



NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF ART AND SOCIAL SCIENCES

COURSE CODE: MAC 442

**COURSE TITLE: ADVANCED BROADCAST
NEWS/PROGRAMME PRODUCTION**



**COURSE
GUIDE**

**MAC 442
ADVANCED BROADCAST NEWS/PROGRAMME
PRODUCTION**

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INTRODUCTION

This course, *MAC 442: Advanced Broadcast News/Programme Production* is a three-credit unit course designed for undergraduate students of mass communication. The material has been developed in accordance with the National Open University of Nigeria guidelines. The course reflects broadcast news and other programmes. It therefore provides an opportunity for you to acquire the knowledge necessary to handle production at whatever level in the broadcast station. When you have gone through this course, you should be able to write and package broadcast programmes perfectly, understand the working of the various personnel behind production and fit perfectly into the present system of digital broadcast production.

The course guide has been designed to give you an insight into the content of the course and the materials you will need to be familiar with for an adequate understanding of the subject matter. With this guide, you will understand the best approach to give your tutor-marked assignments (TMAs) and other requirements for the course.

WHAT YOU WILL LEARN IN THIS COURSE

Advanced Broadcast News/Programme Production provides you with the opportunity to gain mastery and an in-depth understanding of production techniques in the broadcast station. It goes beyond the mere knowledge that news is the report of an event that has just happened and appealed to a reasonable number of people, to understanding what it takes to produce the news in the form that people would make sense out of it. This course will also provide you the opportunity to understand the duties of all the team members that bring out every programme for listeners and viewers. The course will also avail you the opportunity of producing some programmes in order to be familiar with the requirements.

COURSE AIMS

The aims of this course are to:

- give you an insight to the nature of broadcast news
- provide the basic writing styles for broadcast news you need to know.
- present to you the way scripts are written for all programmes in the broadcast stations
- give you understanding of the manner broadcast programmes are produced
- discuss digital broadcast production.

COURSE OBJECTIVES

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

- explain the nature of broadcast news
- write broadcast news effectively, using the different styles open to you
- write scripts for all kinds of programmes on the broadcast station
- explain the requirements for the production of all programmes
- handle production processes
- fit into digital audio and video production.

WORKING THROUGH THE COURSE

In order to get the best out of this course, you need to carefully study all materials provided for you, beginning with the study guide. Then study each unit carefully, since they have been designed sequentially to give you step by step understanding to the final production of news and other broadcast programmes. Always take note of areas you do not understand so you can present them when you have tutorials. You will be required to complete all exercises. It will also help you to take time to monitor the presentation of news and other programmes on radio and television. If given the opportunity, visit these broadcast stations to understand how they package their stories.

COURSE MATERIALS

The basic materials you will need for this course are as follows:

- i Course guide
- ii Study units
- iii Relevant textbooks
- iv Assignment file
- v Presentation schedule.

STUDY UNITS

There are five modules in this course. Each module has units under it. The units are between three and five, depending on the scope of the module. The modules for this course are as follows:

Module 1 Broadcast News

- Unit 1 Understanding Broadcast News
- Unit 2 Newsgathering for Broadcast

Unit 3 Writing Broadcast Copy

Module 2 Putting the Radio/TV Story Together

Unit 1 Packaging the News
 Unit 2 TV: Writing to Still
 Unit 3 Writing the VO/SOT
 Unit 4 Copy Editing and Producing
 Unit 5 Delivering the News

Module 3 Other Broadcast Programmes Production

Unit 1 Classification of Broadcast Programmes
 Unit 2 Script Writing
 Unit 3 Broadcast Programme Management
 Unit 4 People behind Programme Production

Module 4 Production Proper

Unit 1 Production Procedure
 Unit 2 Stages of Production
 Unit 3 Elements of Production
 Unit 4 Shooting Techniques/Camera Movement
 Unit 5 Television Lighting

Module 5 Digital Broadcast Production

Unit 1 Understanding Broadcast Digitisation
 Unit 2 Digital Radio Production
 Unit 3 Digital Television Production

Each unit has an introduction, a list of objectives and the main content. You also have self-assessment exercises (SAEs) for your study and tutor-marked assignments (TMAs) which you are expected to work on and submit for marking.

TEXTBOOKS AND REFERENCES

At the end of each unit, you will find a list of relevant reference materials which you may wish to consult or purchase. You can also consult other textbooks you find relevant for this course that have not been included here.

ASSESSMENT

Two types of assessments are involved in the course: the self-assessment exercises (SAEs) and the tutor-marked assignments (TMAs). Your answers to the SAEs are not meant to be submitted, they should help you assess your understanding of the course content. On the other hand, the tutor-marked assignments (TMAs) are to be carefully answered and kept in your assignment file for submission and marking. The assessment counts for only 30 percent of your total score. Make sure you submit the final assignment, including the tutor-marked assignment form on or before the deadline for submission. Always contact your tutor in case of any difficulty in the process.

TUTOR-MARKED ASSIGNMENT

As mentioned earlier, the tutor-marked assignments are found at the end of every unit. You are expected to answer them as instructed and put in your assignment file for submission.

FINAL EXAMINATION AND GRADING

The final examination for this course will last for three hours and will cover all the areas of the course. The examination questions will reflect what you have covered in the SAEs and TMAs you have previously worked on. You are therefore advised to revise your work thoroughly before going in for the examination.

COURSE MARKING SCHEME

Below is the breakdown of actual course mark allocation.

Assessment	Marks
Best three assignments out of the marked ones	30%
Final examination	70%
Total	100%

PRESENTATION SCHEDULE

You will be notified of the dates that all assignments will be submitted. You will also be properly informed of the completion of the study units and dates for examination.

COURSE OVERVIEW

UNITS	TITLE OF WORK	WEEKS ACTIVITY	ASSESSMENT (END OF UNIT)
Module 1 Broadcast News			
1	Understanding Broadcast news	Week 1	Assignment 1
2	News gathering for broadcast	Week 1	Assignment 2
3	Writing broadcast Copy	Week 2	Assignment 3
Module 2 Putting the Radio/TV Story Together			
1	Packaging the news	Week 3	Assignment 1
2	TV: Writing to Stills	Week 3	Assignment 2
3	Writing the VO/SOT	Week 4	Assignment 3
4	Copy Editing and Producing	Week 4	Assignment 4
5	Delivering the News	Week 5	Assignment 5
Module 3 Other Broadcast Programmes Production			
1	Classification of Broadcast Programmes	Week 6	Assignment 1
2	Script Writing	Week 6	Assignment 2
3	Broadcast Programme Management	Week 7	Assignment 3
4	People Behind Programme Production	Week 8	Assignment 4
Module 4 Production Proper			
1	Production Procedure	Week 9	Assignment 1
2	Stages of Production	Week 9	Assignment 2
3	Elements of Production	Week 10	Assignment 3
4	Shooting Techniques/Camera Movement	Week 10	Assignment 4
5	Television Lighting	Week 11	Assignment 5
Module 5 Digital broadcast Production			
1	Understanding Broadcast Digitization	Week 11	Assignment 1
2	Digital Radio Production	Week 12	Assignment 2
3	Digital Television Production	Week 12	Assignment 3

For a better understanding of this course, you need to review all you have learnt about broadcasting from your 100 level to 300 level. You will also need to purchase some text books relevant to this course and visit recommended websites from time to time to equip yourself with current trends in the broadcast industry.

By now, I believe you understand fully that distance learning is quite different from formal university education, so you should work solely on your own and contact your tutors where you have difficulties.

HOW TO GET THE MOST FROM THIS COURSE

You already know that distance learning is different from formal university system in the preparation and presentation of materials. In distance learning, you *read* lectures and not *listen* to lectures, as it is obtainable in the formal university system. Here, you have been provided with the course material in the format that is similar to what happens in the formal university system.

Each unit begins with an introduction which gives you an insight into the main body of the work. It is followed by a set of learning objectives that enable you to know what you should do after going through each unit. It is expected that when you go through a unit, you should crosscheck to verify if you have achieved the objectives.

The main content is the major part of each unit. It contains what you need to know about a particular unit. You can build the main content further by reading the materials recommended.

To get the most from this course, you need to do a number of things:

- Read the Course Guide carefully. This is your first assignment.
- Prepare your own study schedule and take it that you are in a formal class. Stick to this schedule please. Always let your tutor know when you have challenges.
- Always refer to the objectives to help you know what you have to achieve at the end of the unit.
- Always keep in touch with your Study Centre for up-to-date information concerning your course.
- Always submit your tutor-marked assignments on time.
- Make sure you have achieved a unit's objectives before moving to the next. Do so steadily.
- Keep working until you get through with all your assignments. Do not wait for a marked assignment before you work on another.
- Always prepare for examination as you go through the units. Do not wait until the date is announced.

FACILITATORS/TUTORS AND TUTORIALS

A good number of tutorials will be organised to cover the period you will take this course. You will be notified of the dates and location of these tutorials, together with the name and phone number of your tutor as soon as you are allocated a tutorial group. The tutorial provides you opportunity to meet with your tutor face to face and to have your questions answered instantly. Your tutor will mark and comment on your assignments and keep a close watch on your progress. Make sure you attend the tutorials regularly and promptly. You are also expected to submit your tutor–marked assignments promptly. Feel free to contact your tutor if you need help, especially where you do not understand any part of the study or the assigned readings. You can note such questions and ask them during tutorials. Be reminded too, that active participation during tutorials would improve your understanding of the course.

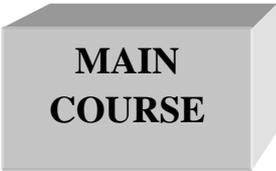
CONCLUSION

Advanced broadcast news/programme production is more of a practical class than theory. But since you may not have the opportunity to participate in production often, do your best to understand the basic principles and visit studios of broadcast stations regularly.

SUMMARY

This Course Guide has been designed to provide the information you need for a fruitful experience in this course. It provides the aims and objectives of the course as well as the study units you need to study and the best ways to approach the study in order to get good results.

I wish you success in this last lap of your study.



