODUCTION**

Broadcast commentaries provide in depth analysis and interpretation of newsworthy events. And whether in Television or on radio, a commentary remains the same. The only difference lies in the fact that in radio, lots of words are used to create the right impression for the listeners who do not see the event. But in television, the commentator, as in sports programmes

subjects him/herself to the televised picture shown on the monitor, slots of narrations are not necessary, (Oforum,)1991).

The essence of this unit is basically to help you understand what a broadcast commentary means.

## **2.0 OBJECTIVES**

After going through the tutorials in this unit, it is hoped that you would have known:

- Known the meaning of a broadcast commentary.
- The proper way to define broadcast commentary.
- Who a commentator is
- What a sponsored commentary is

## **3.0 MAIN CONTENT**

### **3.1 Definition/meaning of a broadcast commentary**

A commentator does not only refer to a sports analyst or someone who describes an event to the audience of a mass medium. A commentator does more than that. This is because a broadcast commentary is an objective presentation of an argument with a view to convincing the audience on why something should be changed or should remain as it is, should be approved or disapproved, (Nwabueze, 2008). This is the main reason why commentary writers present every angle to an issue so that their viewpoints are accepted from a factual perspective. A commentary writer is therefore like a person before a parliament trying to convince members of the parliament to recognize appreciate and adopt his/her case or views. So all sides to an issue must be presented, otherwise, it is not a good commentary. Broadcast commentaries provide an analysis of events in the society. They are rich in facts and in depth presentation of views on an issue being discussed. It could be informative interpretation of special events or topical developments in the society. It adopts simplicity in passing the message across to the audience and often calls on the government, institution, the general public, or a specific target audience to move towards a direction. There is no law stating who should write a commentary or who a commentator should be, or whether journalists should be writing commentaries alone in broadcasting industries. People who do not work in radio or television stations write commentaries. Any member of the public who feels strongly about an issue could come up

with a commentary on that issue. Such a person is allowed to air his/her views with sound arguments on why something should be checked, corrected, encouraged or paid attention to.

Broadcast commentaries, especially radio news commentaries, could either be sponsored or aired free of charge. The sponsored commentary is often paid for by people who have interest in what has been written or even the writer himself/ herself. The unsponsored commentary on the other hand, is usually written in any topic that will be of great importance to the general well being of all citizens. They are therefore aired free of charge. For instance, a commentary on the need for more blood donors to Red Cross Society should not be charged any money because such a commentary is aimed at encouraging a humanitarian gesture among the audience. But a commentary on the live and times of a prominent politician who is celebrating his/her chieftaincy title, should be charged some token.

#### **4.0 CONCLUSION**

Broadcast commentaries generally provide indepth analysis or interpretation of events in the society. This is mostly applicable on radio broadcasting where they are mostly aired. After major news cast and news commentaries. In this instance, different sides of an issue are presented and cogent argument made on why certain views should be changed, corrected, encourage or paid attention to. Commentaries could be written by people who do not work in media houses and could either be sponsored or aired free of charge.

#### **5.0 SUMMARY**

This unit discussed what a broadcast commentary is. Thus, related concepts that would help the student in understanding the meaning of commentary were also discussed.

Listen to radio news commentaries and tape record the commentaries for three consecutive days. Study them and point out similarities and differences in the way they were written. Did the writers present all sides to the issues raised?

#### **6.0 TUTOR-MARKED ASSIGNMENT**

In a two-paged write up, make an argument for or against the airing of sponsored commentaries.

## 7.0 REFERENCES/FURTHER READING

Nwabueze, C.D (2008). *The art of investigative reporting: A practical guide*. Enugu: Daisy press.

Nwabueze, C.D (2008). “Imperative, of broadcast commentaries society” in V. Agbanu and C. D Nwabueze (eds.) *Readings in Mass communication Global perspectives on communication issues*. Owerri. top shelve Publishers.

Nnorgu, K.O and C.D. Nwabueze (2005). *Mass Media Writing: form and style*. Enugu: Ultimate Books.

Ofurum, S. (1991) “Sports Reporting for the Electronic Media” In C Udofia (ed.) *African Journalism in Perspective*. Abak: Itiaba publishers.

## **UNIT 2    TYPES OF COMMENTARIES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Types of Broadcast Commentaries
  - 3.2 News Commentaries
  - 3.3 Sports Commentaries
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

There are forms of broadcast commentaries but their classification is based mainly on the nature of events they treat. This unit is therefore designed to teach the students different types or forms of broadcast commentaries.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, you are expected to know:

- What a news commentary is
- Different types of news commentaries
- What a sports commentary is
- Hints for sports commentators

### **3.0 MAIN CONTENT**

#### **3.1 Types of broadcast commentaries**

As has been stated earlier in the introductory part of this unit, broadcast commentaries are classified according to the nature of events or issues they cover or treat. Based on this, there are two major types of commentaries

- (a) News Commentaries
- (b) Sports Commentaries

### 3.2 News Commentaries

Broadcast news commentary is a form of writing in the broadcast media that provides insight and interpretative analysis for events which are of great significance to the society. It is the current affairs programme which analyses news worthy events to the audience. It aims at examining current developments in the society from the negative and positive angles or for and against such developments, before taking a stand. It is to the broadcast media what the features report is to the newspapers. News commentaries are aired mostly after the major news bulletin of the day. They are classified as follows:

- Informative Commentary
- Argumentative Commentary
- Special event commentary
- Tribute commentary. (Nwabueze, 2005)

Informative commentaries aim at providing information to the public on any issue of great importance. It could be sponsored or unsponsored. The basic mission here is to provide fresh and unknown facts to enlighten the public on specific developments for better appreciation of such developments. For instance, a commentary could be written on vision 20:2020. Federal government could sponsor this type of commentary to provide an insight into what vision 20:2020 is all about and how Nigerians could help in the realization of the vision. This type of commentary could also be written to enlighten mothers on family planning and on Expanded Immunization Programmes.

Argumentative commentary is written by someone who feels strongly about issue. The writer normally picks an issue, presents two sides of the issue and projects one point of view for public acceptance. The writer here could be likened to a lawyer who argues for a case in a law court but the only difference is that he/she now argues also for the opponents. This type of commentary could be written on issues like gay marriage and ordination of gay priests, legalizing abortion, current debate on the introduction of N5000.00 note in Nigeria etc.

Special Event Commentary as the name implies, this type of commentary is written about specific occasion or events such as Christmas day, Independence Day, workers' day, children's day, world Aids day, New yam festival and other festivals in local communities. The essence of the commentary is to remind the audience of the importance of the festival or

the need to celebrate it in a special way. The commentary should therefore be factual as a source of enlightenment for the audience.

Tribute Commentary is written to eulogize a personality. Such a person could be dead or living. In case of a dead person, it may be aired on the day of the person's burial. For the living, it may be to celebrate an award, golden or silver jubilee or a title or just to celebrate the achievements of a public figure. Tribute commentaries are mostly sponsored by the writers or interested parties.

### **3.3 Sports Commentaries**

In athletics, commentaries and commentators are appreciated by many listeners and viewers as well. Sports commentators are therefore alert to any unfolding sports event, they are fluent in language and are knowledgeable about sports. A sports commentary could be referred to as a narration or description of any sports event as the sports is going. Such descriptions are aimed at helping viewers or listeners to appreciate the sports events. So, words are used to create the right impression for the listeners who are not seeing the event, as in the case of radio.

Sports commentators must know the rules in any sports before running a commentary on the event. The laws of the game and how, why and when they are applied. For instance, it would be a big flaw to say "penalty kick" for a "free kick", (Ofurum, 1991).

For the general do's and don'ts in radio and television sports commentary, Bruce and sabljak (1985) list the following points:

- Don't use exclamations frequently.
- Don't begin most of your commentary with "em" or "er"
- To be silent for a brief seconds while the thought is being processed is good practice.
- Don't monopolize commentaries. Give other commentators a chance.
- Control your emotions. Your emotions should not replace the actions in the field.
- Don't keep listeners in the dark. If there is any thing significant in the background noise, explain the cause at once.
- Don't forget your writing pads or broads of materials such as pens, stop watches, ID cards or accreditation.

- It is good practice to visit players' dressing rooms before the start of play and if need be at half time.
- Don't get angry on air
- Don't run down players. Unrestrained remarks may cause greater trouble than could be imagined. Opinions should be couched in the most harmless way even if it is some criticism.
- Don't boast. Your performance may only be excellent in your own eyes.
- Don't show bias one way or the other. It may be alright though to show sympathy for a younger athlete or performer but this should be made clear to the audience.
- Don't arrive at the venue late
- Don't allow your commentary to clash with main speeches and important announcements.

For television sports commentaries, make sure the viewers do not miss some points. Help them to focus, create expectancy and try to give coherence and meaning to the images on the television screen. Pauses or periods of silence, as noted by Brian, Kennedy, Moen and Ranly (1980) are necessary at the right time, especially when the pictures speak for themselves. The radio sports commentator must use lots of words to create pictures of the event in the mind of listeners. Talking at speed and pitches high and low is encouraged so as to reflect the current situation. The radio sport commentator is more or less his own master because no one dictate to him what scene to describe or which object to elaborate in his commentary.

#### **4.0 CONCLUSION**

Broadcasting commentaries are classified according to the nature of issues they treat. Sports commentaries cover sporting events while news commentaries analyze and interpret news worthy events in the society, for better appreciation and understanding of the audience.

#### **5.0 SUMMARY**

This unit examined the different types of broadcast commentaries. To this end, all the types of commentaries were discussed and the do's and don'ts of sports commentaries enumerated.

Differentiate a news commentary from sports commentary. Which do you think is more important to media organization?

## 6.0 TUTOR – MARKED ASSIGNMENT

Critically study the various types of news commentaries. List at least three topics that could be treated under each category.

## 7.0 REFERENCES/FURTHER READING

Brain, B., Kennedy, G., Moen, D. and Don. R. (1980). *News reporting and writing*. New York: St. Martins press.

Bruce, G. and M. Sabljak (1985). *Sports Reporting*. Iowa: State University press.

Nwabueze, C.D (2008).”Imperatives of Broadcast Commentaries in contemporary society” In V.N. Agbanu and C.D. Nwabueze (eds.) *Readings in Mass Communication: Global perspectives on communication ssues*. Owerri: Top Shelve Publishers.

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## **UNIT 3      SOURCES      OF      MATERIALS      FOR COMMENTARIES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Source of materials for writing commentaries
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Readings

### **1.0 INTRODUCTION**

It is not easy to write commentaries because the ideas must be original. However, the materials could be sourced from the writer's environment or from elsewhere. This unit is therefore designed to teach students about how to source for commentary materials and where to look out for commentary materials.

### **2.0 OBJECTIVES**

At the end of tutorial in this unit, you are expected to know:

- How to source for materials for writing broadcast commentaries
- Where to look out for materials for writing broadcast commentaries

### **3.0 MAIN CONTENT**

#### **3.1 Source of materials for writing broadcast commentaries**

Television viewing is so easy, likewise listening to radio. For this reason, many people think it is easy to source materials for producing any types of broadcast programme. It is not that easy. Broadcast programme are much more complicated. Competence and success in the broadcast industry as noted by Eastman and Ferguson (2009), comes from understanding the source of programmes and how to go about collecting materials from the sources, as well as looking at other factors like audience size, ownership, technology, economics and regulation impact.

Specifically, the materials for broadcast commentaries according to Nwabueze (2008) could be sourced from five main areas namely:

1. **Reports in the media**  
Straight news reports already carried in the print and broadcast could help a commentary writing develop an idea in writing a fresh commentary. There could be a follow up commentary on a specific report in the media which catches the attention of the writer. The issue must of course be very topical so as to deserve indepth analysis or further interpretation. The writer's own view could also be presented on an issue of public importance using a commentary.
2. **Special Events.**  
A commentary idea could be built around a special event. For instance, Christmas period, Easter or period of other festivals could inform a commentary idea on the need to drive safely during the period.
3. **Personal Observations.**  
An idea for commentary could also originate from what one observes around him/her. For example, a commentary could be written on indecent dressing among undergraduate in Nigeria Universities. Similar observation could also be made in other aspect of Life.
4. **Libraries.**  
Materials in the libraries like books, novels, newspapers, magazines and event journals could contain issues which may be of interest to a commentary writer. Such issues which seem to be forgotten but are yet to be properly addressed in the society, could be treated using commentary.
5. **Topical or Burning Issues**  
These are issues which rank high in public agenda. It could be a current topic or issue of the moment being discussed on most media houses. For instance, Boko haram, Kidnapping and armed robbery are topical issues making waves in most broadcast and print media in Nigeria of today. They could be covered in commentaries.