**MAIN
COURSE**

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MODULE 1 BROADCAST NEWS

The way broadcast news appears seems so simple that most audience often think there is nothing to it. But there is a lot of work to do, such that even when members of the public are sleeping, the producer is busy thinking of how best to package and present the news stories.

The core of radio and television broadcast therefore is news writing and reporting. For every production to be successful, the stories must be well written. You may have the best studio in the world or the most expensive equipment, but if what you are passing to the audience through the studio is not well written and properly presented, the audience would not appreciate you.

This module presents to you the basic things you need to know about broadcast news; how to gather stories for news cast; the writing styles open to you and the best way to prepare broadcast copies.

Unit 1	Understanding Broadcast News
Unit 2	Newsgathering for Broadcast
Unit 3	Writing Broadcast Copy

UNIT 1 UNDERSTANDING BROADCAST NEWS

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1.0	Introduction
2.0	Objectives
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	3.3 Criteria for Selecting Broadcast News
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1.0 INTRODUCTION

This unit introduces you to the nature of broadcast news. It is assumed that you have learnt so much about news in your previous levels, so we do not have to dwell so much here. The nature of broadcast news would also lead us to looking at the characteristics of broadcast news and the criteria for selecting stories for broadcast news.

2.0 OBJECTIVES

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

- explain the technical definition of news
- explain the nature of broadcast news
- describe the characteristics of broadcast news
- provide the criteria for selecting broadcast news.

3.0 MAIN CONTENT

3.1 Nature of Broadcast News

News has been defined by Mitchel Charnley quoted in Ugande (2006: 75) as “a timely account or report of facts or opinion that holds interest or importance or both for a considerable number of people.” This explains news for both the print and broadcast media and it clearly brings out the fact that nothing can be news until it is reported. The report too, must come out on time and it must interest a considerable number of people (news values).

Much of what is studied as journalism concerns newspapers, the way stories are written for the print media. But broadcast is different, so the news for broadcast should be written in a different way. In broadcast, Hewitt (1995: 2) says you must write for speech patterns, design stories around the various sound and visual recordings made in the field, and work within severe time limitations. In writing for broadcast, the writer must consider the needs of the audience. This is more evident in broadcast than in print.

People receive broadcast messages while doing so many different things. Some people may just sit and listen to radio or television, but others may be washing, cooking, driving, taking care of children, lying in bed, or even reading newspapers. This brings about the possibility that audience attention may drift in and out. It therefore, takes clever leads and an interesting broadcast style to bring the audience into each and every story.

Tracing the origin of broadcast news, Nwodu (2006: 73) puts it that “... broadcast news began in the 1920s. Before then, print (newspaper and magazine) news has begun to flourish. Thus, newsmen who were highly skilled in newspaper management and production wrote early broadcast news. The implication is that the bulk of news being churned out from the electronic broadcast then was highly inundated with news from newspaper wire services or stylistic copies of newspaper wires.”

Nwodu (2006) further writes that “with the passage of time, experts realised that structuring broadcast news in the pattern of newspaper style not only makes the news boring and clumsy, but also inhibits its comprehension. This is due to the fact that newspaper news conforms strictly to the rules of written language as against the rules of spoken languages, which broadcast news demands.” That is why Fang (1980) cited in Nwodu (2006: 76) agrees that “gradually, it becomes apparent that radio news must not be just spoken newspaper copy. A listener cannot skim broadcast news items looking for a story in which he is interested. In radio and television, trimming from the bottom means throwing out entire stories.”

The print media news, according to Nwodu (2006:76) therefore, are largely written in the inverted pyramid format primarily to highlight the major facts of the news first and to ensure easy trimming of the news from the bottom, while retaining the main gist of the news. Nevertheless, the realisation that trimming radio and television news from the tail of the story would amount to “throwing out entire stories”, challenged experts to search for an alternative format of presenting broadcast news.

The curiosity indeed, paid off. The hard but not too long a search led to the discovery of narrative treatment of the news after the lead. This becomes the most effective way of presenting broadcast news.

This sudden discovery marks the gradual but steady departure from packaging broadcast news in the pattern or fashion of print media news. Radio and television news writers began to tailor their news in a manner that will suit electronic media. Today, radio and television news are written to be spoken and hardly to be read. This makes it important for broadcast news to be written in conversational format in order to appeal to a good number of audience.

This point clearly brings out the difference between broadcast and print media news stories.

SELF-ASSESSMENT EXERCISE

Trace the origin of broadcast news, stating why its style of writing differs from that of print media news.

3.2 What is Newsworthy?

According to Keller and Hawkins (2002:10) the general definitions that identify “news” are not always helpful in determining whether a specific

story has news value. The following, as presented by them might help you decide whether a story should be broadcast:

a) Is there conflict?

Most news stories contain a central conflict or disagreement that contributes to the news value. The stress point may be found among people or in opposing social forces. The tension can be the old way versus the news way, good versus evil, right versus wrong.

b) Is the story unique or unusual?

The most unusual the story, the more newsworthy and interesting it is. In fact, stories about crime are considered newsworthy because they are unusual.

c) Is someone or something prominent involved?

Most of us can stub a toe or catch a cold and our misery carries no great significance because we do not live lives of prominence. On the other hand, insignificant events become newsworthy when they are related to someone or something widely known. If the president of Nigeria catches a cold, the condition could easily become national news, especially if symptoms of the cold are apparent in a major appearance.

d) What is the impact of the story?

People are naturally interested in information that affects them in a personal way. For this reason, occurrences that have an impact on a large number of people become important news. If a company announces a large layoff of employees, the information is vital to employees and their families. When taxes go up or developers propose a new shopping mall in a community, the story is newsworthy to that community.

e) Is the story relevant?

Information that is relevant or connects to people in some way is newsworthy. Some stories may be interesting and give insight into the lives of other people but may be irrelevant to the lives of media audience.

f) What is the location?

The location of a story can determine whether it has news value or not. A widespread 24-hour power failure in a town 100 kilometres away would not be very important or interesting unless the cause was unique or unless it affected people in an usual way. In the same vein, when some people die in an usual way in a state in Nigeria, it would interest Nigerian media more than when double of that same number of people die in another country.

g) Does the story offer human interest and emotional impact?

Much of the reality of our daily lives exists in our thoughts and feelings. Many of us carry out similar actions and routines each day, but our individual reactions to people and events can be very similar to – or very different from – those of others. As we go through life, we discover and define ourselves in part by this comparison to others. Stories about other people are interesting and important to us. For this reason, stories that stir emotions become news, but in a different way from the stories that lead the newscast. Stories that focus on emotional elements and do not generally affect people’s lives in other ways are known as human interest stories.

3.3 Criteria for selecting broadcast news

Broadcast news are written in a special way because of the peculiarities of the media. Therefore, apart from the general criteria for selecting news stories which include timeliness, proximity, human interest, conflict, prominence, bizarre, change and novelty. Ugande (2006: 79) identifies the following as criteria for selecting broadcast news.

They include:

- timeliness
- information
- audio-visual impact
- people.

- **Timeliness**

The broadcast media are the “now” media. They are instantaneous because, as events are occurring so are they being reported. For this reason, the broadcast news writer emphasises timeliness above all criteria.

Due to the importance greatly attached to timely events, regular programming is often interrupted when an event is considered significant and timely enough. In fact, Brooks, Kennedy, Moen and Ranly (1996:426) rightly points out:

This sense of immediacy influences everything in broadcast news from what is reported to how it is reported. Even when television and radio air documentaries or in-depth segments, they typically try to infuse a sense of urgency, a strong feeling of the present, an emphasis on what is happening now.

Information

Explaining this point, Ugande (2006:79) says while the print media are heavily constrained by space, the broadcast media are constrained by time. Time or lack of it determines how an event is reported. The fact that airtime is precious often makes the broadcast news writer emphasise the ‘what’ and the ‘where’ at the expense of the ‘why’ and the ‘how’. This means that broadcasters generally care more about informing ‘what’ and where it happened. The why and how elements will consume time, which is often lacking in the broadcast media. Mencher (1997:220) adds that “broadcast news serves a purpose different from that of the newspaper. Its intent is to provide the public with basic information quickly and succinctly. The broadcast writer’s job is to get the story idea across without detail. To communicate events in such short bursts to an audience that cannot read or hear the material again. The broadcast journalist follows a special set of guidelines.”

- **Audio- visual impact**

Audio-visual impact is yet another criterion which sets broadcast news selection apart from print. This is due to the technologies involved. Radio and television are concerned with sound and sight. Sometimes, news is selected for radio because it contains an actuality which is more likely to convince the audience of the event reported. Some news stories are selected for television because they are visually appealing or exciting. For this reason, news of accidents or fire outbreak that may get attention only in the record, column of the newspaper may get important play on a television newscast.

- **People**

Broadcasting more often attempts to tell the news through people. Broadcasting is generally concerned with finding problems. Identifying ‘who’ is at the centre of the problems and knowing how the person is going about solving the problems. Broadcast journalists are concerned with people or someone who is affected by the story. Concrete concepts with sound and visuals matter more to the broadcast journalist. This is probably why broadcasting is said to humanise the story.

SELF-ASSESSMENT EXERCISE

What are the criteria for writing broadcast news?

3.4 Characteristics of Broadcast news

Broadcast news writing is couched in timeliness. This necessarily demands from news writers the characteristics of immediacy, conversational style, tight phrasing and clarity. Ugande (2006:82) points out that these are applicable to both radio and television.

Immediacy

One constant with broadcasting is its sense of immediacy - “newness”. This is achieved through the avoidance of the past tense and emphasis on the present tense as much as possible. For this reason, the progressive form is chosen at the expense of the past. The progressive form usually indicates continuing action. E.g. Governor Dan Baba says (instead of said). The progressive form usually indicates continuing action.

The cause of fire is not yet known but eye witness accounts are saying that...

When it is imperative to use past tense, broadcasters don't hesitate. However, sometimes they achieve a sense of immediacy by adding time element. White (1996:27) adds that, “without deceiving an audience by treating an old story as if it were fresh, the broadcast news writer's job is to tell the news as though it is in progress or has just recently happened.”