Ways on how to generate information or materials from the above mentioned sources could be through journalistic interview or through the use of observation or eye witness accounts. Proper use of these approaches is guided by obtaining information for the 5w's and H questions – Who, What, Where, Why, When and How.

## 4.0 CONCLUSION

Materials for writing broadcast commentaries come from understanding the sources where they could be originated from and knowing how to generate the information from the identified sources.

## 5.0 SUMMARY

This unit examined the sources from where ideas for broadcast commentaries could be originated from. Interview and eye witness accounts were also discussed as ways on how to collect information from the identified sources.

How would knowledge of the audience size help one in thinking of how to source materials for commentaries?

## 6.0 TUTOR-MARKED ASSIGNMENT

Listen to two radio stations around you and identify the major issues discussed in their newscasts. Do you think the issues are topical enough to be discussed under a commentary? What type of commentary do they fall into? Mention in detail how you could source materials for writing a commentary on such issue.

Page limit: Maximum of three

## 7.0 REFERENCE/FURTHER READING

Eastman,S. and D. Ferguson(2009). *Media programming: Strategies and Practices*. Boston :

Thomas wadsworth publishers Nwabueze, C.D. (2008) “Imperatives of broadcast commentaries in Contemporary society” In V.N Agbanu and C.D Nwabueze(ed.) *Readings in mass communication Global Communication Issues*. Owerri: Top shelve Publishers.

## **UNIT 4 WRITING THE BROADCAST COMMENTARY**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Source of materials for writing commentaries
  - 3.2 Structuring the commentary
  - 3.3 A commentary sample
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-marked Assignment
- 7.0 References/Further Readings

### **1.0 INTRODUCTION**

Writing of commentary implies following or adopting a well laid down systematic approach. Three stages as enumerated by Nworgu and Nwabuezen (2005:177) consist of the following:

- (a) Idea
- (b) Research
- (c) Presentation

This unit is designed to discuss the stages involve in writing a broadcast commentary.

### **2.0 OBJECTIVES**

At the end of this unit, students are expected to understand:

- Stages in writing commentaries
- The structure of a commentary
- How a broadcast industry looks

### **3.0 MAIN CONTENT**

#### **3.1 Stages in writing a broadcast commentary**

Commentary writing involves three systematic stages. The stages are given by Nworgu and Nwabueze (2005: 177) are idea, or ideation, research stage and presentation stage. In the ideation stage, the idea for the commentary is conceived.

It is the conceptual stage that allows the writer to select among available options which event, issue or problem to write on. The idea conceived in the stage is then rescheduled on to get the relevant date that will guide arrangements on the topic. The idea could therefore be on past, present or future issue.

The second stage is the research stage. Research here simply means gathering data that where simple means gathering data that will guide the commentary writer in presenting his/her arguments in a logical manner. It is a fact-finding exercise the outcome of which serves as a premise for making valid postulations concerning identified problems. Facts and figures relevant to the topic are gathered at this point from books, journals, newspapers, magazines, internet etc. Research is very crucial in commentary writing.

The last stage is the presentation stage. This is the stage of writing the commentary proper. An idea and a well carried out research work may be useless if the commentary is not well written. Presentation entails coordination of the facts, tenses, and paragraphs such that idea flow smoothly and audience follow writer's argument to the end.

Poorly written commentaries sent in to broadcast organizations are rejected on daily basis because editors have many commentaries waiting for consideration and may not waste time with poorly written ones. In presenting a commentary, it is advised to adhere to the structure designed for writing commentaries

#### **3.2 Structuring the commentary**

Commentaries, like human beings have three main parts which must be considered in presentation. They are the head, body and legs. The head refers to the topic for the commentary. The topic helps the writer in adhering to his/her aim of writing the commentary. The topic or title must reflect the

broadcast medium. A features report in the print media could have a headline that read thus: “Examination Malpractice Among Nigerian Students” the title for the comment could read “the need to discourage Nigerian students from indulging in examination malpractice” Nwanwanne in Nworgu and Nwabueze, (2005:184) observes that the following points should guide the commentary. The body should be written in simple, easy to understand language. This is because the broadcast medium is transient and the listener has one opportunity to listen to and grab the message. The use of high sounding grammar is completely unnecessary. Similarly, the commentary should be short and straight to the point. This is because, the broadcast medium is time bound. Radio news commentaries are often given only five minutes. The language should also be conversational. You write as if you are discussing with the audience. Don’t fail to present two sides of an issue in the commentary. If you are writing on why people shun cultism, point out what you think makes people join secret cults and present the bad sides before taking a position at the end of the commentary.

The legs or conclusion refers to the last segment of the commentary. It is at this point that the writer makes his/her stand known to the listener. He/she takes a stand and makes a call on government, public or specific authorities to follow a particular line of action. This is therefore where he/she makes the aim or intention of writing the commentary known.

The conclusion should be taken seriously in commentaries because the achievement of the overall objective of writing the commentary could be hinged on how it is concluded.

### **3.3 A commentary Sample**

Below is a commentary sample written by Chinenye Nwabueze in 2000 but called from Nwabueze (2008:89). *Saving the NYSC Programme from Crashing*. The National Youth Corps Programme was conceived to foster unity among Nigerians. Under the programme, Corp members are posted states other than their states so that they can live with people of different culture and peacefully co-existence with such people.

This, it was believed, would wipe out any feeling of hatred among people of different ethnic backgrounds and promote brotherliness in the nation. The NYSC was also conceived to contribute immensely to nation building. Most corps members were posted to rural areas where they help develop the skills of rural people and make other positive contributions that would better their lives.

Today, the NYSC programme has taken a new shape. Both the condition of service and the attitude of corps members themselves have now become a far cry from what was obtainable in the seventies and early eighties. For instance, in the seventies and early eighties, the economy was relatively good and with monthly allowance of three hundred naira or less, a corps member could be comfortably live in the urban or rural area, saving some amount at the same time.

To the contrary today, the level of economic instability coupled with the crises in most part of the country has made the NYSC programme a different ball game. Even with a different allowance of three thousand five hundred naira or more, corps members still find it difficult to eke out a living, let alone save money, except the corper involved is lucky to have been posted to good establishment that pays extra allowance aside from that of NYSC.

This harsh condition of service has led the Federal Government to embark on an upward review of the monthly allowances of corps members. It has also made corps members to fraudulent attempt to influence their postings or re-deploy to other states so as to work in places of their choice. Also serving in the rural areas is fast becoming a taboo to most corps members, because most people wish to stay in the cities where they could enjoy social amenities and possibly stay close to relations who can help them in time of need.

The fear of facing unemployment after the programme has also made corps members to wish to serve in establishments that could possibly retain them after youth service. Also certain crises that are peculiar to some states have made corps members not to wish to go to such state for fear of their lives.

Sequel to these problems, the objective for which NYSC programme was initially established is fast becoming defeated. The Federal Government has greater role to play in returning the NYSC programme to what is used to be so that the corps members and the entire nation would benefit from the programme. The Federal Government together with the various state governments should put in place machineries to ensure that crises of any type would be reduced or averted completely from the states.

However, more should be done to ensure that the problem of economic instability in the nation is positively addressed in order not to make nonsense of upwardly reviewed monthly allowance of corps members, which may not have value in the face of inflation.

On their own part, corps members must realize the fact that NYSC programme is not money spinning programme but an opportunity for them to embark on selfless service geared towards contributing their own quota to nation building. The corps members should not shy away from being posted to the rural areas because that is where their services are mostly required. This will enable them to see the NYSC programme as a selfless service to the fatherland. This way, the NYSC programme will return to what it used to be and continue to achieve the objectives for which it was set up. (Written by Chinenye Nwabueze, 2000 source:FRCN Enugu)

#### **4.0 CONCLUSION**

Commentary writing starts with ideation stage before conducting a research on the topic and then finally the presentation in which the commentary is written. In writing commentaries, the structure of head, body and legs is followed religiously so the argument will flow coherently. A sample of a well written documentary, aired by FRCN Enugu in the year 2000 was also provided.

#### **5.0 SUMMARY**

- This unit discussed the various stages in writing a broadcast news commentary.
- The structure to be adopted while writing a commentary was also examined.
- Critically study the structure of any commentary aired in any radio station around you. Did the writer follow the discussed structure of head, body and legs discussed in this unit?

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Using the sample of a commentary presented in this unit as a guide write any type of commentary on any topic of your choice.

Page Limit: Maximum of two pages

#### **7.0 REFERENCE/FURTHER READING**

Nwabueze, C.D (2005). *The art of investigative reporting practical guide*  
Enugu: Daisy Press.

Nwabueze, C.D. (2005). Imperatives of Broadcast commentaries in contemporary society” In V.N. Agbanu and C.D Nwabueze (eds.)

*Readings in Mass Communication. Global perspectives on communication issues.* Owerri: Top Shelve Publishers

Nworgu, K.O and C.D Nwabueze(2005). *Mass Media Writing. Forms and style.* Enugu: Ultimate Books.

## **UNIT 5    ELEMENTS OF STYLE IN BROADCAST COMMENTARIES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Elements of style in broadcast commentaries
  - 3.2 Point to note in broadcast commentary writing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

It has already been said commentary is to the broadcast media, what features report is to the print media. The style of writing the two is different. Style plays an important role in writing of broadcast commentary. This unit provides an understanding of what style is, its types and factors that influence it.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, you are expected to learn:

- What style is in broadcast writing
- Types of style
- Factors that influence style
- Points to note in broadcast commentary writing.

### **3.0 MAIN CONTENT**

#### **3.1 Elements of style in broadcast commentary writing**

Style is the uniqueness of a person. It is the way of person walks, talks, writes, dresses, among other attributes.

Writing style is the expression of this uniqueness on paper. Style is shaped by “sentence and paragraph construction and transition, use of tenses, comma and diction, simplicity or otherwise in language, spelling, syntax, among other writing elements “ (Nwabueze, 2005:115).

A good style is the one that gets the message across the audience. It is the one that facilitates the achievement of the writer's objective. A good style also uses simple easy to understand language and makes the writer seem as if he/she is discussing with the audience. There are various kinds or types of style simple, complex, flowery, humorous and conversational style.

The simple style adopts easy to understand language words and sentences- in its presentation. The complex style adopts high-sounding words and vocabulary to pass message across to the audience. The flowery style mainly uses descriptive words and poetic language to paint a picture of the message in the minds of the audience. The humorous style adopts words and sentences that make the write up funny and amusing to the audience while the point is being presented. The conversational style adopts what could be described as the everyday style of speech to present the write-up as if the writer is discussing with the audience (Nwabueze 2005: 115-117). Of all these styles, the simple and conversational style is suggested for the broadcast commentary writer.

Style is influenced by factors like reading habits or interest of an individual, his/her educational standard, the medium through which the write-up will be passed to the audience, the nature of the audience, the personality of the writer, the subject matter he is writing on and the writing objective (Nwabueze, 2005:122).

The nature of the audience affects style in that the writer considers whether his audiences are educated or not, or whether they are familiar with words and other writing inputs the writer uses to present his idea.

The medium should also be considered in order to ensure that the message is packaged in the right format for easy understanding. The objective of the commentary could also affect style. This means that if the objective is basically to inform, the writer ensures that more facts are contained in the write-up. The subject matter or topic also requires a specific style. A commentary on vision 20:2020 in Nigeria needs an explanatory or informative approach.

Based on these factors, the commentary writer needs to understand the basics of writing style so as to know how to approach his write-up in order to achieve the writing objective.

### **3.2 Points to note in broadcast commentary writing**

The major points to note while writing a broadcast commentary are summarized by Nwabueze (2008) as follows:

- Make simplicity your watchword
- Go straight to the point
- Support viewpoints with points
- Don't exaggerate your positions
- Use conversational language
- Carryout research on your topic
- Present two sides of the argument
- Reflect the commentary there through the title
- Conclude by making a call or recommendation
- Crosscheck your facts to ensure they are right.

### **4.0 CONCLUSION**

The style of writing the broadcast commentary is a pertinent or intrinsic aspect of achievement of the objective of the write up. The simple and conversational style has been suggested as the best style for broadcast commentary. This is due to the fact that broadcast media are time-bound and transient.

### **5.0 SUMMARY**

This unit centered on the writing style for the broadcast commentaries. Types of style, factors that influence style as well as the pertinent points to note while writing broadcast commentaries, were all discussed. Using your own words, define style. What is your style of writing?

### **6.0 TUTOR-MARKED ASSIGNMENT**

1. Critically analyze the commentary sample presented at the end of unit four. State the writing style adopted by the writer.
2. Using the flowery style, write a one-page tribute commentary for any known personality of choice to you.

### **7.0 REFERENCES/FURTHER READING**

Nwabueze, C.D (2005). *The art of investigate reporting: a practical guide*. Enugu: Daily Press.

Nwabueze, C.O (2009). *Reporting principles, Approaches and special beats*. Owerri: Top shelve publishers.

## **MODULE 3 THE BROADCAST ANNOUNCER**

The announcer in any broadcast medium plays a vital role in keeping the confidence expectant glued to a particular station, the announcer on duty begin the day for the viewers by telling them the programmes they are to expect throughout the day. In radio stations, they have a more “intimate” relationship with the listeners. This is because they keep Listeners Company throughout the day’s broadcast. This module therefore examines the overall concept of announcing in the broadcast media.

- Unit 1 who is a broadcast announcer?
- Unit 2 Attributes of an Announcer
- Unit 3 Skills of an Announcer
- Unit 4 Understanding the Announcer’s copy
- Unit 5 Announcer’s presentation tips.

### **UNIT 1 WHO IS A BROADCAST ANNOUNCER**

#### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Who is an announcer
  - 3.2 The announcer as a town crier.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Mark Assignment
- 7.0 References/Further Reading

#### **1.0 INTRODUCTION**

In the broadcast media, many people are involved in day to day running of programmes but viewers or listeners usually identify with the presenters or announcers. A good programme, no matter the production crew will turn out to be a bad one if the announcer or presenter performs poorly. This of course jeopardizes the image of the station. No station will therefore continue to pay to an announcer who makes grievous mistakes any time he/she is on air.

This is the essence of this unit 4 is aimed at highlighting who is an announcer is and what is expected of an announcer in any broadcast media.

## **2.0 OBJECTIVES**

This unit is meant to expose the students to the basic description of who an announcer is and how the announcer could be likened to a town crier. At the end of the tutorials in this unit, students are expected to understand among others:

- Who an announcer is.
- The description of an announcer as a town crier.
- What announcers are expected to do.

## **3.0 MAIN CONTENT**

### **3.1 Who is an Announcer?**

Announcing is to make known publicly to an audience through radio or television. It also means reading news, introducing a person, a programme or an act on radio or television. An announcer is therefore anyone who performs the act of announcing. He/She is the one who creates a form to inform, educate and/or entertain the target audience. It is the job of the announcer on duty to organize and present ideas in ordinary and convincing manner, (Onyechi, 2010).

Announcers always perform before viewers or to the listening pleasure of radio audience. They are the ones who use message to create effects on audience. For effective performance while on air, announcers are expected to have a good mastery of how to handle microphones as well as a good microphone voice, a good command of the language of presentation, a pleasing personality and a good gesture.

### **3.2 The Announcer as a Town crier**

Amafili (2002) describes an announcer as a modern age town crier who works in media organizations. The duty of a town crier in a local community is to make announcements to the members of his community using metal or wooden gong. In just the same manner, the broadcast announcer makes announcement of broadcast media programmes using microphones and speakers to disseminate information simultaneously to a

wide scattered audience. With the advent of the electronic media, the need for this kind of town crier becomes very necessary.

Modern day announcers, according to Chester et al (1988), are expected to perform straight announcing, presenting commercials and demonstrating products, casting news, acting as masters of ceremonies, handling sports, interviews, discussions, quizzes and narrations. They are also referred to as presenters, air personalities, disc jockeys, narrators and communicators.

#### **4.0 CONCLUSION**

The job of announcing is very special and is meant for highly skilled persons. This is because the image of the station i.e how viewers or listeners will rate the station, depends on them. This is also because announcers are mostly linked to their stations since viewer and listeners see them or hear their voices on daily basis. They are in fact, the most popular set of individuals in any broadcast media.

#### **5.0 SUMMARY**

This unit focuses on exposing students to the description of who an announcer actually is. The description of an announcer as a modern town crier who works with microphone and loud speakers was also discussed.

Listen to the radio station in your area, could you identify the announcer? If yes, do you think he/she deserve to be called an announcer?. Give reasons.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Briefly outline the similarities and difference between the modern day broadcast announcer and a town crier in a rural community.

#### **7.0 REFERENCES / FURTHER READING**

Amafili, C. (2002). "Tips on Broadcast Announcing and Presentation". In C.S Okunna (ed.) *Teaching Mass Communication: A multi – dimensional Approach*. Enugu: New Generation Books.

Chester, G. et al (1988). *The Announcer in Television and Radio*. New York: Appleton – Century – Crafts.

Onyechi, N (2001). "Announcing and Performance", in K.O. Nworgu (ed.) *Mass Communication, Theory and practices*. Owerri: Ultimate Books Publishers.

## **UNIT 2     ATTRIBUTES OF AN ANNOUNCER**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Attributes of an announcer
  - 3.2 Training as an announcers
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References / Further Readings

### **1.0 INTRODUCTION**

The announcer on duty can only keep the audience company in an exciting manner if he/she possesses the essential attributes of a good communicator, (Agbanu and Nwammuo, 2009). This statement from the above named scholars, waters the ground on the need to let you know about the attributes of good announcers. This unit is designed to discuss the essential attributes as well as the basic training, announcers must acquire.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, the students will learn:

- Attributes of an announcer
- Training needed by announcer.

### **3.0 MAIN CONTENT**

#### **3.1 Attributes of an announcer**

Anybody who intends to make a career in broadcasting in the area of announcing and presentation must be very familiar with the communication process. He must as well possess the following attributes as listed by Amafili (2002) thus:

- The ability to think clearly, to organize his/her thoughts quickly and be able to express these thoughts accurately and effectively.

- An announcer must have keen curiosity and be always eager to learn and have a broad view of the world.
- An announcer must understand the peculiar process of communication through the broadcast media.

### **3.2 Training as Announcers**

The training of announcer is of crucial importance to operators in the broadcast industry. Whether in institutions of higher learning or in broadcast media establishments, certain basic knowledge must be inculcated. They are

- **Eye Contact:** proper eye contact is necessary especially in television. Most television studios have more than one camera. It is therefore necessary for the announcer to identify the “hot” camera and respond to it as and when due. If the announcer will make use of scripts, it is therefore necessary to maintain a good eye contact between the script and the camera.
- **Interpreting copy:** the act of interpreting copy is the most important thing to learn. In-ability to interpret copies means that the presentation will be poor.
- **Articulation:** this is reflected in how words are pronounced. Good pronunciation of words makes an announcer “sound sweet”. Apart from this, wrongly pronounce words give different meaning. Therefore, the use of dictionary is advisable to help in checking word pronunciation.
- **Use of Microphones:** For very sensitive microphones, the distance to be taken does not make a difference. But for others, the announcer may need to a distance of two feet away from the microphone. Announcers are expected to master their microphones and how to handle them for better sound fidelity.
- **Versatility:** the television announcer needs to be versatile. The art of ad-libbing should also be mastered. An ad-lib is an unscripted talk. It is talking without the use of any script. It is a remark made by an announcer that is not part of the planned programme. Effective ad-libbing helps to blend an announcer’s presentation and helps to maintain a continuous flow in communication.

### **4.0 CONCLUSION**

Announcers, especially those who want to excel, need to acquire certain essential attributes and training. Most broadcast organizations find it hard

to “fire” well-skilled announcers even in cases where there are “freshers” who are ready to receive “smaller pays”. An announcer with the above mentioned attributes and training will be a “hot cake” anytime, anywhere.

## **5.0 SUMMARY**

This unit is concerned with x-raying the attributes of announcers. The training to be acquired to be successful as an announcer was also discussed.

Which of the attributes due you think is the most essential? Give reasons.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Announcers are expected to keep the audience company in an exciting manner.
2. How would you achieve this if given an opportunity as an announcer. Page limit: 1½

## **7.0 REFERENCES / FURTHER READING**

Agbanu, V.N and A.N Nwammuo (2009). *Broadcast Media Writing, programming, Production and Management*. Enugu: Rhyce-kerex publishers.

Amafili, C. (2002). “Tips on Broadcast Announcing and Presentation” In C.S. Okunna (ed.) *Teaching Mass Communication: A multi-dimensional Approach*. Enugu: New Generation Books.

## **UNIT 3 SKILLS OF AN ANNOUNCER**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
  - 3.1 Skills of an announcer
  - 3.2 Analysis of requirements
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference / Further Reading

### **1.0 INTRODUCTION**

The previous unit dealt with attributes and training which an announcer must acquire if he/she intends to be successful. This unit examines and discusses the skills and basic requirements that will help the announcer in – the – job.

### **2.0 OBJECTIVES**

Tutorials in this unit will help students to know:

- The basic skills of an announcer
- The different requirements which must be considered for one to be an announcer

### **3.0 MAIN CONTENT**

#### **3.1 Skills of an Announcer**

Since the announcer intends to play on the listener's imagination, the atmosphere in the studio should be conducive so as to bring out the best in him/her and to appeal to the listeners.

As an announcer on radio, remember that you must know how to operate the audio console as you read the news or perform other announcing jobs. But with constant practice, you will get used to it. You must also know how to operate the studio computer and master skills on how to sound gracefully on air.

An announcer must play all his/her own music cuts and commercials as well as read newscasts at the top of the hour i.e news tit-bits. He or she must also know how to record programmes off-air, play recorded cuts for the news anchor during a newscast or monitor the network for programmes.

### **3.2 Analysis of Requirements**

Preparing a career as an announcer begins with honest examination of oneself. Considering the talents you have. Can you crack jokes? Can you speak fluently? Can you handle stress? In a nut-shell these questions and requirements have been classified by Agbanu and Nwammuo (2009) as follows:

- **Physical Requirements**  
In TV, an announcer must look pretty and presentable. He or she must have a good dentition before other qualities and consideration. In radio, where the announcer is not seen but only heard, a good amount of vocal sound is needed. A pleasing voice is an added advantage.
- **Educational Requirements**  
Nobody will take you seriously if you fail to pronounce words correctly and say that you did not study English Language as a course. This will make you look stupid. So, you must be broad in knowledge acquisition. Education, whether formal or informal or acquired through reading and life experience, is the best tool needed for success in broadcasting
- **Emotional Requirement**  
As an announcer, you must be emotionally stable. You must know how to handle stress. Even if things are not going well, you must sound well and pleasing to your listener. Don't forget to smile and make your listeners happy.

### **4.0 CONCLUSION**

There are some basic skills and requirements needed from an announcer. And because the job of announcing is very challenging, these skills and requirements must be given due consideration if you intend to go into this area.

## **5.0 SUMMARY**

This unit discussed the basic skills that will help an announcer to perform his/her duties successfully. In addition, some requirements that need to be considered were also examined.

How would you handle a situation in which, as an announcer, 2mins to go on air, you receive a call that your dear ones were involved in a ghastly motor accident?

## **6.0 TUTOR-MARKED ASSIGNMENT**

In a one-page write-up, briefly explain how an announcer is expected to react when a caller in a phone-in programme asks an irritating question or makes a dirty remark against a political office holder.

## **7.0 REFERENCES / FURTHER READING**

Agbanu, V.N and A.N Nwammuo (2009) *Broadcast Media Writing, programming and production and management*. Enugu: Rhycekerex publishers.