One way of avoiding the past tense is to avoid yesterday's story. Except where the intention is to upgrade yesterday's story through follow ups. Radio and television are the now media and it is only desirable that their stories convey this important characteristic.

Conversational style

This characteristic of broadcast news writing reminds us of the saying: “write the way you talk and read your copy aloud.” We talk (converse) naturally with informal choice of words (not slang or colloquialism though), the use of contractions such as that's, can't, don't, shouldn't isn't. We also use simple ways and words. That is the chief characteristic of broadcast news writing. Also, we are encouraged to read aloud what we write so that we can ascertain the level of conversationality in our writing. If we have difficulty in reading what we write, then it would be more difficult for the anchorperson to read. Above all, it would be difficult for the anchor to be fluent and achieve a conversational style which is a desirable goal in broadcast media writing. To achieve conversational style in news writing therefore, writers must use simple short sentences written with transitive verbs in the active voice. Writers are to remember that the broadcast media are credited with raising the standard of spoken English so it is imperative for them to make their contribution in this regard.

Example

“The flood forced the families in Ankpa to flee from their houses” and not “the families in Ankpa were forced to flee from their houses by the flood.”

Tight phrasing

This means being concise, cutting down adjectives and adverbs, eliminating the passive voice, using strong active verbs. It also means making every word count. In fact, it refers to embarking on economy of words. Since the writer rarely has time for the whole story selecting facts carefully is what is required of him or her. In broadcast writing even when there is enough time, tight phrasing is given top priority. For example: "The governor says" instead of "The governor, who is walking down the road, says."

Clarity

Being clear and precise is an important characteristic of broadcast new writing. The words chosen should convey a clear and precise meaning (remember the essence of writing to effectively communicate your intended meaning to the audience). This is why the choice of clear and precise words which assist in conveying meaning is necessary for broadcast news writers. This is more so that listeners and viewers can't go back over the copy as newspaper readers do, because broadcast media messages are transient in nature, the words chosen to communicate such messages need to be clear and precise. For example, it is better to say: "Members of the construction company voted to stop building the bridge" than to say "Members of the construction company voted to terminate the construction of the bridge."

In addition to the few points mentioned by Ugande; O' Donell, Benoit, and Hausman (1990:208) emphasis that "in writing news stories, words-their order, their meaning and their rhythm - can be considered to be a production value. The style of writing influences the sounds and writing does, of course, put the whole package together. Writing also involves the way sound elements are assembled." Ugande (2006:82) reinforces this position where he posits that "what is written must sound right when it is read aloud and must be conversational. Stilled, ponderous writing has no place in radio and television. The listeners have only one opportunity to understand what is being said; they cannot look back as they can with a newspaper article."

Broadcast news stories especially those for radio demand short sentences and active verb tenses. This style of writing is really quite different from newspaper journalism. To repeat a popular and worthwhile phrase, 'radio writing is written for the ear, not the eye,' will drive home the point.

For example, a newspaper lead might read:

Twenty-four year old John Agbu, of 31, Dikko Street in Wukari, was killed in an accident today near the market when his car collided with a truck that was travelling the wrong way, police said.

That sentence (which is not extremely long as newspaper leads go) would be confusing to listeners, who would be better served by:

A man died today when his car collided with a truck, police say he was heading the wrong way on an expressway.

Now, the details can be presented in ear pleasing bite-size fashion.

Sentences in broadcast news writing should be kept short (20 or 25 words or fewer) attribution is usually put first. In order words, "Division Police Officer, Andrew Akatu said today that there is no word on the fate of the missing hunter," rather than "There is no word on the fate of the missing hunter, said Andrew Akatu of the police division."

SELF-ASSESSMENT EXERCISE

Discuss the characteristics of broadcast news.

4.0 CONCLUSION

This course is a follow up to other courses you offered under broadcast media in your previous classes; therefore this unit is just an attempt to update your knowledge of the basics of broadcast news.

5.0 SUMMARY

This unit has presented you the nature of broadcast news. Broadcast news is different from print news because it emphasises immediacy, uses conversational style and appeals to the senses of sight and sound.

6.0 TUTOR-MARKED ASSIGNMENT

Pick five news stories from a national daily, read the stories carefully and rewrite them for broadcast, taking into consideration the characteristics of broadcast news.

7.0 REFERENCES/FURTHER READING

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UNIT 2 NEWS GATHERING FOR BROADCAST

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 - 3.3 Sources of News Stories
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

It takes a 'nose for news' for you to understand that when certain things happen, they are news worthy. Then it takes an aggressive and efficient search for facts and behind it all, solid preparation to effectively gather stories worth reporting.

Broadcast reporters must be fast. They are more conscious of their watches than newspaper reporters as they cover events. Most radio and TV reporters have deadline every hour because many stations now report news on an hourly basis so they are always ready to give new accounts.

However, gathering news for radio or television is more than just a race. Being first means nothing if there are holes in the story or it is erroneous.

Facts are very important to reporters and that is why it is necessary for the reporters to begin the business of gathering facts with preparation. This unit presents to you how to prepare for news gathering; methods of news gathering; and sources of news stories.

2.0 OBJECTIVES

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

- state the need for preparation for news gathering.
- identify the methods of news gathering
- use the methods effectively when assigned to work
- mention the sources of broadcast news
- explain how to maintain sources of news.

3.0 MAIN CONTENT

3.1 Preparation

Preparation for news gathering begins with digging. According to Stephens (1986: 129) “to have a ‘nose for news’, a reporter has to be nosey-curious, willing to pry into things. It is very common that some people will drive past a construction site every day without thinking twice about it. But a good reporter will immediately start wondering what is being built, how much it costs, who is paying, who is getting the jobs and what this will mean for the local economy and environment. This goes to saying that stories could be found everywhere. Reporters have to sniff around and smell them out.”

Stephens (1986: 130) further writes that “stories have to be dug out of reticent people as well as out of dense volumes. People do not always realise that a strange tale they have been telling friends qualifies as news, and when they realise they have a story, they sometimes prefer to keep it quiet. The reporter’s job is to share these tales with the community and to ensure that controversial stories are heard. To accomplish this, shyness must be left at home. Reporters do not have to be outgoing. In fact, some journalists are said to have chosen the profession to compensate for a retiring nature, but they must be industrious and aggressive enough to pull a story out of its protagonists.”

Besides digging, reporters also have assignment. They may be assigned specific beats-political news, court news, for instance, or go for general assignment. Where reporters are sent is determined by a combination of their own news judgment and that of their superiors. The raw materials for that determination are news sources such as the wires, tips, police radio, along with the station’s future file or schedules prepared by the station.

Preparation is necessary for carrying out these assignments – be they preplanned events, breaking news or stories reporters originate themselves. Preparation for preplanned events is not so difficult because the reporters are informed early enough for them to get ready for the events. To serve as reminder, when the station is notified, it files the notice under that date in the future and assigns reporters to cover them. Preplanned events are too often merely media events – staged strictly for publicity.

For breaking news, reporters are always prepared and anxious to toss out their schedules to track the unexpected event that gives news its reputation as a live wire. Most times, the news room learns of breaking

developments first. That is why it is so important for reporters to check in regularly. As a matter of necessity too, reporters should always have their writing materials with them and recorders to take report of the events.

Another approach to preparation is the need to be equipped with background information all the time. Stephens (1986:133) goes on to say that:

“With or without advance notice, as a reporter, you have to try to approach a story with as much of the background information as possible already in your head, or in your notes. It is always important that you are knowledgeable, well read and, if you know what your assignment is going to be, do some research beforehand. On a planned story there is no excuse for failure to do the homework. You can go through news releases, newspaper previous reports on such an assignment, other stories the station has done on that subject. Phone calls can also be an important element in a reporter’s preparation.

On breaking stories there may be no time for detailed research, but an abbreviated form of that information hunt is still worth the moment or two it requires. Reporters should at least grab whatever is around. If reporters are given a story while still in the field, or if they have to dash off before looking through the files, background information should be secured by others in the newsroom and communicated by phone at the first opportunity. Preparation pays. It is necessary to be informed before proceeding to become well informed.”

SELF-ASSESSMENT EXERCISE

Explain how a reporter can prepare for news gathering.

3.2 Methods of News Gathering

Some of the methods of gathering news according to Stephens (1986) include:

- On the phone
- On the scene
- Questioning
- Preparing a Beat
- Contacts

3.2.1 On the Phone

Telephones are powerful devices. In some big and government establishments, phone numbers are listed and there are people whose job is to help the press get facts. The telephone is the all-purpose reporting instrument. It fills holes in stories, finds local angles, determines exact spellings, pursues leads. It will be very helpful if you have a book where you can store important phone numbers.

3.2.2 On the Scene

Stephens (1986: 136) stresses that the best place to be when covering a news event is at that event. The telephone restricts reporters to one person at a time and one sense (their hearing) at a time. When you are present at the scene of event, you are more able to get the *flavour* of the event. Your presence also gives you opportunity to meet people and make contacts that can be useful on future stories.

3.2.3 Questioning

Once reporters have been set on the trail of some news, the trick is to find the story-better yet, to find a bunch of stories. Stories may be conspicuous sitting there in the first controversial words of the statement – or stories may be hiding in the questions that are not being asked or behind an optimistic smile.

Reporting is the search for answers, and they are usually uncovered by intensive questioning. To do it well, reporters need the right questions. Questions should always be to the point. It is not acceptable for you to ask a question like: “I heard you were around when that man started shooting. I really want to know what your thought was at that time. What do you think really happened?” It is better for you to ask questions one after the other. Stick to the subject – one subject at a time. You can ask, “What happened?” Then later, ask “how did you react?”

When you go out to ask people, make sure you have at least a little understanding of the subject matter. A question that sounds ignorant sometimes may be dismissed with a joke. It is unacceptable for you to ask, “When are you going to start work on that new hospital? Where is it?” To show that you know the site for the building, you can ask, “When will work begin on the new hospital at Oshodi Road?”

The right question sometimes requires research; it may take a whole day for you to reflect on what to ask. If there is time, it is wise to write the questions out beforehand. Even if you do not refer to them, the act of

writing questions down can help focus thoughts, and written questions are a hedge against forgetting under pressure.

With all this in mind, it is still important to remember that the job of a question is to get information, not to prove how much a reporter knows. It is better for you to ask and sound uninformed in an interview than not to ask and sound uninformed on the air.

3.2.4 Preparing a Beat

All reporters have areas for which they are responsible. Since most radio and television reporters are on general assignment, the area could be as large as the city of Lagos or as small as just Lekki, Oshodi, or it could be the general hospital or police division office.

When assigned to an area, reporters have to plan to know certain things about that area. They will have to read through some issues of newspapers or news letters from the areas they are assigned to familiarise themselves with the major ongoing issues.

Reporter preparing a beat will also want to find out where the relevant public records can be found. If they are covering the courts those records would include, for example, the calendar of scheduled cases, transcripts of hearings and trials or depositions (sworn statements by witnesses). Covering politics, reporters would want to know the political parties that exist in the state, their various activities and where their offices are located.

Of course, most stories will be about people, not papers. A reporter starting out in an area must get to know the characters most likely to be performing in upcoming stories. Who wields power in the town? Who leads the different political factions? Who are the major business leaders? As the reporters try to find out all of these and more, names and titles will start pouring out. Then it's time to get to know the people behind the names and titles.

3.2.5 Contacts

Some things do not get mentioned in news releases or announced at news conferences. This means reporters need contacts, sources, people who are willing to inform them about happenings.

Contacts also help reporters to get stories faster. If an accident occurs, for instance, a friendly police officer might decide to give a reporter a call. If there is a clash among members of a political party, a concerned person may call the reporter to find out what is going on.

News travels through people, so reporters benefit from establishing a personal relationship with as many people as possible. Contacts can be found by hanging around with newsmakers, acting friendly, asking questions and listening.

SELF-ASSESSMENT EXERCISE

You are in the newsroom and the university in your community has just received 10 million naira to establish an e-library. List the people you would call and the questions you would ask.

3.3 Sources of News

News gathering is the process of collecting raw information from various sources to be reported as news. A source is a person or a document with information the reporter needs for a story or for background. Anyone on the inside of any given news situation is a potential source but they only turn real sources when they come up with a bit or a lot of, relevant information. According to Mencher (1997: 306), the reporter relies on two types of sources which are:

- physical sources
- human sources.

The physical sources

The physical sources consist of records, documents, reference works and newspaper clippings. Documents could be routine written sources from the police and courts such as traffic offences, accidents, complaints, arrests, fines and files.

Wire service can constitute good sources. Folarin (1998: 20) writes that “media houses subscribe to news agency or press association services which collect and distribute news to them in return for their subscription. News agency services are wire service which means that only subscribers connected to their services by wire or cables can receive their (telex) transmissions.”

According to Shrivastava (1991: 32), “the wire services have large network of teleprompter circuits connecting hundreds of cities and towns from where their reporters gather news and after processing it deliver to media houses subscribes in their newsroom at a teleprompter receiver set.”

News releases or news statements or handout can also be a good source of news. It is a statement on behalf of a government, political party,

institution or even an individual given to the media. Normally, it is signed by an office which is competent to issue it.

Speeches delivered at news conferences could also be used for news reports. News conferences are usually organised to intimate newsmen about happenings in the organisations.

The Internet has also become a very good source of news for journalist. Earlier, journalist considered the Internet a toy for the technologically minded. But beginning in the mid-nineties, it received growing acceptance. Much of the acceptance, Itule and Anderson (1997: 157) believe, is due to the enormous number of publications that are published both printed pages and background research on the world wide web (www), the graphical representation of the Internet that combines text, video and sound in one format.

Other standard information sources include dictionaries, encyclopedias, telephone directories, state directories and biographical references.

The human sources

The human sources consist of authorities and people involved in events. They are often less reliable than physical sources because they may have interest to protect and they are untrained observers and sometime tell reporters what they think the reporter wants to hear. Ciboh and Iyorkaa (2004: 24) add that human sources also include the reporter himself. The reporter usually approaches the events, ideas, situations and personalities that make news with his own background knowledge.

The background knowledge is what he has within him before his exposure to the news situation. It can be the knowledge of his community, its prominent citizens, groups and institutions, its socio-economic and political life, beliefs, norms and values. The background knowledge may be just what he knows or is being able to research of the event, idea, situation or personality that is his assignment. This knowledge shapes and influences his perception of whatever he is exposed to, how he tackles his assignment and what questions he asks.

Facts for news stories can be obtained wholly from humans through observation and personal contact.

- **Observations**

The reporter is a major source of news through observation. Observation usually is done on the spot and requires that the reporter be on the scene of the event. Events or situations observed can be planned for or they may be inadvertent.

The reporter can observe in two ways: either as a participant in the news situation or as a mere observer. Participant is through personal involvement in the story.

As mere observer, reporters usually are staffed to cover pre-planned events or breaking news in person.

Some events are staffed as a matter of routine, such as legislature sessions, launchings, meetings, sporting competitions.

- **Personal contact**

Often times, reporters are never physically present on the scene of events. When this happens, reporters rely on persons who were present for firsthand accounts of such events. The reporter gets facts from these persons through the process of questioning. He or she asks appropriate and probing questions to elicit these facts. Questions then become the instruments for ascertaining the elusive truth about the happenings.

Persons that serve as sources through contacts are acquaintances that can be trusted to supply straight information or a written report or document.

SELF-ASSESSMENT EXERCISE

What are the sources of news?

4.0 CONCLUSION

This unit helps to acquaint you with the knowledge necessary for the gathering of stories for subsequent presentation as newscast. Proper preparation and knowledge of whom to contact and how to contact him or her will go a long way in bringing about a good production. In order to get the best out of the contacts, reporters need to be aggressive, thorough and curious.

5.0 SUMMARY

This unit presents the steps needed in news gathering. It begins with preparation which lays emphasis on digging for facts to the methods of news gathering (which include: on the phone; on the scene; questioning; preparing a beat; and contacts). The sources of news stories discussed in this unit include physical source and human sources.

6.0 TUTOR-MARKED ASSIGNMENT

1. Write extensively on the process of preparing and conducting interview.
2. Identify different human sources of news and discuss how you can maintain them.

7.0 REFERENCES/FURTHER READING

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UNIT 3 WRITING BROADCAST COPY

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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 - 3.2 Broadcasting Demand on the Writer
 - 3.3 Writing for the Radio Newscast
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1.0 INTRODUCTION

Broadcast writing requires a different approach from print writing. Writing for the broadcast media means writing for speech. That is to say, whatever is written is meant to be heard. For that reason, the writer of broadcast copy must be familiar with the requirements for broadcast writing. He or she needs to understand the writing styles as well as the demand of preparing the radio and TV newscast. This unit seeks to look at all these requirements.

2.0 OBJECTIVES

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

- identify the writing styles for broadcast media
- explain the qualities of the broadcast copy writer
- discuss the way radio newscast is prepared
- discuss the way television newscast is prepared
- explain the differences between radio and television newscast.

3.0 MAIN CONTENT

3.1 Writing Style

Broadcast style is very different from other styles of writing, principally because broadcast copy is written for the ear, not the eye, unlike most other writings. For this reason, there are guidelines broadcast writers

must follow to arouse and sustain audience interest in the news. Here are some tips on the writing style.

- ***Use of conversational style***

Writing in a conversational style means writing in a way someone would listen to you. Newspapers obviously are written for the eye, which means that if readers do not understand something, they can return to the paragraph or sentence and read it a second time. In broadcast news, however, the audience has no such luxury; they hear the copy just once; so broadcast copy must be written clearly and simply. Thoughts must be expressed clearly with brief, crisp, declarative sentences.

- ***Use of contractions***

White (1996: 14) stresses that broadcast news writers must write the way most people speak. When we have a discussion with another person, we automatically do a number of things of which we are not usually aware. For example, we almost always use contractions. We are more likely to say “I’m going to work now, James,” than “I am going to work now, James,” And we might add, “let’s get together for lunch again soon,” instead of “Let us get together again soon.” In other words, if we contract our words in conversation, we should do the same in broadcast copy.

- ***Avoid information overload***

When you have one sentence, it should have just one meaning. In that way, people do not have difficulty understanding you. Some newspapers are guilty of overloading sentences; but readers can always reread complicated passages. Here is an example of a copy from a newspaper and how it could be simplified for broadcast.

President Goodluck Jonathan worried by attacks from Boko Haram sect that continued to threaten his leadership of the country, Monday promised broad security measures that he said would ensure safety of lives and properties.

For this copy to sound better in broadcast, you will need to break it into two sentences. Check it for the most important detail. So the story could start out like this:

President Goodluck Jonathan promises to beef up security in the country for better living of the citizens.

Goodluck made the promise on Monday, as the Boko Haram sect continues to threaten his leadership of the country.

Avoiding information overload also means that you avoid relative clauses. According to White (1996:17), relative clauses are introduced by the relative pronouns *who*, *which*, *that*, *what*, *whoever*, *whichever*, and *whatever* and add information to simple sentences.

- ***Eliminate long words***

Short words are usually easier to understand than long ones and, crucially for broadcast news, where time is precious, they take less time to deliver. Example:

Police *abandoned* the search, is more difficult to say than Police *gave up* the search.

Here are examples of long words and some shorter ones that could replace them in broadcast copy:

Avoid

Extraordinary
Acknowledge
Initiate
Transform

Use

Unusual
Admit
Start, begin
Change.

- ***Avoid direct quotes***

Quotation marks cannot be heard, and since broadcast copy is meant for the ears, broadcast writers need to paraphrase what someone said. If however, a direct quote becomes imperative, then special language is sometimes inserted like:

His or her words, "..."

Responding, the president says, "..."