## **UNIT 4 THE ANNOUNCER'S COPY**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main content
  - 3.1 Defining a copy
  - 3.2 What to do when given a copy
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

All broadcast programmes are presented with copies or script. The only exception is in a situation whereby the announcer is expected to perform an ad-lib. Even in ad-libs, most announcers prepare themselves by noting or writing down topics to be talked on a piece of paper. The jotted –down points serve as guides to avoid unnecessary embarrassment while on air. This unit looks at the announcer's copy as a whole.

### **2.0 OBJECTIVES**

Students exposed to this unit are expected to understand among others the following:

- What a copy is.
- What to do when given a copy.

### **3.0 MAIN CONTENT**

#### **3.1 Defining a copy:**

Agbanu and Nwammuo (2009) define a copy as a written script for news, sports, announcement, commercials, or any other programme meant for broadcast in a radio or television station. This means that copies and scripts mean the same thing in the broadcast industry, (Amafil, 2002).

A copy or script is what guides the production of a specific broadcast programme. It is the articulated roadmap or guideline that aids artistic

production (Owuamalam, 2006). The announcer's copy is therefore a script supposedly used by an announcer in presenting a broadcast programme. It is like a roadmap that directs the announcer on what to say on air, when to say it and how to say it. Serious minded announcers do not play with their scripts because of an error on air, no matter how small, spells doom for him/her and for his/her station at large.

### 3.2 What to do when given copy

Scholars like Chester et al (1988) and Stuart (1985) have prepared an excellent approach to analyzing a copy. They pointed out, though in separate studies, that an announcer, needs to do the following, when given a copy, either for news, interview, talk show etc:

- **Read the copy twice to get the general meaning:** As an announcer, you have to read the copy twice to understand the full meaning, especially when it is written by someone else. It is indeed necessary that you grasp the full meaning because it will help you to put in the right reflections.
- **State the specific purpose of the copy in one brief sentence:** stating the purpose will help you make a good presentation. You must ascertain whether it is for a meeting, funeral, announcement etc.
- **Read the copy aloud to yourself first:** this enables you to hear yourself first, get used to the copy and correct yourself in case you stumble over certain words.

**You should also Endeavour to find answers to the following questions:**

- > **What is the general mood of the copy.** The mood of a copy should be reflected in the presentation for instance, the mood of a copy meant for a funeral will definitely be different from that of a Christmas party or birthday party.
- > **Where does the mood change?** A long piece of copy may contain different moods. It can change from gloom to joy.
- > **Do you know all the pronunciations?** Get used to the pronunciation of unfamiliar words. Pronunciation could change according to mood, tempo, rhythm, short pause, long pause etc

## 4.0 CONCLUSION

The broadcast copy is like a roadmap to the announcer. It serves as a guide to the announcer, telling him what to say, how to say it and when to say it. It should therefore be carefully handled and taken care of, for effective performance on air.

## 5.0 SUMMARY

This unit focused on the announcer's copy. It also discussed the important things which the announcer is expected to do when given any copy.

Write a story of not more than one page, read it aloud to yourself in front of a mirror. Ensure you maintain a constant eye contact between the mirror and the copy.

## 6.0 TUTOR-MARKED ASSIGNMENT

Listen to a radio station in your vicinity, and try to write an obituary announcement. Secondly, get a newspaper cutting of a regular product commercial. Practice reading the two. Can you see the difference in mood? Present each to your class, taking care to reflect the different moods in your presentation.

## 7.0 REFERENCES/FURTHER READING

Agbanu, V.N and A.N Nwammuo (2009). *Broadcasting Media Writing , programming, Production and Management*. Enugu: Rhyce-kerex publishers.

Amafili, C. (2002). Tips on Broadcast Announcing and Presentation In C.S Okunna (ed.)

*Teaching Mass Communication A Multi- Dimensional Approach*. Enugu: New Generation Books.

Chester, G. et al (1988). *The Announcer in Radio and Television*. New York: Appleton – century – crafts.

Stuart, H. (1985). *Interpreting the copy for Radio and Television Announcing*. Boston: Houghton Mifflin.

## **UNIT 5 ANNOUNCER'S PRESENTATION TIPS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Announcer's Presentation Tips
  - 3.2 Things to Avoid while on Air.
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

The National Broadcasting Commission (NBC), as you know, regulates broadcasting in Nigeria. There is a poster on presentation tips produced by NBC. This presentation tips to you for effective presentation and performance while on air.

### **2.0 OBJECTIVES**

Students exposed to this unit are expected to know the following: NBC Presentation Tips

- Manners to avoid while on air
- Other Presentation Tips

### **3.0 MAIN CONTENT**

#### **3.1 Announcer's Presentation tips**

The NBC presentation Tips, culled from Amafili (2002) are listed as follows:

- The good presenter/Announcer inflects and modulates the voice properly.
- He/She speaks at a comfortable pace
- He/She aims for a smooth flow.
- He/She chooses simple words
- He/She uses a copy/script if necessary
- He/She rehearses the copy/script.

- He/She sticks to correct pronunciation of word
- Pronounces names properly
- He/She does not talk over music with vocals
- „ Avoids slangs
- „ abhors four-letter words
- „ apologises for an error
- „ identifies the station clearly
- „ sounds on and off appreciatively
- „ refrains from being chatty
- „ never makes dry and expensive jokes
- „ is calm and confident even when ad-dibbing
- „ provides informative links between programmes
- „ woos the listener politely.

In addition to above tips, Onyechi (2010) adds the following:

- Write down all you need to say
- Harmonize physical behavior, appearance, eye contact with intended meaning.
- Adapt to the microphone.
- Avoid irritating mannerisms
- Always have a store of illustration, comments etc
- Avoid offensive remarks on religion and be sensitive to what your audience wants.
- Do not copy any role model. Be it yourself.
- Speak at moderate pace, varying pitch and stress.
- Train regularly-voice therapy.

### **3.2 Things to Avoid While on Air**

As an announcer, you are like a gateway to your station. The audience may not know the owners of a media outfit personally but they know virtually all presenters that may be working there. Producers and even the managers may not be known to most listeners and viewers but for sure, presenters/announcers are there every day. For the reason, an announcer should be very careful of the way he/she conducts himself/herself while performing on air.

Certain mannerisms must be avoid because apart from being irritating to the audience, they distract viewers and listeners as well.

Most worrisome among the things an announcer must endeavour to avoid as explained by Onyechi (2010) include the following:

Avoid being a lifeless mumbler. This refers to the attitude of always talking to yourself without life as if day dreaming. Never look worried or sound worried while in air and do not ever makes a no-impact communication. Always mean what you say and say what you mean what you say what you mean.

- Do not fidget before your audience. This is specifically being directed to television announcer. Avoid being restless, always adjusting tie or headtie. Do not pick your nose or scratch or do any other thing that may distract your audience.
- Avoid “and –eh-eh” vocalist, instead use “well, you know, uh.....”
- Do not over dress but instead dress to impress. For female announcers on TV, over application of facial foundations and make ups makes the face to look different. Also, avoid hair-dos or hair styles that will make you uncomfortable like covering your eyes or your entire face. Virtue lies in the middle.

#### **4.0 CONCLUSION**

Due to the importance attached to the job of announcing, the NBC produced tips for effective presentation and performance while on air. These tips are therefore necessary for detailed discussion in classes.

#### **5.0 SUMMARY**

This unit focused on presentation tips for effective delivery by announcers while on air. The NBC presentation tips were enumerated also, the mannerisms to avoid while on air were also x-rayed and discussed.

If good announcers do not talk over music with vocals, what do they do?

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Briefly give three reasons why announcers should not copy role models.

#### **7.0 REFERENCES/FURTHER READING**

Amafili, C (2002). Tips on Broadcast Announcing and Presentation” in C.S. Okunna (ed.)

*Teaching Mass communication: A multi-dimensional Approach.* Enugu: New Generation Books.

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## **MODULE 4 THE BASICS OF ANNOUNCING**

Announcing is basically a communication activity. This means that every announcer must aim at communicating effectively. As a process, communication as emphasized by Dunu (2002), starts with the speaker who is the source and initiator of the process and who has idea to convey to the audience in this instance is the announcer. He/she uses words, voice and gestures to convey the message to the audience, who after considering the message, reacts accordingly.

This module examines the overall basic of announcing with regards to voice and other aspects of announcing that will make the announcer communicate effectively.

Unit 1	How the voice works
Unit 2	Understanding the vocal anatomy
Unit 3	How voice is produced
Unit 4	Evaluating voice and speech
Unit 5	Making speaking voice more pleasing.

### **UNIT 1 HOW THE VOICE WORKS**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main content
3.1	How the voice works
3.2	Maintaining your voice
4.0	Conclusion
5.0	Summary
6.3	Tutor-Marked Assignment
7.0	References/Further Reading

#### **1.0 INTRODUCTION**

Most good broadcast voices are made, not born. How your voice sounds on air depends entirely on you. True, many announcers have an extra share of native or natural talent, but many of them, no doubt, learnt effective vocal skills by practice. This unit discusses the important issues you need to know about your voice.



## 2.0 OBJECTIVES

At the end of the tutorials in this unit, students are expected to know and understand:

- How the human voice works
- How to maintain the voice

## 3.0 MAIN CONTENT

### 3.1 How the voice works

A good broadcast voice is that which is acceptable to the microphone. Every announcer is therefore expected to understand how the voice works. It is simple voiced sounds are produced when the air stream from the lungs vibrate against the vocal cords. Where the vocal cords fail to vibrate the sound is voiceless. Due to the nature of voice and how sound is produced, sound segments in English language is divided into two major parts.

Vowel sounds are 20 in number (pure and 8 diphthongs) while consonant sounds are 24.

In the production of vowel sounds, the tongue moves and the shape of the lips change according to vowel being used. Also, the jaw either closes for the production of vowels. Diphtongs is a Greek word meaning double sound. Diphtong differ from pure vowels because double sound articulation or production is a glide from one vowel is voiced sounds because the cords vibrate in all cases. There is no obstruction to the flow of air-stream from the lungs to the lips for production of vowel sounds, (Onyechi, 2010).

Consonant sounds are produced with the obstruction interruption of air stream between the lungs and the mouth/lips. It could be total obstruction as in “p” or partial obstruction, the articulators are not close enough to obstruct the mouth completely –there is a frictional arise as a result.

### 3.2 How to maintain the voice

Announcers, like teachers and salespeople, often must contend with hoarseness in the vocal apparatus. Even if the abuse is not severe, no announcer can communicate effectively when his/her voice is reaching the point of failure. On diet and healthy tips for the voice, Hausman, Benolt, Messere and O’ Donnel (2004), gave the following tips:

- Get plenty of rest. When the body is tired, the weariness will show up in the voice. A tired voice is usually higher pitched and lacking in strength. Announcers who try to perform with tired voices may wonder if they can even finish the shift. Attempts to clear the voice, just tend to aggravate the problem. The only effective remedy is to get some rest. Better yet, get enough sleep in the first place, and try to find some time for relaxation before starting assignments that require heavy use of your voice.
- Exercise in addition to exercises that work the vocal mechanism, strenuous physical activity that work the major muscles of the body. This will strengthen your heart and lungs and give you endurance and overall energy. Your vocal delivery will reflect the general condition of the rest of your body.
- Watch what you eat. A diet high in fat and low in nutrition contribute to fatigue susceptibility to illness. The carbohydrate in whole grains and fruit, combined with adequate protein from various sources, will provide energy and help you maintain health. Don't eat too much fat and attention to nutritional values of food you eat.
- Don't smoke. The constant imitation of heavy smoking can damage the vocal mechanism and greatly impair vocal delivery. Aside from the well known risks to general health, smoking continually irritates the vocal cord. General irritation of the throat can result in excessive mucus production and the development of a "smoker's cough", that further strains the vocal mechanism.

#### **4.0 CONCLUSION**

Understanding of how voice works will help you as a student, to know how to produce either vowel or consonant sounds. This knowledge is essential especially if you intend to become a season announcer. To maintain the voice, good health and nutrition are very important. They help you improve effectiveness the same way proper physical conditioning contributes to the performance of the athlete.

#### **5.0 SUMMARY**

This unit discussed how the human voice works. It also touched aspects of sound segmentation in English Language. The two types of segmentation – vowel and consonant sounds – were explained. Healthy tips on how to care and maintain the voice were also discussed.

#### **SELF-ASSESSED EXERCISE**

Give examples of vowel and consonant sounds, using words that clearly illustrate each sound.

## 6.0 TUTOR-MARKED ASSIGNMENT

Explain in details, how an announcer will take care of his/her voice.

## 7.0 REFERENCES/FURTHER READING

Dunu, I. (2002) "Speech Communication" In C.S Okunna (ed.) *Teaching Mass Communication: A multi-Dimensional Approach*. Enugu: New Generation Books.

Hausman, C., Benoit, P, Messere, F. and O' Donell , L. (2004). *Announcing: Broadcast Communicating Today*. Belmont: Thomson Wadsworth.

## **UNIT 2 UNDERSTANDING THE VOCAL ANATOMY**

### **CONTENTS**

- 1.0 Introduction.
- 2.0 Objectives.
- 3.0 Main Content.
  - 3.1 The vocal anatomy.
  - 3.2 Problems with voice quality.
- 4.0 Conclusion.
- 5.0 Summary.
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading.

### **1.0 INTRODUCTION**

The vocal mechanism is a mysterious device that has continued to amaze philosophers. Right from the evolution of man, the vocal mechanism has proved to be beyond human comprehension. This is because the vocal apparatus could be used to form an incredible range of sounds beyond human understanding. This unit is therefore designed to expose students to the anatomy of the wonder piece – the human voice.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, students are expected to know:

- The anatomy of the human voice.
- Problems with voice quality.
- Possible causes of the problems and solutions

### **3.0 MAIN CONTENT**

#### **3.1 The Vocal Anatomy**

The mechanism that produces the voice is tied to the respiratory system. The lungs are responsible for extracting oxygen from the air but they do not suck air in or propel it out. That function is performed primarily by the diaphragm, a muscle that extends across the base of the chest. It is connected by fibers and tendons to the sternum (breastbone) in front, to the ribs at the sides, and to the vertebrae in back. When we in-hale, the diaphragm contracts, pushing the intestines down and out. That is why the abdomen expands when we breathe in.

When we inhale during speech, the diaphragm relaxes and is pushed upward by the abdominal muscles. Air in the chest cavity is

compressed and forced out through the trachea. The trachea is the airway leading from the chest to the larynx. The trachea is the point at which a number of air way tubes, are joined together. Bronchitis is an inflammation of the bronchial tubes and through this common malady, most people are keenly aware of the location of the bronchial tubes. The larynx, which is often called the “voice box” is cartilage, a tough, some what flexible and gristly material. Several different cartilages make up the larynx. The most important are the thyroid cartilage which protrudes from the neck and forms what we call the “Adam’s Apple” in men, and the cricoid cartilage, which connects to the thyroid cartilage. These cartilages form a roughly tubular structure in which the vocal cords are suspended.

The vocal cords are membranes that come together across the cavity of the larynx. They are two folds and during the process of producing voice, known as phonation, they stretch across the cavity. A number of muscles therefore contribute to speech. The intrinsic muscles of the larynx are entirely contained within the larynx. The extrinsic muscles are outside the larynx and serve in speech, singing and swallowing.

### 3.2 Problems with voice quality

Negative image could be developed of someone simply because of the way he or she sounds, especially on phone conversions. This is why broadcasters and especially announcers try to sound pleasant on air. Unpleasant voices make people sound unfriendly and antagonistic even when they mean no harm. Common negative voice qualities as identified by Hausman, Benoit, Messere and O’ Donnel (2004) include the following:

- **Hoarseness:** This is characterized by a raspy sound in the voice often categorized as a voice that sounds like it’s hurting. The vocal sound may be a symptom of a pathological condition and should be checked by a doctor if the condition seems persistent. Most hoarseness results from over use and improper use of the voice, such as cheering at a sports events, and can be compounded by too much tension in the vocal apparatus.
- **Thin voice:** When a thin, weak voice is the result of the way the vocal mechanism is formed, not a lot can be done about it other than to enhance the thin voice as best one can, through good vocal habits. In some cases, a thin voice is the result of a lack of resonance. The two keys to improving resonance is by proper air support, including good posture and relaxation. Also, chronic inflammation and swelling of the nasal passages can cut off resonance.

- **Gravelly voice:** where as the hoarse voice typically has a strident breaking quality to it, the gravelly voice is usually low pitched, does not project, and is not melodic. Gravelly voice sometimes results from a simple lack of projection. Note how gravel – voice people often slouch and speak with the chin on the chest. Gravelly voices often result from speaking in a pitch that is too low. Better breath support, a higher pitch and better projection can often ease this problem.

#### **4.0 CONCLUSION**

A pleasing voice is very helpful to a broadcaster, especially to an announcer. Voices that “turn off” listeners may result from problems in quality, delivery and breathing. For me to handle these problems and develop a pleasing voice, knowledge of anatomy of voice seems necessary.

#### **5.0 SUMMARY**

This unit provided students with adequate information on the anatomy of the human voice. Problems with voice quality as well their causes, and suggestions for improvement were also discussed.

#### **SELF-ASSESSED EXERCISE**

How could a hoarse voice be handled?

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Explain the meaning of phonation and point out the functions of the vocal cords during the process of phonation.

#### **7.0 REFERENCES/FURTHER READING**

Hausman, C. Benoit, P, Messere, F. and O’ Donnell, L. (2004). *Announcing: Broadcast communicating Today*. Belmont: Thomson Wadsworth.

## **UNIT 3     HOW VOICE IS PRODUCED**

### **CONTENTS**

- 1.0 Introduction.
- 2.0 Objectives
- 3.0 Main content.
  - 3.1 How voice is produced
  - 3.2 Problems in vocal delivery
- 4.0 Conclusion
- 5.0 Summary.
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Most students often find it difficult to make a clear distinction between voice and speech. Voice is the vibration that emerges from the vocal cords and from resonance along the vocal and nasal tracts. But speech refers to how that sound is shaped and arranged within the mouth. The term, speaking voice applies to the whole effect of voice and speech (Ngwu, 1982). The voice is therefore the only weapon that conveys the speaker's intention to the audience. No matter how good a speaker is, it might be lost if the speaker's voice comes out sounding nasal and unpleasant to the ears, (Dunu, 2002). This unit is designed to expose students to how voice is produce and problems associated with vocal delivery.

### **2.0 OBJECTIVES**

It is expected that at the end of tutorials in this unit, students would have a good mastery of:

- How voice is produced.
- The difference between voice and speech
- Problems associated with vocal delivery.
- Possible solutions to vocal delivery problems.

### **3.0 MAIN CONTENT**

#### **3.1 How voice is produced**

During normal breathing, the vocal cords are relaxed and are some distance apart. But during phonation, the folds meet and impede the flow of air through the larynx. Air escapes through the folds in shut bursts only hundredths or thousandths of a second in duration. These bursts

cause vibrations in the air. Combinations of tension and air pressure on the vocal cords produce various pitches and loudness.

Each small vibration is amplified to produce voice in the same way a brass instrument amplifies the sound from the mouthpiece. The mouth and nasal cavities act as resonators, enhancing some of the harmonics of the voice. Even the Sinuses and bones of the skull act as resonators. Resonation in the nasal cavities is most apparent during the pronunciation of so called nasal sounds such as m, n, and ng. This also becomes apparent when you close your mouth and hum; where does the air escape?. The buzzing sensation of humming shows that you are producing resonance in the nasal passages. You don't pass air into the nasal passages all the time. But nasal cavity resonance while saying, n, and ng can enhance the voice, (Housman, Benoit, Messere and O'Donnel, 2004).

Method of developing resonance and other qualities of pleasing voice are discussed in unit 5 of this model.

### 3.2 Problems with vocal Delivery and their Solutions

Even when the vocal and breathing apparatus is working properly, a voice can fail to be pleasing because of poor delivery. The typical problems as enumerated cry Hawsman, Benoit, Messere and O'Donnel (2004: 35) include the following:

- **Monotone;** This is problem that results in a speaker's failure to change pitch. Osborn and Osborn (1994) defines pitch as the listener's perception of the frequency of sound, (Its relative highness or lowness) as in the pitch of a note on a musical scale. A monotone can be extremely unpleasant to listen to and conveys the impression that the speaker is bored or boring. Speaking in a monotone can also irritate the vocal cards. A speaker with this kind of problem should pay more attention to the nuances of the pitch rising and falling.
- **Poor Pitch;** Some people try to talk out of their ranges, too high or, as is sometimes the case with male news reporters, too low. One effect on the voice is unnatural quality. Speaking at an unusual pitch opens the door for vocal abuse. The problem is that constantly talking at the bottom end of their range limits the expressiveness of the voice. When you are at the bottom of the range, you can only go up. Finding a more comfortable and natural pitch often clears off the problem.
- **Singsong;** A singsong delivery is characterized by a rhythm that rises and falls. It is a predictable voice pattern showing artificially wide and pronounced pitch swings – the disc jockey voice. This

problem is not hard to eliminate once it has been recognized. Adopting a normal speech melody solves the problem.

- **Ending Pattern;** Many people end each phrase or sentence on the same pitch or series of pitches. A voice pattern that becomes predictable is boring and can be distracting.
- **Whininess;** A whiny sound is often caused by speaking at a pitch that is too high and elongating vowels. For instance, “ I tooooooold you this would happen..... look at the mess you’re gotten us into noooooowwwwww.” Awareness of whiny delivery is the first step in eliminating it, along with assuming a better pitch and shortening vowels. Whininess is also sometimes associated with an overly nasal delivery (too much air being diverted into the nose during speech).

#### **4.0 CONCLUSION**

Speech refers to how sound is shaped and arranged within the mouth while voice is the vibration that emerges from the vocal cords. The voice is therefore the only vehicle that conveys the speaker’s speech. Good vocal and breathing technique is necessary for a pleasing voice. But even the vocal and breathing apparatus seem normal, poor delivery problems could be obstacles.

#### **5.0 SUMMARY**

This unit dealt with difference between voice and speech as well as describing how voice works. The unit also looked at problems with vocal delivery and possible solutions to these problems.

#### **SELF-ASSESSED EXERCISE**

In your words, define voice and speech, stating how to ensure a pleasing voice.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Explain in a two-paged write up, how speaker with monotone and pitch problems could enhance their speech delivery.

#### **7.0 REFERENCE/FURTHER READING**

Dunu, I.(2002), “ Speech Communication” In C.S Okunna (ed.) *Teaching Mass Communication: A Multidimensional Approach*. Enugu: New Generation Books.

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## **UNIT 4 EVALUATING THE VOICE AND SPEECH**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
  - 3.1 Evaluating the voice and speech
  - 3.2 Steps in speech preparation
  - 3.3 Using voice effectively
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading.

### **1.0 INTRODUCTION**

Student who aspire to make a career in the aspect of broadcasting, need to know how to evaluate their voice and delivery pattern. This is necessary because effective evaluation as Bryent and Wallace (1969) rightly explain, evaluation of the voice and speech patterns helps one in ascertaining the problems and solutions to these problems. This unit is therefore is designed to expose students to various discussions on not only how to evaluate their voice and speech patterns, but also on other issues relating to speech and voice.

### **2.0 OBJECTIVES**

It is expected that at the end of this unit, student will know:

- How to evaluate their voice and speech patterns
- The steps in speech preparation
- How to make effective use of voice

### **3.0 MAIN CONTENT**

#### **3.1 Evaluating voice and speech**

Making a honest evaluation of your voice and speech is one of the most productive things you can do if you intend to move into the broadcast media after graduating. You need to evaluate yourself so as to figure out any voice or speech deviation which may pose as handicap. Some presenters or announcers have succeeded despite such deviations, although this is rare.