Other tips to help the broadcast writer to maintain broadcast writing style is to:

- use present tense
- avoid highly technical words, professional jargons and clichés. For example: "the doctor will carry out myomectomy on the lady today." Myomectomy is a medical term which refers to the surgical removal of a uterine fibroid. Use simpler term like operation instead
- find the lead, then tell story chronologically
- avoid sexism in pronouns. For example: "Each student is responsible for planning his own schedule." The pronoun is sexist because it assumes that all students are male
- use humour sparingly.

SELF-ASSESSMENT EXERCISE

Explain the guidelines necessary for broadcast news writing.

3.2 Qualities of a Broadcast Writer

In order to write effectively, the writer needs to possess some qualities and understand the business of broadcasting too. Ugande (2006: 33–35), agrees that regardless of the medium, a writer needs to be conversant with the nuances of the medium. The broadcast media writer should therefore be conscious of the basic characteristics of the broadcast media while writing broadcast news. Some of these characteristics are immediacy, simultaneity and topicality. Willis (1967:3-4) further expands the characteristics a broadcast writer needs to possess to include:

Innate talents

Writers are born not made. The truism about this saying is that a writer cannot begin to write successfully because they have been taught to write. Those who write do already have innate talents, which are often reinforced by instructions. If natural talents do not already exist, no matter how well one is taught, one can hardly be a successful writer.

Language facility

A writer's tools are words and he must have a special way with them. Clarity and precision in word choice, for example, are essential for the new writer who must describe events accurately.

The ability to create

Writing is a creative endeavour and broadcast writing is indeed creativity. While experience and knowledge contribute largely to writing, creativity makes a major contribution to attract the wavering attention of the audience; the writer needs to create something that never existed before.

The capacity to re-experience

Writers must have good memories and ability to recall events. They should be able to live through experiences again by recalling and painting vivid pictures of what happened before their very eyes. Making use of one's experience creatively is what is required of the broadcast writer.

Story telling ability

The broadcast writer needs the ability to tell stories. It is possible to make a dull story interesting once you have the ability to tell stories. Although not all broadcast scripts require storytelling, drama and other

documentaries heavily depend on storytelling. The writer's ability to handle these scripts well will also depend on his story telling ability.

Self-evaluation

The broadcast writer needs a gift of self-criticism to be able to measure his or her success objectively and independently. Writing is an art, which requires the writer to be alone when writing, if a writer does not develop self-evaluation, he may see nothing wrong with what he writes, even if there are problems with what is written. This can mar rather than make a writer.

SELF-ASSESSMENT EXERCISE

What qualities should broadcast writer possess to function well?

3.3 Tips for Writing Radio Newscast

Newscast refers to radio or television broadcast of news. Radio news operations keep changing, getting shorter, especially now that people are in a hurry to get the news and do other things. In order to have a good newscast certain factors should be considered. According to White (1996:103) these factors include:

Knowledge of the audience

One of the continuing debate in both print and broadcast news is whether the news should provide the kind of information that people need to know or the information they want to know. Most journalists agree that the answer lies somewhere in the middle. People must be informed, but it also makes sense to tailor the news for the audience. It is expected that the story selection would be different for news delivered in urban and rural areas. Stories about the weather would be important in farm countries, whereas stories about traffic congestion would be important in the city.

Organisation of material

Before radio news producer decides which story should lead the newscast and which story should follow, he must know what news he has to work with. A good way to start is to call the important departments in the area your station is located to see if anything is going on, then read the newspaper carefully.

Selection of the lead story

The method for selecting the first story in the newscast the lead story – may sound simple: just pick the most important story. But how do you decide which story is most important? Should a local, national, or international story be the lead? Does the story affect the local audience

in some way? The answer to these questions can help in some way? The answers to these questions can help you determine which story should lead the newscast.

The rest of the newscast

You can use the formula you established for choosing the lead story to pick the rest of the stories in the newscast. Once you have selected the lead, determine which of the remaining stories would hold the most interest for your audience, then the next most interest, and so on. The stories would then be broadcast in that order.

There are important exceptions to this formula, however, sometimes; it makes sense to place stories back-to-back because they have something in common. For instance, reporting terrorist attack in a particular community may be followed up with a story from the security agents or the government house on the measures taken. This might also be followed by a reaction-type story on the attack from a poll of the community opinion.

Story length

The length of a story is determined by the length of the news to report. The stories may have to be longer than they would be normally. If there is a lot of news, most stories should be short to allow sufficient time for the major stories.

Actualities

The voices of the newsmakers are called actualities or sound bites. White (1996: 108) stresses that they are the heart of radio news. Colour is often provided by the voices of the people in the story. A good writer can tell the story without the actual voice, but he or she faces a great challenge. Even the best news writers would tell you that if given a choice, they would rather have the actual sound bite provide the colour than their paraphrase of what was in the sound bite. Regardless of the writer and newscaster's talent, it's not possible to capture all of the nuances in a sound bite with a paraphrase and the newscaster's voice. Good tape is essential.

Lead-in

Almost every radio field report is preceded by a studio introduction, read by the newscaster, called a lead-in. A lead-in prepares the ground not tell the story. It serves as a perspective funnel, wider at the beginning and narrower at the point immediately before the reporter's voicer, wrap, remote, or package. It is a place to put story information crucial to the story that would not fit in the field report.

Wrap around

The combination of sound and words is known as a wrap around. This technique, as the name suggest, uses the voice of the newscaster or reporter at the beginning and end of a story or report and the voice of the news maker in the middle. Wraparounds frequently have more than one sound bite in the middle. The anchor or reporter may wrap several different pieces of sound with script.

Teases

The short sentences used in a script to hold the audience's attention just before a commercial break is called teases. The idea of a tease is to give the audience some reason to keep listening, rather than turning the dial. This is best accomplished by giving just a hint of what is to come after the commercial. The clearer the tease, the greater the chance the audience will put up with the commercial. If a wraparound were to follow a commercial, this is the way it might be teased:

Inspector General of police promises a crime-free society. The details after this (Then commercial comes in).

If the news is long enough, or being written for an all-news station, it is effective to tease two or more stories before going to a commercial. Such a tease gives the writer more opportunities to hook listeners. If they are not interested in the first story that is teased, they might go for the second or third one.

Headlines

Headlines are another form of tease. Headlines come at the top of a newscast and should reflect the most interesting and exciting stories to be presented in the upcoming newscast.

SELF-ASSESSMENT EXERCISE

What factors enhance radio newscast?

3.4 Writing for the TV Newscast

The major difference between radio and TV news is the use of pictures. When you write for television, pictures are always crucial to a story. In radio, you must create mental pictures in the audience minds and then find the words to paint those mental pictures. In television, you can show the actual pictures.

Some of the considerations in writing for TV newscast as White (1996: 115) prescribes include:

Combining words and pictures

The battle over which are more important in television news – words or the pictures – is endless. There is no doubt that words are vital and that some broadcast writers use them more effectively than others. Great pictures and great words make great television news.

The beauty of good pictures is that they do not need a lot of words – just some good ones. The challenge for TV writers is to avoid clashes with the video. Do not tell viewers what they are seeing. Instead, support the video by saying what the video does not or cannot reveal. Fill in the blanks, but do not over power the video. Give your viewers time to savour the pictures.

Sound bites

As in radio, sound bites, the words of newsmakers, are key to telling a good TV news story. An advantage for TV writers is that TV sound bites feature the faces of the newsmakers as well as their voices. Good TV news writers weave their copy between and around the sound bites, much in the way that radio writers create wraparounds. This combination, called a package, is the best way to tell a news story on television.

The television news writer

In television, as in radio, a writer's duties depend on the size of the newsroom. For small newsroom, fewer writers are needed but in a large newsroom a big market and at the networks, several writers and, perhaps, associate producers who also write are required.

Television news writers have three basic writing tasks: prepare stories that are read by the newscasters only; prepare voice-overs, that is copy that the newscaster reads while video or other graphics are shown and lead-ins, that is the information the newscaster give before the voice of the newsmakers in the middle of the story.

Headlines and teases

Depending on the size of the news operation, headlines and teases usually are turned out by the writer, the editor, or the producer.

As always, the major difference between headlines for television and those for radio is that headlines and teases on television are normally supported with pictures. Most television stations present headlines with flashes of video.

Here's a sample of how a television newsroom scripts headlines should be:

<p>(BANU)</p> <p>V/O #5 (JTF with arms beside bomb-laden car)</p> <p>RUNS: 04 WIPE TO V/O #3 (POLICEMEN IN FRONT OF A BUILDING)</p> <p>RUNS: 04 WIPE TO V/O #2 (PHOTOGRAPH OF PRIME MINISTER)</p> <p>RUNS: 03 O/C Enenche</p>	<p>ENENCHE</p> <p>Coming up on CTV at nine Joint Task Force intercept a bomb-laden car in Maiduguri.</p> <p>BANU</p> <p>Police arrest two suspected suicide bombers; discover bomb factories in Kogi.</p> <p>ENENCHE</p> <p>Jonathan mourns the death of Ethiopian Prime Minister</p> <p>Good evening, I am Enenche Akpa</p> <p>BANU</p> <p>And I'm Banu James.</p>
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In the left column, ENENCHE indicates that one newscaster reads the opening line of the newscast and the first headline, while (BANU) – note the parentheses – indicates that the other anchor is also on camera, both newscasters quickly disappear from the screen, but Enenche is heard reading the first headline over video showing the JTF beside the bomb-laden car. The video runs about 4 seconds. After the first headline, the video wipes to a shot of police men in front of a building while Banu reads that headline. The second voice-over also runs for four seconds. The video wipes a third time to a three-second shot of photograph of prime minister.

Enenche reads that headline, as indicated, over the video. Then both newscasters return on camera as Enenche says “good evening” and identifies himself. Banu does the same.

The numbers next to the voice-over symbols indicate which playback machines will be used in the control room, information that is vital to the director. If the director or the assistant calls for the wrong machine, the wrong video would appear, and the newscast would get off to a confusing start. Some stations give numbers to the tapes instead of the machines. In that case, the tape numbers would be placed on the scripts so that the director could call for the proper one.

SELF-ASSESSMENT EXERCISE

What are the requirements for preparing television newscast?

3.5 Broadcast News Copy Format

Broadcast news copy format vary from station to station, newscaster to newscaster. While some want it double-spaced, others prefer it triple-spaced. Here are some elements that are common to in every broadcast script format.

- **The story slug**

Every story on both radio and television carries a single word identifier known as the slug. Its purpose, according to Hewitt (1995: 19) is to standardise the identification of the story. The slug stays the same through the entire day, ending up as the newscast ends. The slug should be a single word that relates to the topic. For example, in a story about federal action on banking, you might use “BANK”, later, if that story grew wider during the day, you might use composite slugs, such as “BANK PHB” or “BANK MERGER” or ‘BANK-JOBS’, to cluster all of the related topics for this particular story.

- **The header**

A header according to Ugande (2006: 83) refers to some basic information right on the top of the page. This includes the slug, the writer’s name or initials, the date and time of broadcast.

He further says the header provides an easy means of identifying the story itself and who wrote it in case something about the story is questioned or another reporter needs additional information and must talk with the writer. The exact location of the header varies from station to station. Some stations put the slug items on separate lines, flush against the left margin, e.g.

ABUJA
OBAJE
23/08 5:00pm

Yet some stations put it across the top line for example

ABUJA OBAJE 23/08 5: 00pm

Radio news script

A radio script generally extends across the page with 1 – inch margins. This gives the announcer the chance to read 1 line for four seconds and about 8 lines for 30 seconds. Because radio does not employ a large control room staff, the scripts do not need extensive technical information.

Technical information is usually a matter of indicating which CART you will be using, whether or not it is cued, what the incue and the outcue are, and what the TRT is on the actuality. For example:

BANK
 OGWUCHE
 28/2 6:00am

Federal Bank Examinations are promising to investigate *All States Banks* for charges of fraud.
 Some depositors say they are afraid they will lose their money.

(CART # 1F TRT = : 25)

Incue: “we think this is a scandal”

Outcue: “...are prepared for anything.

Officials of the Federal Bank say investigation begins as early as Tuesday.

= # =

The script opens with the slug (BANK) and the name of the reporter or writer. Then the date and time of broadcast. This is followed by the first paragraph that is the lead, read by the newscaster. Notice that after the introduction of the second paragraph, an actuality or sound bite comes in – (CART # IF TRT =:25)

CART means the cartridges on which the actuality is recorded and which will be inserted into a radio newscast. The letters after CART, i.e. 1F refers to the number given to the CART for identification – TRT stands for total tape running time. It is used for the tape only, not the news copy. In cue is a phrase written to tell the man in the control room at what point in the CART to play. It usually includes the first four or five words of the bite. While the out cue usually includes the last four or five words of an actuality. This helps the director know when to cue the newscaster to resume reading.

Television news scripts

Television scripts differ from radio scripts because they contain both the newscaster’s words and an explanation of how the video is to be used. The format for a TV script is known as the split page.

The split page is divided vertically so that about 60 percent of the page is in the right column and about 40 percent is in the left. Most TV stations now provide their staff with computers to write their scripts, which are often sent electronically to the teleprompters. However, typewriters are still used at some stations.

The right side of the split page is reserved for the copy that will be read by the newscaster, while the left side of the script contains information relating to the slug, the video, the audio instructions and tape times for the director. Because of the limited space on the left side of the script,

abbreviations are used for the various technical instructions. Here are some common ones.

1. O/C “on camera”, tells the director that at this point in the script the newscaster will be on camera.
2. V/O, “voice – over”, means the newscaster is reading copy while the audience is seeing something else, such as silent videotape or graphics.
3. SIL indicates “silent” videotape and is used in combination with the V/O symbol.
4. SOT, “sound on tape”, it could be a sound bite with a news maker or a report from the field that was taped earlier.
5. NAT SOUND UNDER – it means that the tape sound should be kept at a loud level.
6. CG – ‘Character Generated’ – This indicated that names, titles and other information are superimposed over video or graphics to identify newsmakers, locations, and various other pictures appearing on TV screens.
7. REMOTE – where this is a line shot. A remote is a production outside of the studio to televise live and or live-record a large scheduled event that has not been staged specifically for television. Examples include sporting events, parades, political gatherings, and studio shows that are taken on the road.
8. TRT – Total tape running time.
9. SL, ESS, or ADDA Indicate that pictures or graphics of some sort will be shown next to the newscaster. SL stands for “slide”, ESS refers to Electronic Still Storage, an electronic graphics and video computer system; ADDA is the name of a computer system that also provides electronic storage. If the word box appears next to any of these abbreviations, the graphic will be enclosed in a box next to the anchor, rather than fill the entire screen.
10. Camera shots may also be indicated – CU, LS, MS, MCU, etc. CU means close-up, LS means long shot, MS means medium shot (between close-up and long shot), MCU means medium close-up.

SELF-ASSESSMENT EXERCISE

- i. Read the front page of a newspaper, and decide which of the stories you would lead with in a newscast.
- ii. What is the major difference between writing for radio and writing for television?

4.0 CONCLUSION

Preparing a copy for broadcast newscast is a very demanding exercise that requires the writer to be very knowledgeable and alert. It also demands that the writer possesses some qualities that would put him ahead of writers in other fields. Some of these qualities were discussed in this unit.

5.0 SUMMARY

This unit introduces a variety of tips for writing broadcast news. Emphasis is on keeping it in a conversational manner since broadcast is meant for the ear and the eye (in the case of TV). This unit therefore explains the qualities of the writer of broadcast copy. The manner radio and television newscast are prepared was also discussed in the unit.

6.0 TUTOR–MARKED ASSIGNMENT

Bearing in mind the writing style for broadcast news, take five stories from a newspaper and rewriter them to be read on radio as a news bulletin. Take note of the organisation and technicalities involved in radio news writing.

7.0 REFERENCES/FURTHER READING

- Hewitt, J. (1995). *Air Words, Writing for Broadcast News*. (2nd ed.). London: Mayfield Publishing Company.
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MODULE 2 PUTTING THE RADIO/TV STORY TOGETHER

Radio and television news take a lot to bring out a good newscast. When reporters leave the newsroom on assignment, they are expected to come back with good stories. Most times a package – a story that includes one or more sound bites, the reporter’s narration, and video – as in the case of television. Putting the story together for a newscast also demands that scripts are written. Some scripts may indicate that the story be read without pictures (for TV) or without actualities (for radio and TV). Others may demand that there is voice-over or sound on tape. Editing also plays important role in the packaging of stories for newscast. All these and the actual delivery of the stories on radio and television will be discussed in this module.

Unit 1	Packaging the News
Unit 2	TV: Writing to Stills
Unit 3	Writing the VO/SOT
Unit 4	Copy Editing and Producing
Unit 5	Delivering the News

UNIT 1 PACKAGING THE NEWS

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
	3.1 Organising the Package
	3.2 The Standard Parts of Packages
	3.3 Types of Packages
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

A package according to Hewitt (1995: 174) is a complete videotaped news story from the field with the reporter’s voice tracks narrating the entire segment. Similarly, Keller and Hawkins (2002: 249) see the news package as a report produced and edited prior to broadcast time, typically consisting of a reporter’s recorded voice telling the story, pictures with accompanying natural sound to cover the narration, sound bites and usually a stand-up. Television newscasts are mostly made up

of packages. If they are done well, packages have all the elements that bring a story alive: good pictures; interesting sound bites or actualities; and a well-written script. If any of these elements is weak, the story may be downgraded or kept short. In other words, the quality of the video and the sound bite often determines the length of a package. What goes on in the news that day also determines the length of the package. Be it long or short, the organisation of the package is very important in every news production.

2.0 OBJECTIVES

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

- explain what a package means
- discuss the packaging process
- identify the kinds of packaging
- organise a good package for TV newscast.

3.0 MAIN CONTENT

3.1 Organising the package

The organisation of package begins at the scene. For radio, much work is not demanded. The reporter only records the voice of the news makers. But television demands the taking of pictures as well.

According to White (1996: 222), good organisation is essential in putting together a successful package. Reporters try to decide quickly how they are going to produce the package. They may not have every detail pinned down, but they generally decide on some fundamentals, such as whether they are going to do the open, the close or a transition in the middle on camera.

Good organisation requires good notes. When you have a good note, you do not over look anything. It is true that the human mind can forget easily, so before you go out for a coverage, put down all you want to get and make sure you cross check your note to be sure you have gotten all. Having a good package also demands that you have good pictures. It is always better to look your pictures up and then support them with words. Television news operation is more the business of pictures than the business of words.

Dotson in White (1996: 224) argues that “the problem with writing your script first and then trying to paste the pictures to it, is you end up with wall paper and it doesn’t flow. Suddenly you have a paragraph and no pictures to cover the paragraph.”

In organising the package, you need to think ahead as you get the pictures and sound bites. For most stations, you may not have all the time to think and to put your thought together, so you can begin your thinking from where you sit in the car, on your way back to the station. Some people do not think about what they are going to do with the story until they sit down in the newsroom or at the typewriter. This may not give them enough opportunity to come up with a good package.

SELF-ASSESSMENT EXERCISE

How do you organise a package for newscast?

3.2 The Standard parts of Packages

The following could form the kinds of materials to combine into a package.

- ***Visuals, B – Roll, and sequences***

For television, you need pictures to tell the stories, and not just any pictures but the best available. This almost always means going to a location, to fly in a plane, drive along on the road, shoot pictures in a drug store, attend a graduation party in a school, find a mechanic who is working on a particular type of car, or walk a mile with protesters.

In short packages, there may be limited opportunities for pictures, possibly only one or two locations and repetitive sequences. Before you move from your desk, know how much of the story refers to pictures of kids at a child-care centre and how much time it will take to get enough B-roll (visual for illustration) to tell the story.

You also have to ask yourself if you will need two different sequences from the same location and whether that can be shot. Whether you need illustration and file tape. You need to also ask yourself what the best visual you will be getting could be. If that will work for an establishing shot and sequence. And what other sequences can you get?