Evaluate your voice and speech with a tape recorder and, ideally, with a knowledgeable instructor or even with the lecturer handling this course. This evaluation can help you assess your own speech so you can more easily identify and deal with problems that will hinder your progress toward achieving a more professional on-air delivery. Here is a checklist for self evaluation developed by Hausman, Bennoit, Messere and O'Donnel (2004:46). Get a tape recorder and record yourself as you read three pages of a news copy or a newspaper, magazine article. Then play back the tape and ask yourself the following questions:

- Do I slur any words and sounds together?
- Are my consonants crisp and clear?
- Are my sounds too harsh? Do my plosives (p's and b's) cause the mic to pop?
- Are there any regionalisms or colloquialisms in my speech? Do I say "soar" for "saw", or "youse" for "you"?
- Do I drop endings?
- Do I read too quickly? Do my words telescope together?
- Do I have a distracting voice pattern?
- Do I sound like a bad disc jockey?
- Is my voice hoarse , harsh?
- Am I speaking in a pitch range that is too high or too low?
- Can I hear tension in my voice?

Although self evaluation is helpful, the difficulty of hearing one's mistakes cannot be overemphasized. If possible, the lecturer/instructor in charge of the course can help the students in analyzing voice and articulate problems.

### **3.2 Steps in Speech Preparation**

Wilson et al (1993:62) gave the following speech preparation steps;

- Select a specific topic that will reflect your interest and the interest of the specific listeners and the response you want from the listeners.
- Limit the topic to the specific subject that will fit your capacities, goal and situation.
- Determine the central idea in a clear-cut statement that will unambiguously express it and your reason for it.
- Gather the support materials, examples, testimonies and narratives.
- Prepare the speech outline by organizing your material in a sequence of major and detailed items.

- Choose appropriate language that will artfully interrelate your ideas and materials to form a whole that interestingly asserts the basic message contained in your central idea.
- Prepare for presentation using extemporaneous method of delivery, so that you can speak in an organized informed way, yet spontaneously adopt when you need it.
- Rehearse your speech orally several times in order to gain full control over your plan, your timing and to develop various ways of saying what you want to say. This will help boost your confidence and minimize stage fright.

### 3.3 Using the voice effectively

Good speech may be lost or marred by poor voice which is unpleasant and sounds nasal to the ear. According to Carnegie (1982: 51), “though speech is a human endowment, how well we speak is an individual achievement”. The golden rule to adopt is “strive to be natural and yourself”. However, the following factors by Carnegie (1982: 51) enhance good voice quality:

- **Loudness:** This refers to the voice volume. If the voice volume is too small, you speak in whispers and the audience will be straining to hear you. If too loud, the volume will overwhelm the listeners. Factors to consider when determining the voice volume include size of room, number of persons, present/absent of microphone and background noise. In addition, the voice volume could also be varied to express a point of view.
- **Rate:** This is the speed at which you speak and it varies with the type of material you are presenting. It determines the mood you create in your speech. Complex or very serious topics call for a slower, more deliberate rate. Lighter topics are best handled in a faster tempo. To avoid monotony, vary your rate to suit your topic.
- **Pitch:** As has been defined, means the height you can vary your voice. It is divided into two: the habitual pitch or the level at which you speak most frequently, and the optimum pitch which means the level you can produce the strongest voice with minimal effort. Pitch denotes the strength of your voice level at any given time. Therefore emotions, feeling and pressure affect the pitch level.

### 4.0 CONCLUSION

Voice evaluation is necessary for you to make a career in the broadcast industry. It helps you identify those deviations that may pose as handicaps. Knowledge of these problems and their solutions will no

doubt help you become a seasoned broadcaster. Handling your voice and knowing how to prepare speeches help you in a more professional air delivery expertise.

## **5.0 SUMMARY**

This unit handled aspects of self evaluation for effective on-air delivery. Steps in speech preparation as well as how to make effective use of voice, were also discussed.

## **SELF-ASSESSED EXERCISE**

Repeat the self evaluation exercise discussed in this unit.

## **6.0 TUTOR-MARKED ASSIGNMENT**

Write a one-paged analysis of the problems you encountered while evaluating yourself. How would you solve this problem?

## **7.0 REFERENCES/FURTHER READING**

Bryant, D. and Wallace, K. (1969). *Fundamentals of public speaking*. New York: Appleton-century craft.

Carnegie, D. (1982). *How to win friends and influence people*. New York: Pocket Publishers.

Hausman, C., Benoit, P, Messere, F. and O' Donnell, L. (2004). *Announcing Broadcast Communicating Today*. Belmont: Thomas Wadsworth.

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## **UNIT 5      MAKING VOICE MORE PLEASING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 How to make speaking voice pleasing.
  - 3.2 Vocal Abuse
  - 3.3 Preventing Vocal Abuse
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading.

### **1.0 INTRODUCTION**

Broadcasters need not force their voice or try to be some one else. A pleasant voice, rather than an artificial voice, is the hallmark of today's professional announcers. An artificial low pitched voice is unattractive, and it can actually damage the vocal cords. This unit is designed to help students know and understand the rudiments of how to make the speaking voice more pleasing to the ear.

### **2.0 OBJECTIVES**

Students are expected to have a mastery of the following at the end of this unit:

- How to make a speaking voice more pleasing
- What vocal abuse is
- How to prevent vocal abuse.

### **3.0 MAIN CONTENTS**

#### **3.1 How to Make Speaking Voice more Pleasing**

One primary and most important factor that helps one's voice sound pleasing is maintaining correct posture and breathing. Using posture and breathing techniques require forming good habits and breaking bad habits.

The correct posture involves spreading the feet apart and the weight slightly placed toward the balls of the feet. The key to the proper posture is to get rid of an exaggerated curve in your back. Keeping one's back straight and tucking – in the hips, allows for proper breathing. All voice

coaches point out that the abdomen must expand during breathing, rather than the chest.

Apart from the above points on how to make speaking voice more pleasing, Holsopple (1988: 70) gave the following tips on how to “sound sweet” while on –air:

Train and strengthen your voice like any other parts of your body. Try singing your favourite song, even if you don’t sing well. Try doing this at least 30 minutes before going on air. Smile while you’re announcing, even though nobody can see you (in case of radio announcers). Smiling gives your words a bright clear sound. It makes you easier to be understood. You will also sound sweet and pleasant to the listener while smiling.

### **3.2 Vocal Abuse**

Vocal abuse is any excess strain on the vocal apparatus, most notably on the vocal cords, that produces irritation. Symptoms of vocal abuse include hoarseness, a change in the character of the voice, fatigue or discomfort in the region of the larynx and throat, and a change in the basic pitch of the voice.

Vocal abuse can be chronic or acute. Chronic abuse develops gradually from bad vocal habits and excessive stress in the vocal mechanism. The results of acute abuse come on suddenly, usually from screaming or a very hard period of speaking or singing. Vocal abuse could also be caused by an abnormally low pitch.

### **3.3 Preventing Vocal Abuse**

In addition to speaking in a natural tone of voice, you can protect your voice from abuse in several ways. Neri Holzer, a Connecticut ear, nose and throat specialist, in Hausman et al (2004: 54), offers these suggestions.

- Listen to what your larynx and throat are trying to tell you. The body have several defense mechanisms, including pain and hoarseness. If these symptoms are chronic, reevaluate your speech patterns.
- Warm up. Do some light vocalizing, (humming, singing etc) before an extended on-air period or other time of vocal stress.
- Keep well hydrated. When tissues lose moisture, they’re more susceptible to damage. Have a glass of water on hand.

- Use amplification when possible instead of raising your voice. A radio announcer, for example, can reduce strain on the voice by turning up the volume on the mic channel instead of shouting.
- Don't smoke. Tobacco smoke directly irritates the vocal cords. Smoke indirectly irritates the cords by stimulating coughing.
- Avoid extensive use of the voice when you have a cold. Using your voice then makes you more susceptible to vocal irritation. Also, avoid habitually clearing your throat.
- Look at your whole body for signs of tension. Stress in other parts of the body can cause a reaction in the voice. Similarly, posture has an important role in keeping the vocal mechanism relaxed and working freely.

#### **4.0 CONCLUSION**

It has been said many times in this module, that good voices are made, not born. With good posture and breathing techniques, the speaking voice can be made more pleasing to the ear. Also, vocal abuse which is excessive strain on the vocal apparatus, could be prevented by taking care of the throat and larynx, among others.

#### **5.0 SUMMARY**

This unit dealt with discussing ways through which the speaking voice could be made more pleasing to the ear. Problems of vocal abuse and how it could be prevented were also examined and discussed.

#### **SELF-ASSESSED EXERCISE**

Practice what Holsopple (1988:70) gave as tips on how to make speaking voice more pleasing. Tape record yourself while practicing it.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Briefly outline how you could prevent vocal abuse.

#### **7.0 REFERENCES/FURTHER READING**

Hausman, c., Benoit, P., Messere, F. and O' Donnell, L. (2004). *Announcing Broadcast Communicating Today*. Belmont: Thomas Wadsmrth.

Holsopple, C. (1988). *Skills for Radio Broadcasters*. New York: Tab Books.

## **MODULE 5                      RADIO AND TELEVISION ANNOUNCING**

It is the duty of the announcer on duty to introduce any programme that goes on air to the listeners or viewers as the case may be. The announcer is the link between the station and its audience. However, announcing in radio is different from announcing in television. This is because radio is an audio medium while television is an audio – visual medium. It therefore follows that the job of radio announcer is also different from the specific jobs which television announcers perform. This module aims at bringing to light, what radio announcing is all about, and what announcing on television also entails. This module is made up of five units each of which discusses aspects of radio and television announcing.

Unit 1	Radio Announcer's Job
Unit 2	Techniques of Radio Announcing
Unit 3	Television Announcer's Job
Unit 4	Techniques of television Announcing
Unit 5	Differentiating Announcing from Ad-libbing.

### **UNIT 1                      RADIO ANNOUNCER'S JOB**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main content
	3.1 Understanding the Radio Announcer?
	3.2 Radio Announcer's job.
4.0	Conclusion.
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading.

#### **1.0                      INTRODUCTION**

The radio industry is going through a period of drastic change in the way it uses announcers. This change is not only in the developed countries of the world but in the developing ones as well. Modern radio is now very specialized. Formats are targeted for well – defined segments of the population. On – air performance is measured by the announcer's success in attracting listeners to the station. This unit is designed to look at the concept of announcing on radio, with special attention paid to the specific jobs performed by radio announcers.

## 2.0 OBJECTIVES

At the end of tutorials in this unit, students are expected to know and understand:

- Who a radio announcer is.
- The specific jobs performed by radio announcers
- The challenges in radio announcing.

## 3.0 MAIN CONTENTS

### 3.1 Understanding the Radio Announcer

Radio announcer is a broadcast announcer employed to work in any radio station. He or she is the one who “opens” the station for the day’s broadcast, tells listeners what to expect throughout the day and the time for each programme. In some stations, he or she doubles also as a presenter. The announcer in any radio station, owns the most commonly heard voice, (Mcleish, 1985; Holsopple, 1988).

In modern day radio stations, announcers are the ones who not only read copies and introduce records, but are also the ones who inform, persuade and entertain listeners. They are the staff in charge of reinforcing the station’s overall sound quality and format, and provide linkage between the station and the listener.

### 3.2 Radio Announcer’s Job

Hausman et al (2004), classified the jobs of radio announcers into performance, operations and organization.

- Performance in this regard, refers to the task of introducing music, entertaining with humour and reading commercials, weather, news and routine announcements such as time, public service announcements, special announcements, personal paid announcements, etc. They also perform ad-libs occasionally and do extended comedy monologue in some cases.
- Operations. This refers to the duties associated with getting programme elements on air by means of station equipment like computers, CDs, microphones, the audio console and so forth. This also involves such other duties like off-air recording for later replay of in-studio programmes or materials fed via a network line. Taking daily readings of the transmitter gear, answering calls and taking requests, fall into this category.
- Organization: The organizational duties of announcers vary from station to station. For stations that use computer to automate

programme selection, frequently the music and the commercials have been programmed into the station's computer. The announcer does live announcements at intervals designated in the programme. At other stations where music is on CDs or cassettes, the duties may include pulling music from the station's library in preparation for an airshift and refilling them when the shift is completed.

Generally all announcers who also run the board, have duties that include filling out the station's programme logs and lining up commercials and music in advance of air play.