- ***Interviews***

Interviews are very important, because the most effective bites are from eye witness accounts, someone responding to charges, persons affected by actions in the story, and professional evaluations. Stephens (1986: 144) adds that reporter can state the facts, but unless they were present, they cannot describe what it was like to watch the event develop. Eye witnesses should be given the chance to do that on tape.

- **Stand-ups**

When the reporter appears on camera during an edited news package, Keller and Hawkins (2002:131) say it is a stand-up. The power of stand-up bridges and closes depends on not only the text but also the reporter's position in the frame, the background activity, the reporter's movement and the camera movement. For the content of stand-up bridges, look for a way to make a natural transition between points in the story. For instance, in a story with two locations, you will want to do the stand-up bridge at the beginning of the sequence of the second location. Then decide if you want camera motion (pans or bits), lens movement (zoom in or zoom back), or reporter activity (walk and talks, arm motions, pointing). For any movement, there must be a reason to draw the camera's focus from one point to the other.

In some cases, you may want to bridge into a sound bite from an interview that is already on tape. That means the last sentence of the bridge must include the write up. You may have to dump the interview and if so, you will have a back up. The most familiar use of the stand-up is a last statement by the reporter and an outcue – when the reporter identifies him/her self and the station at the end of the story: *This is Ekundu Obaje reporting for AIT news.*

- **Tracks**

The narration written for most short or hard news packages is severely condensed into a series of tracks. Each track covers a stretch from one sound source to the next one or from the beginning of the package to the first bite, from sound bite to sound bite, and from the last sound bite to either the story's end or the closing stand-up. Each track may repeat a few words from the previous sound bite, then include new information and the writeup to the next sound bite.

SELF-ASSESSMENT EXERCISE

There have been so many studies about the health effects of coffee drinking that people tend to ignore them. Now there is a new one that says coffee drinking is good for those who might have heart problems. How do you check this out? What visuals do you need to cover this?

3.3 Types of packages

Television packages could fall under short and long packages.

3.3.1 Short Packages

Packages are very important in television production. That is why Hewitt (1995: 174) describes them as the meat and potatoes of daily

television journalism. Depending on the story complexity, most reporters do from one to three packages a day. The shorter packages take from 45 seconds to two minutes (:45 to 2: 00) – generally involve breaking news and deadline pressure; the longer features allow time to think and create subtleties with audio and video; and longest investigative pieces – cover stories and mini- documentaries – are generally more work than you ever thought they would be.

In the short packages, Hewitt says the video work is often subordinate to the journalistic need. Producers and assignment editors, who may or may not have been on the street reporting, regularly demand coverage of stories for which there is no appealing visual element. Reporters often must scramble for visuals to cover assignments on unexpected events, budgets, zoning battles, or education stories, often spending time searching for video for illustration” (B –roll) possibilities or using stand-up, bridges and closers to cover a non-visual concept. Stand-up refers to reporters on camera in the field. It could be live but is principally a videotaped segment. Stand-ups are used mostly as bridges and closers. A bridge on the other hand, is a very short (usually under 10minute) transition used in television news packages. Closer is the reporter’s final segment of a package. It might be a track, a stand-up, or a combination of track and stand-up.

Hard news usually falls under short packages. Hard news is the daily coverage of crime, government, business, marches, speeches, the courts, confrontations, education, and social activities, in expected and unexpected events. Because many hard news stories, though new, repeat familiar situations, they force the reporter to dig for information at the event scene. Hard news packages are also handled under deadlines and reporters tend to turn to familiar package structures for the backbone of these reports. At the event, reporters and shooters cover themselves by gathering old comfortable sequence building blocks: Lots of medium shots (MSS) and close ups (CUs), cover short, stand-up closes and bridges, and interviews. Back at the station, these parts allow the video editors to make quick work out of hard news packages. The track scripts for short packages are usually written before the pictures are cut; and the visuals are edited to match the flow of the rise and fall of the reporter’s voice.

Television reporter on breaking stories often has little time to ponder the fine point of video storytelling. As mentioned earlier, they could structure package and write the narration tracks in the car as they return to the station.

3.3.2 Longer Packages

Longer packages might run anywhere from two minutes to seven minutes. Generally they cover timeless topics from backgrounders to special profiles, investigative reports, mini-documentaries or sidebars. The longest ones have special names, such as segment reports, cover stories, three-part team reports, and so. In contrast to the short, general – assignment daily work, the planning construction, editing and writing of the longer packages are quite different.

- *Research for longer packages*

Research can be carried out for days and sometimes weeks. Interviews can be used for research more detailed data can be pursued. Quite often the original planning for B-roll and sequences changes many times. A potential drawback of longer packages is the lack of an angle to the story. Research may be too global. Too wide a theme makes it hard to maintain interest.

- *Shooting for longer packages*

On long packages, more preparation is possible and the same crew should work on all assignments. B-roll is more comprehensive. The influence of lucky shots, often exploited in shorter packages, is not even considered. Aesthetic values in shooting are higher and more relationship shots are expected.

- *Interviewing for longer packages*

Interviewing for longer packages is more relaxed and informal and requires less immediate goal-oriented answers than that for short packages. Reporters are usually better prepared and can proceed in a more dialogue-like format. There is the opportunity for better and longer cutaways on all interviews.

- *Writing for longer packages*

The quality of writing should be much higher and more fluid than for short packages. It is possible to write and rewrite tracks to support polished and editing sequences. Writers and editors can preview rough cuts and re-edit as needed.

A common problem with longer pieces is that broadcast workers have trouble completing a story. Producers or reporters do too much gathering and too little planning and so can become overwhelmed by the material.

- *Reporter stand-ups*

Stand-ups are written after everything else is shot and more often used to vary the visual elements of the story while establishing relationships between angles and elements within the story.

SELF-ASSESSMENT EXERCISE

Explain the two types of packages known to you.

4.0 CONCLUSION

Television packages come in different lengths with different rules for composing scripts. No matter the length of the package, the reporter is often forced to find visuals to cover a journalist need. The beauty of any television production is in the beautiful package presented, since that helps to bring out the reality of what is presented. How well the package is packed shows how good a reporter is.

5.0 SUMMARY

This unit introduces you to television packages - how you can organise your materials to have a good package. Packaging begins with good organisation. You need to put together good pictures and good writing to tell story. Packages could be short or long, depending on the demand of the report. The regular hard news reports usually take short packages while special profiles, investigative reports and the likes take longer packages.

6.0 TUTOR-MARKED ASSIGNMENT

Write a two-page note on the best ways you can organise a short package for television news.

7.0 REFERENCES/FURTHER READING

Hewitt, J. (1995). *Air Words, Writing for Broadcast News*. (2nd ed.). London: Mayfield Publishing Company.

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UNIT 2 TV WRITING TO STILLS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Visual as Tools
 - 3.2 Types of visuals
 - 3.3 The Process of Building a Screen
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

To work on television news, a journalist must not only be a quick researcher and a quick writer but also have mastered some elements of screen design, documentary video frames and the interplay of words and recorded video frames and images.

This unit deals with the use of still visuals on the television screen. TV news writers often compose and reference static visuals and computer-generated graphics that are added electronically to the visual portion of the newscast. These visuals include maps, titles, data, quotes, illustrations, or topic identifiers. We shall look at all these areas to understand their make ups in this unit.

2.0 OBJECTIVES

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

- explain how to use still visuals in television news
- identify the types of visuals open to TV operators
- explain the terminologies used in TV news production
- discuss the process of building a screen
- write scripts showing how still visuals could be used.

3.0 MAIN CONTENT

3.1 Visuals as Tools

Writers use words, but television news writers use words, visuals, videotape, and the combination of words and visuals to tell stories.

Since visuals keep changing on the screen, a good understanding of screen design is important. There are certain rules for working with visuals. According to Hewitt (1995: 136) they include:

- i. Always reference the graphic. This means that the copy, in some way, should explain the change in visuals. This is vitally important in the switch from the news studio image to a full-screen visual or videotape, or during sequence changes on the videotape.
- ii. Let the visuals tell some of the story. For this, the writer must evaluate the visual in two ways. First, does the visual have such a powerful impact, as in the case of an air crash, that the pictures draw the viewer's attention from the narration? Second, can the visual provide simple story information that will not have to be put in the copy, such as the size of a crowd at a parade?
- iii. Explain rather than describe the graphic. The narration that accompanies the graphic should not describe the television screen but should talk about the situation or events the pictures represent.

SELF-ASSESSMENT EXERCISE

Identify the rules for working with visuals

3.2 Types of Visuals

Still visuals on television screen could appear as:

- Partial screen graphics/visuals
- Full screen visuals.

- *Partial screen graphics*

Hewitt (1995:136) sees these graphics as the type that appears while the newscaster's face remains on the screen. The most common example is the topic box, which appears in the corner of the screen. CGs-character generated, which are numbers or words used for identification and informational purposes, are also common.

Topic boxes are theme identifiers, usually placed in the corner of the screen. They are constructed and inserted in many ways. Older systems use slides and camera cards that were kept in files. These were placed into the system live when the need arose. But these older systems had a big drawback; the previous week's work may be used again.

With the coming of digital TV however, many stations now use digital store and computer-generated graphics techniques to compose topic

boxes. Pre production sessions can tie CG titles to theme pictures already in an electronic slide file. This allows great flexibility in changing or updating the topic boxes. These boxes are then compressed and keyed over the anchor or newscasters, or the boxes appear on monitors placed behind.

An example might be the story of a terrorist attack at a particular location, say Damaturu, the capital of Yobe State. When the artist and the writer agree on the content, the pre-producer gets the assignment. A map of the area is called up and frozen on the screen. The words “TERRORIST ATTACK” are generated in the CG, and then keyed over the map. The composite graphic is then saved on a still store page. Later, in the newscast, the director calls for the page to be placed in the screen corner by using a pre-set effect.



Fig. 1: TV Screen Showing Partial Screen Graphics

The topic box can also change, with the newscaster still on the screen. This depends on the number of graphics needed for that story. The writer may call for five different visuals for one story in order to pass the information effectively.