As an announcer on radio, the first thing to bear in mind is that there is an audio console to be operated while reading news or performing other announcing duties. This is the most challenging part of the job and it takes constant practice, (Agbanu and Nwammuo, 2009). This means that the announcer must be at home with all the equipment in the studio as well as mastering the skills of announcing gracefully on-air.

#### **4.0 CONCLUSION**

Announcing in radio has changed drastically due to the emergence of technology. Radio announcers not only read copies or play records; they also do other duties as operating studio equipment and ensuring that the station retains and holds the interest of the listeners. Specific duties are classified under performance, organization and operations. The basic challenge faced by radio announcers has to do with operating the audio console and other equipment in the studio while performing their duties. This unit discussed aspects of radio announcing with regards to the description of who a radio announcer is and the specific jobs he/she does. The major challenge faced by radio announcers was also discussed.

#### **SELF –ASSESSMENT EXERCISE**

Critically study the classification of the radio announcer's jobs. Which one is the most challenging to you?

#### **6.0 TUTOR-MARKED ASSIGNMENT**

Briefly describe the major challenge faced by radio announcers. Give solution(s) on how to deal with this challenge.

## 7.0 REFERENCES/FURTHER READING

Agbanu, V.N. and Nwammou, A.N (2009). *Broadcast Media Writing, Programming, Production and Management*. Enugu: Rhyce – Kerex.

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## UNIT 2    TECHNIQUES    OF    RADIO    ANNOUNCING

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents
  - 3.1 Radio Announcing Technique
  - 3.2 Radio Announcing Formats
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading.

### 1.0 INTRODUCTION

To communicate effectively as an on-air personality, a radio announcer needs to combine natural talent and experience. Some elements need to be taught, but skills for radio announcing come with experience. This unit is designed to expose students to the basic techniques that need be adopted for successful performance while announcing on radio.

### 2.0 OBJECTIVES

At the end of tutorials in this unit, students are expected to:

- Know the techniques of radio announcing.
- Know the formats in radio announcing.

### 3.0 MAIN CONTENT

#### 3.1 Radio Announcing Technique

Audience feedback during phone-in programmes plays an important role in determining the effectiveness or impact of announcers on listeners. To adopt a specific technique to be used in winning a large audience and retaining their interests, radio announcers are advised to select styles which they are comfortable with. Direct imitation of other announcers is not the ultimate or the best approach. But definitely listening to other accomplished announcers will help you in developing your own technique and style. The technique to be adopted in becoming a successful announcer involves:

- **Being conservative when starting:** Beginners in the area of radio announcing are advised to be conservative when taking off. An inexperienced announcer who tries to emulate another

personality will produce a poor imitation at best. It is therefore better to start slowly. Learn the station's equipment, programme schedule and format. Ad-lib with description. Experience and airtime will point out your strengths and weakness. If you have a flair for humour, expand this trait slowly.

To develop an on-air personality and a perspective, two techniques were given by Hausman et al (2004: 147) as follow:

1. **Use imitation and trial and error.** Listen to other personalities and identify the elements in their deliveries that you can adopt to yourself and your station. The key here is to listen critically, both to others and to yourself, to determine whether that joke, approach or style really works.
2. **Polish your delivery with the audience in mind.** Put yourself in the place of a listeners, a listener you believe to be typical of your station. Would you as a listener find that remark funny? Or tasteless? Is the talk show or interview session compelling or boring? These acid tests could be used before and after a programme segment. In terms of trying to entertain your listeners, do the following:
  - > Avoid in – jokes
  - > Think before you say it. Is it really funny?
  - > Don't keep repeating the same line. This is because listeners will notice.

### 3.2 Radio Announcing Formats

In modern radio, format identifies stations and differentiates one station from another. It refers to the unique manner a station schedules its programme contents. It is the job of the announcer to reinforce the station's format. Formats therefore centre on more than the choice of music. It is built around the style of the announcer. In modern radio, the following formats exist:

- > Adult contemporary (AC) format
- > Hit radio
- > Talk radio
- > All – News formats

The Adult Contemporary (AC) format is a radio format in which the station programmers try to reach the young adult audience. This group is defined as listeners between the age of 18 to 35 or 18 to 49, depending on the particular demographic sought. Demographics refer to statistical

representations of populations. The programming content for this group of listeners consists of a mixture of light rock, some former hits and possibly some easy-listening music. Current popular hits are used but AC announcers steer away from heavy or experimental rock.

To work effectively with this format, consider these suggestions:

- Avoid artificiality
- Maintain an even pace
- Be well organized.

The hit radio format is oriented towards the younger listener. This is between the age bracket of 12 to 24. The format is fast paced, with many programme elements interjected in short periods of time. An announcer adopting this format should do the following:

- Project a very high energy level
- Have a good working knowledge of music
- Handle control room equipment smoothly

Talk radio format could be termed the mostly used format. It has become widespread. The rationale behind it is to elicit responses from listeners who phone in and comment on various topics. Three rules which could be applied for effective functioning using this format are:

- Read as many newspapers and magazines as possible. This is to enable you become aware of important trends or news development.
- Develop and practice interview skills to help you elicit responses from guests.
- Pay particular attention to time and timing.

All – News format is mostly seen in the advanced countries of the world. It consists of continuous newscasts, usually 20 – 30 minute segments, for 24 hours each day. The essence is to use radio to keep in touch with what is happening in the world. The stations that adopt this format, repeat news cycles over and over, they tend to attract listeners for short period of time – only long enough to hear one or two of the cycles. Given that listeners are constantly tuning in and out of all news stations, commercials, programme elements and promos must be scheduled much more frequently than in other formats in order to obtain effective frequency among the constantly changing audience, (Eastman and Ferguson, 2009).

## 4.0 CONCLUSION

Adopting effective techniques that will make the radio announcer unique and different from every other announcer is necessary. As a beginner or an inexperienced personality, the announcer should be conservative and start slowly while working on himself/herself towards perfection. The format to be adopted depends on the style of the announcer and on the format of the station.

## 5.0 SUMMARY

This unit dealt with exposing students to the various techniques which the radio announcer could adopt for successful performance on air. Formats for various radio programmes were also examined and discussed.

### SELF-ASSESSMENT EXERCISE

Using your words, describe the AC or Adult contemporary format.

## 6.0 TUTOR-MARKED ASSIGNMENT.

In a two – paged write-up, describe the format you think that is commonly used by radio announcers in Nigeria.

## 7.0 REFERENCES/FURTHER READING

Eastman, S. and Ferguson, D. (2009). *Media Programming, strategies and practices*. Belmont: Wadsworth Thomas learning.

Hausman, C. et al (2004). *Modern Radio Production, Programming and Performance*. Belmont: Wadsworth Thomas Learning.

## **UNIT 3 TELEVISION ANNOUNCER'S JOB**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents
  - 3.1 Understanding the television announcing
  - 3.2 The job of announcing in television
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In the beginning i.e during the early years of television, people would call after a programme and in a television, and say in tones of amazement that they had seen you (assuming you perform or were just a television talent). They were not interested in what you said. They were just interested in the fact that you had been on their screen in their house, (Biagi, 2003:173).

The above statement from this communication scholar, Shirley Biagi clearly portrays the magic with television. It has the ability of drawing the audience attention to anyone who appears on the screen. This is because television is an audio – visual medium and as such, uses sound as well as pictures in making an impact.

Announcing or performing on radio which is an audio medium, is different from doing such on television.

This unit is designed to expose students to the rudiments of performing or presenting a programme in television.

### **2.0 OBJECTIVES**

After the end of this unit, students are expected to know and understand:

- Who a television announcer/talent is
- What announcing/performing in television entails
- The job of TV announcers

### **3.0 MAIN CONTENT**

#### **3.1 Understanding the television announcer**

The television announcer, just like the radio announcer is basically a communicator (Amafili, 2002). But unlike a radio announcer who uses his/her voice alone to communicate, the television announcer uses his/her voice, facial expressions and gestures to communicate and pass messages to the audience. He/she communicates with the viewers through the television camera and keeps in mind the nuances of audio, movement and timing. He/she also interacts with other television personnel like the producer, the director, the floor manager or the camera operator.

A talent or announcer or anchor or performer as regards this course means the same. In television, such a person could be described as the one who appears regularly in the screen, talking to you and doing any other thing to entertain, educate and inform you.

#### **3.2 Television Announcer's Job**

When you look at the people appearing regularly on television and talking to you, telling you what to buy, what is happening around the world or what the weather is going to be like, you may feel that the job is not too difficult and that you could easily do it yourself. After all, most of them are simply reading copy that appears on a teleprompter. But when you actually stand in front of the camera, you quickly learn that the job is not as easy as it looks. Appearing relaxed on-camera, and pretending that the camera lens or the teleprompter is a real person to whom you are talking, takes hard work and a good amount of talent. That is why some scholars refer to all people appearing regularly on television as talent, (Zettl, 2003:389).

The television announcer quite unlike in radio, works closely with many personnel. For instance, for you to listen to the NTA 9 o'clock Network news, assemblage of television personnel likes writers, reporters, directors, editors, and technical crew members (camera operators, video operator, audio technician, character generator, video tape editor, digital graphic artist etc) must all work together. It is only with their cooperation that the announcer/newscaster can perform his/her duties.

To the television announcer, the following jobs are specific:

- Doing editing and other production work. The announcer needs not be an expert on production. But knowledge of how to edit

copies is necessary. This is mostly in cases whereby the announcer is recruited in a television station with small markets. Ability to operate the studio camera as well as portable electronic news-gathering ENG cameras, is also needed and will enhance the job of the announcer.

Most television announcers are part of the news production people. In this case, his/her duties include:

- Operating equipment needed to record or air the news
- Presenting visual elements, such as graphics and sets
- Editing and assembling raw materials.

In case, the announcer also becomes part of the newsgathering and reporting arm of the television station, he/she is expected to perform the following duties:

- Assembling facts and writing stories or presenting stories live.
- Working with the production team to get visual and aural elements such as interviews and cover shots
- Delivering the news copy.

All these functions interact a great deal. It could be seen under careful examination of the functions that an on – air member of the newsgathering and reporting arm cannot operate without understanding the other functions and working closely with the personnel in other areas of television news.

Due to the complexity in television announcing, the announcer must stick to the main goals in television announcing which include:

- Communicating to the audience, on a one – to – one basis, that the performer understands and believes what he or she is reading.
- Breathing life into the message
- Keeping the viewers' attention by giving energy to the reading.

Accomplishing these goals enumerated by Zettl (2003:80) involves proper use of the voice, a genuine delivery technique and the addition of style to the reading.

#### **4.0 CONCLUSION**

Announcing on television is more complex than doing the same on radio. The announcer on television works with technical and other non-technical crew members and has to incorporate editing and other

production skills into his/her duties. In performing these duties, the main goals for announcing on television must be borne in mind.

## **5.0 SUMMARY**

This unit has dealt with exposing students to the rudiments of television announcing by firstly describing who a television announcer is before moving into the duties/jobs performed by such announcers. Other areas like the main goals of television announcing were also mentioned.

## **SELF-ASSESSMENT EXERCISE**

Looking at the duties of television announcers, do you think you can perform these duties? Give reasons for your answers.

## **6.0 TUTOR –MARKED EXERCISE**

Briefly outline the basic differences and similarities between announcing on radio and doing same in television. Page limit: 2 pages

## **7.0 REFERENCES/FURTHER READING**

Amafili, C. (2002). “Tips on broadcast announcing and presentation” In C.S Okunna (ed) *Teaching Mass Communication: A Multi-Dimensional Approach*. Enugu: New Generation Books.

Biagi, S. (2003). *Media Impact: An Introduction to Mass Media*. Belmont: Thomas Wadsworth. Zettl, H. (2003). *Television Production Handbook*. Belmont: Thomas: Wadsworth.

## **UNIT 4     TECHNIQUES OF TELEVISION ANNOUNCING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Television Announcing Techniques.
  - 3.2 Makeup Guidelines for T.V Announcers
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Television programmes as explained by Eastman and Ferguson (2003) could be described as food. Many television channels are the restaurants, while the programmes/shows are the food. When people think of food, a seemingly endless combination of choices is available, but foods all come from a few groups: meat, grains, vegetables, dairy and fruit. Similarly, programmes originate in a few types—news, talks, music, sports, dramas, movies etc. It is therefore the job of the people in charge of each restaurant to devise a means of preparing their food so as to have customers who will patronize them. Inability to cook the type of food desired by the customers spell doom for any restaurant out there. Why? There are so many other restaurants to go to. This also applies in television channels. There are so many stations competing with each other. Ability to select appropriate programmes, is one thing, the major and most difficult task lies in understanding your audience, their likes and dislikes and selecting appropriate technique in presenting programmes. This unit is designed to expose students to the techniques of performing announcing jobs in television stations. Also dressing and make-up guidelines for T.V announcers, are discussed.

### **2.0 OBJECTIVES**

At the end of tutorials in this unit, students are expected to know:

- > Television announcing techniques
- > Makeup Guidelines for TV announcers

### **3.0 MAIN CONTENT**

#### **3.1 Television Announcing Techniques**

Television Announcing performer or announcer speaks directly to the camera, plays host to various guest or the studio audience; he/she is fully aware of the TV audience at home. For the announcers, the audience is an individual or a small, intimate group who has gathered in front of a television set. With this picture in mind, there is therefore no need to scream at the millions of viewers out there, rather a more successful approach is to talk quietly and intimately to the family who were kind enough to let you come into their home.

When you assume the role of a TV announcer, the camera becomes your first audience. You must adapt your performance techniques to its characteristics. This is treated under the following headings given by Zettle (2003:390-396):

##### **Announcers-Camera Technique**

The camera sees everything you do. It sees how you look, move, sit and stand. At times, it looks at you much more closely and with greater scrutiny than a polite person would ever dare to do. It reveals the nervous twitch of your mouth when you are ill at ease and the expression of mild panic when you have forgotten a name. It reflects all your behavior in all pleasant and unpleasant details. As announcers, you must carefully control your actions without letting the audience know that you are conscious of doing so.

You must look directly into the lens whenever you intend to establish eye contact with the viewer. Try to look through the lens rather than at it. Looking at the lens or taking the camera operator as your audience, leads to breaking the continuity and intensity of the communication between you and the viewer. If two or more cameras are used, you must know which one is “hot”. You can make a transition by taking a brief glance at the script, that is, down. Infact, Hausman et al (2004) explains that downward glances are a good idea even if you are reading from a prompting device. An unblinking stare is rather not advisable because the floor director cannot speak to you, but rather relies on gestures and clues, you must therefore understand the commonly used cues by your floor directors.

##### **Announcer- Audio Technique**

Besides looking relaxed and natural before the camera, a TV announcer must speak clearly and effectively. The art of speaking effectively rarely comes naturally but with training and good practice. Zettle (2003) gave three conditions for speaking effectively. Firstly, you must have

something to say, say it with conviction and sincerity, third, you must speak clearly so that everyone can understand you. On proper handling, the under listed guides will help:

- When using a hand mic, check that you have enough cable for your planned actions. Speak across it, not into it. If you are interviewing someone in noisy area, hold the microphone close to your mouth when talking, then point it towards the person as he/she responds to your questions.
- When using a boom microphone or a shotgun, be aware of the boom movements without letting the audience know. Move slowly so that the boom can follow.
- Do not move a desk mic once it has been placed by the audio engineer. This is because the audio engineer knows how best to achieve a better audio balance.
- When using a lavalier microphone, don't worry if you are relatively stationary during performance. But if you have to move from one set area to another, watch that the mic cord does not get tangled with the set or props.

#### **Announcers- timing technique**

Live TV programmes operate on split-second timing. It is the responsibility of the director to show on and off the air warnings or notice but you as an announcer have a lot to do with successful timing. Learn how much programme material you can cover after you have received a 3-minutes, 1-minute and a 30-seconds notice.

#### **Announcer and Prompting Device Technique**

Prompting devices help announcers who may suddenly forget their lines or who have no time to memorise a script. The prompting devices which the announcer must learn how to use are the cue cards and the studio teleprompter. The best technique is to read the device without appearing to lose eye contact with the viewer.

### **3.2 Make-Up Guidelines For Television Announcers**

Make-ups are made available in every television make up rooms. This is because good appearance helps television announcers. The most basic make-up item according to Zettle (2003) is the foundation that covers minor blemishes and cuts down light reflections on oily skin. Women can use their own lipsticks, so long as the colour is suitable for the announcer's skin complexion. Other materials are eye pencil, mascara and eye shadow. For a general guideline on dressing well on the air, Hausman et al {2004:233} list the following:

- Avoid complex patterns.

- Avoid stiff clothing
- Make sure clothing is not restrictive
- Avoid too masculine a look in women's clothes.
- Be conscious of what your clothing looks like from the rear or side.
- Avoid extreme cuts of any clothes.
- Avoid gaudy jewelry
- Remember that cameras also magnify girth. If you need to lose weight, lose it now, before cutting audition tapes.
- Use hair styles to enhance your appearance.

#### **4.0 CONCLUSION**

A television announcer must adopt a performance technique that allows him/her to communicate effectively with viewers. He/she must look relaxed and natural before the camera while speaking with conviction and sincerity. Ability to adopt a proper technique while handling different microphones is necessary. To look presentable and pleasant before viewers, make-ups must be applied to enhance, correct and to change appearance when necessary.

#### **5.0 SUMMARY**

This unit dealt with different announcing techniques to be adopted by the television announcer. Proper techniques on how to behave before the camera as well as how to handle microphones were discussed. Adequate timing technique and guides on how to handle prompting devices were also discussed. Guide-lines on how to dress well for on air performance were also listed.

#### **SELF-ASSESSMENT EXERCISE**

What are the precautions to be taken while using a hand-held microphone.

#### **6.0 TUTOR-MARKED ASSIGNMENT**

In a two-paged write up, explain why make up is necessary and a must for a TV announcer.

#### **7.0 REFERENCE/FURTHER READING**

Eastman, S. and Ferguson, D. (2003). *Media Programming strategies and practices*. Belmont: Thomas Wadsworth learning.

Hausman .C. et al (2004). *Modern Radio Production, Programming and performance* Belmont: Wadsworth Thomas learning.

Zettl, H. (2003). *Television Production Handbook*. Belmont: Thomas Wadsworth Learning.

## **UNIT 5      DIFFERENTIATING      ANNOUNCING      FROM AD-LIBBING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents
  - 3.1 Understanding the concept Ad-libbing
  - 3.2 Requirements for effective Ad-libbing
  - 3.3 How to develop the art of ad-libbing
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

In broadcast industry, the current trend is to ad-lib from time to time. This implies that even the finest readers stand little chance of success in radio and television stations if they cannot ad-lib. From the stand point of the field reporter, ad-libbing is the name of the game. Announcers must be able to speak extemporaneously in introductions, to break stories or for coverage of special events such as elections. This is the essence of this unit. It is designed to expose students to the concept of ad-libbing as it pertains to performing on radio and television.

### **2.0 OBJECTIVES**

At the end of this unit, students are expected to know and understand the following:

- What ad-libbing means.
- Requirements for effective ad-libbing.
- How to develop the art of ad-libbing.
- Principles of ad-libbing.

### **3.0 MAIN CONTENT**

#### **3.1 Understanding The Concept Of Ad-Libbing**

An ad-lib, in the broadcast media simply refers to an unscripted programme. It means talking without the use of any script. It also means speaking at pleasure, (Agbanu and Nwammuo, 2009). It is a remark

made by an announcer that is not part of the planned programme script or is intended to sound as if it were not part of the script.

Ad-libbing is an important announcing skill. To be effective, ad-libs are kept short and brief and must be thought out in advance. Good ad-libbing involves giving a natural appearance to an unnatural action. When we speak in normal conversations, we don't use well – thought –out phrases of expert reporters. This is the reason why what sounded lucid while being spoken seems almost unintelligible and semiliterate when reduced to the written word. Thus, announcers need to organize their materials more carefully than if they were describing the scene to someone during a telephone call.

Ad-libbing is based on the three principles namely:

- Delivering the ad-lib in short segments
- Keeping it short
- Planning and encapsulating what to say in few mental notes.

### **3.2 Requirements For Effective Ad-Libbing**

For effective ad-libbing on radio and television, the announcer must fully understand his/her audience, and the format to be used. Modern ad-libbing format in vogue now, is providing the audience with “more music, less talk”. It is therefore the job of the announcer who decides to use this format to spend time in researching for the music to play and how the music should be blended to meet the desire of the audience.

General ad-libbing requirements as given by Agbnu and Nwammuo (2009) include the following:

- The announcer must be creative.
- He/she must be a good writer.
- Must be versatile and well – informed.
- Must be ready to listen to news in many stations.
- Must be sensitive to how far he/she can go in flirting with the boundaries of good taste.
- Must know each music and the artist who created it.
- Must know how to comment on issues of the moment.
- Must never make fun of artists or music.
- Must keep remarks general.
- Must submerge his/her personality.
- Must develop a humour style based on his/her culture.

### 3.3 How to develop the art of Ad-libbing

Ad-libbing is an art that is mastered with practice. But before venturing into this area, one question that is pertinent is: Do you have flair for humour? If yes, start slowly. Start to ad-lib with discretion.

Use imitation and trial and error. Listen to successful ad-libbers and identify the elements in their deliveries that you can adapt to. The advice here is to listen critically, both to others and to yourself, to determine whether that joke, style, or approach really works. Then polish your delivery with your audience in mind. Put yourself in the place of your listener or viewer. Would you, the listener, find that remark funny or tasteless? Use this acid test before and after a programme segment.

In using humour or jokes to entertain your audience be careful. Always sound original and typical. Avoid making a joke sound as if it is being read off a sheet. This will make it fail.

In ad-libbing a news copy, you must apply special considerations. This is because, news is sacred. You will be held accountable for what you say. Liberties with the truth cannot be taken. A storm of controversy can erupt over an ill – chosen phrase used in relation to a sensitive story. Therefore do the following:

- Always ad-lib in phrases that you know to be factual. If you're repeating an opinion, qualify it as such.
- Use phrases that are not subject to misinterpretation. Use shorter sentence and phrases that keep meanings clear.
- Be well informed about the issue. You must be able to call names, facts and figures.
- Do a quick encapsulation of thoughts and rehearse, mentally or out loud, what you're going to say.
- Deliver the ad-lib briefly. Do not be concerned with stretching for time, and never try to expand without adequate information. End with a definite conclusion and summary.

### 4.0 CONCLUSION

In modern day broadcast industry, the finest readers stand little chance of success if they cannot ad-lib. Ad-libbing is therefore, the name of the game. Basically it means talking without the use of any script. In ad-libbing, the format in vogue is providing the audience with “more music, less talk”. It is based on the principles of planning, encapsulating what

to say into few mental notes and keeping the delivery short and in segments. The art of ad-libbing is developed but one must have a flair for humour. In ad-libbing news copies, facts, figures, names and other aspects of the news must not be altered because “news is sacred”. Opinions could be added but they must be qualified as such.

## **5.0 SUMMARY**

This unit dealt with exposing students to the concept of ad-libbing. The meanings of an ad-lib as well as the principles governing effective ad-libbing were discussed. The unit also examined and x-rayed the requirements for effective ad-libbing. The unit also dealt with how to develop the art of ad-libbing.

### **SELF-ASSESSMENT EXERCISE**

Do you think you can ad-lib a news copy? Give it a trial. Get a news copy or a newspaper cutting and ad-lib it while alone.

## **6.0 TUTOR-MARKED ASSIGNMENT**

The class instructor/lecturer in charge of the course has to organize a class exercise in which students will be allowed to ad-lib a newspaper cutting of a news item. The instructor should look out for how facts, figures and other elements of the news were treated with sensitivity required in handling news. The exercise should be timed 10minutes and 10marks assigned for the presentation. The lecturer may alter the grading and timing to suit his/her discretion.

## **7.0 REFERENCES/FURTHER READING**

Agbanu, V.N and Nwammuo, A.N (2009). *Broadcast Media Writing, Programming, Production and Management*. Enugu: Rhyce-kere Publishers.

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