- *Full – screen visuals*

A full screen visuals according to Hewitt (1995: 140) is any visual that completely takes over the screen, causing the pictures of the newscaster to disappear.

A full screen visual can be used in four ways:

- i. as a CG to display facts
- ii. as a pre-produced composite with a videotape freeze-frame to display a quote
- iii. as a graphic composed by an artist for illustration
- iv. as a freeze-frame or still photograph.

Using a CG to display facts

Generally, for this, a full-screen graphic with words and numbers may be used to support the copy. It may be all electronically generated or a composite with the words and numbers placed over a graphic. The writer is responsible for selecting the information that goes on the screen.

To design the screen using CG, here are some rules to help you:

- Use not more than five horizontal lines of copy. Otherwise, it gets too crowded and hard to read.
- Try to limit the letter count across the screen to 15. This will allow for a typeface that is large enough to be read easily.
- A screen should be able to stand alone. It should have a title that is concise but understandable.
- Know the capabilities of the computer graphics machines. Most can place bands of different coloured backgrounds in the screen.

The screen may look like this:

**Police arrest two suspected
suicide bombers; discovers
bomb factories in Kogi.**

SELF-ASSESSMENT EXERCISE

Discuss the types of still visuals on television screen

3.3 The Process of Building a Screen

The process of building a screen is simple
Start with a blank screen as indicated here.
Always draw this, because
it allows you to sketch the idea.

Blank Screen

First step is to add a title.
The title should stand out and should make sense if
read on the screen without the anchor's story.

Cost of Living

Next, you add the first line of information. Remember, try to keep the countdown to 15 numbers or letters across the screen.

Cost of Living
1994----up 1%

Finally, you add the continuing line or lines. Five lines is usually the maximum on a screen.

Cost of Living
1994----up 1%
1995----up 7%

Fig. 2: Building CGs: Hewitt (1995:141)

• **Indicating CG position in the script**

It is very important to make the script reflect exactly where you want the full CG to go. Although newsroom styles differ, it is also beneficial to write the information into the news copy block, giving the newscaster a chance to understand where the audience’s attention lies. Here is an example of a script with the graphics.

- O/C	People’s Democratic Party’s candidate for the Gubernatorial Election in Edo State has been declared the winner in yesterday’s election.	
Full CG	(Full CG)	
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Edo Election PDP – 250, 554 ACN – 914 ANPP - 516</td> </tr> </table>	Edo Election PDP – 250, 554 ACN – 914 ANPP - 516	Ali won with two hundred and fifty thousand, five hundred and Fifty Thousand, five hundred and fifty four votes while Action Congress of Nigeria’s candidate, Achaka Micheal followed with nine hundred and fourteen votes.....
Edo Election PDP – 250, 554 ACN – 914 ANPP - 516		
	Observers are calling it a landslide	
- O/C	(Live) Ali’s victory is the first in 16-years for members of People’s Democratic Party (PDP) in Edo State.	

Fig. 3: Using a Full CG to Complement a Script

From the above, note that at the time the midsection of the story was read, the full CG was on the screen. Notice how the director and anchor both get clear information about where the CG goes.

SELF-ASSESSMENT EXERCISE

Explain how best you can build a screen.

4.0 CONCLUSION

Every television news production, at one point or the other uses still visuals. All production cannot be packaged. That implies that the consideration of the kind of visuals to use must be taken seriously. Words that accompany visuals are not meant to describe what the visuals are about, but to give explanation to what can be seen. Therefore visual, even though 'still' must be able to tell stories independent of words.

5.0 SUMMARY

This unit helps us to know that television brings to us news, presenting both words and visuals, therefore, we need to know how to combine the words and visuals to tell stories. It also presents to us the types of still visuals to be partial screen visuals and full screen visuals, meaning the still visuals could appear on some part of the screen - beside, below or across the newscaster or take full screen, with the camera off the newscaster. Designing screens should be a collaborative effort with the news artist. The news writer must direct what editorial material should be on the screen and in what order it should go, and the artist will carry out the design.

6.0 TUTOR-MARKED ASSIGNMENT

1. Pick a news story from a national newspaper, rewrite for broadcast and design a graphic or graphics to present the information given.
2. Discuss extensively the rules for working with visuals.

7.0 REFERENCES/FURTHER READING

Hewitt, J. (1995). *Air Words, Writing for Broadcast News*. (2nd ed.). London: Mayfield Publishing Company.

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UNIT 3 TV: WRITING THE VO AND VO/SOT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Writing the VO
 - 3.2 Kinds of Shots Best for VOs
 - 3.3 Visual Sequences
 - 3.4 Steps to the VO Story
 - 3.5 Writing the VO/SOT
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Story with voice-over (VO) is mostly used in broadcast news. In the VO, the newscaster reads the copy from the studio and videotape is used for a portion of the story visuals. The VO/SOT – a combination of voice-over and a sound bite is also a common story format for TV. Both VO and VO/SOT demand that you practice in order to come out with a good piece.

In this unit, we shall look at what they mean, how to write VO and VO/SOT, look at the kind of shots which are best for VOs as well as the different VO/SOT formats for television production.

2.0 OBJECTIVES

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

- explain voice-over and sound on Tape in television production
- identify the difference between VO and SOT
- produce scripts using VO and VO/SOT
- explain all the instructions given to director and at what point different visuals should be used
- explain the power pyramid of video use
- identify the kinds of shots best for voice-overs.

3.0 MAIN CONTENT

3.1 Writing the VO

The VO or voice-over is defined by White (1996: 117) as the copy that the anchor reads while video or other graphics are shown. The video can either be silent or have a soundtrack that is kept low for natural effect, a technique referred to as sound under or natural sound. In fact, Stephens (1986: 252) feels the best television news videotape is the one shown silent. He says the pictures themselves tell the story.

Ordinarily, the copy must complement the video. It should not duplicate what is obvious to viewers. That means you have to avoid phrases such as *what you are seeing here* unless the video is difficult to understand.

For the voice-over story, the camera person may shoot so many features for some time, about 20 seconds to 30 seconds, depending on what he or she wants to bring out. For instance, you want to do a voice-over of the president's visit to a plane crash scene, you may ask to shoot a long, continuous pan of the site that lasts about 30 seconds. There is another shot of the rescue team at the site for 20 seconds and a third shot of on-lookers at the site. There could be another shot of the president and his team expressing their feelings. The producer asks you for a 20-second voice-over. What you need to do then is to lift an assortment of brief shots from the video that can be strung together in some logical order that will make sense when the narration is added.

Now that you have notes on the length of each scene, you must decide how to edit the video. You may decide to use part of the long pan of the plane crash scene first, takes eight seconds from that, then selects five seconds of the rescue team, four seconds to cover the onlookers, and the voiceover closes with three seconds of shot of the president and his team.

Then you give instruction to the tape editor, and then return, to your desk to type out the script from your notes.

Hewitt (1995: 150) advises that in writing the VO, you need to think of it as a dual story. According to him, the VO should be imagined as two towers constructed at the same time, one the narration from the studio and the other the picture story that runs opposite it. Although the edited videotape is inserted over the newscaster's picture during the newscast, both the narration and the visuals should be able to stand alone. In fact, if it is well written, the narration should be credible even if the video doesn't run. In a like manner, the videotape, if shown without the

narration, should make some sense and contain many of the elements of the story.

In writing the VO, always remembers the special points of writing for spoken news discussed under writing for radio and television newscast. Remember too, the rules for visuals which include-always reference the visual; let the visuals tell some of the story; explain rather than describe the visual and then watch out for sensationalism.

SELF-ASSESSMENT EXERCISE

Explain the process of writing the voice-over for news stories

3.2 Kinds of Shots Best for VOs

For voice-overs, not all kinds of pictures are necessary, finding the best use of video sequences is the goat. Here are some suggestions for selecting from raw material as presented by Hewitt (1995: 152):

- Use shots with people rather than empty shots-more often than not, although broadcast stories generally are about people, you have to show buildings, laboratories offices, parking lots, parks, and so on. In these cases, it is better to have people in them than a deserted landscape.
- Use action rather than still shots. In most cases, and where it doesn't distort the summary of a story, shots with action are preferable to shots without action. If you are showing the front of a company's building, choose a shot with people going in and out the front door rather than the same shot with people standing still. This rule applies only when the selection of the shot does not alter the impression a viewer may get about the amount of activity during an event.
- Use close-ups rather than wide shots. The television screen is small and people often sit a great distance from it. It is very hard to see tiny detail. Select closeup shots when possible.
- Use simple rather than complex shots. It's much easier to write stories about shots that focus on one or two items, rather than those jammed with information look for unified themes in shots.
- Use shots with restrained camera movement. Camera movement is the use of pans (side-to-side), zooms (in-and-out), tilts (up-and-down) racking focus (going in and out of focus), and walking shots. Although a little camera movement is okay at times, a sequence where five out of six shots have camera movement is generally overdone and intrusive to the topic the story is attempting to report.

- Use shots with ambient sound. Sound is integral to every moment of life. The sounds aid our learning process. Running silent video cheats the viewers of the ambience that helps us gather information from the videotape.
- Use shots that avoid generic visuals. Generic visuals refer to videotape not shot for this story but that relates to the story in a general and timeless way. Quite often file tape is used generically and, in many cases, file tape requires extra explanation to orient the viewers to what they are seeing.

SELF-ASSESSMENT EXERCISE

What kinds of shots are best for voice-over?

3.3 Visual Sequences

When you are planning a VO, Hewitt (1995: 153) advises that you have to write it around the video sequences that make up the visual summary of the event. According to him, a sequence is a series of related and varied shots that tells the story of a single event, location, or time period. In some circumstances, a sequence may be a single 20 seconds shot with a lot of action or five carefully selected shots that last 10 seconds. Even VO stories with a tape TRT (Total Running Time) of 20 seconds might have three sequences within that short time period.

Sequences are the backbone of visual presentation and that is why it is good to understand sequences' hierarchy.

Below is a diagram designed to quickly show the hierarchy.

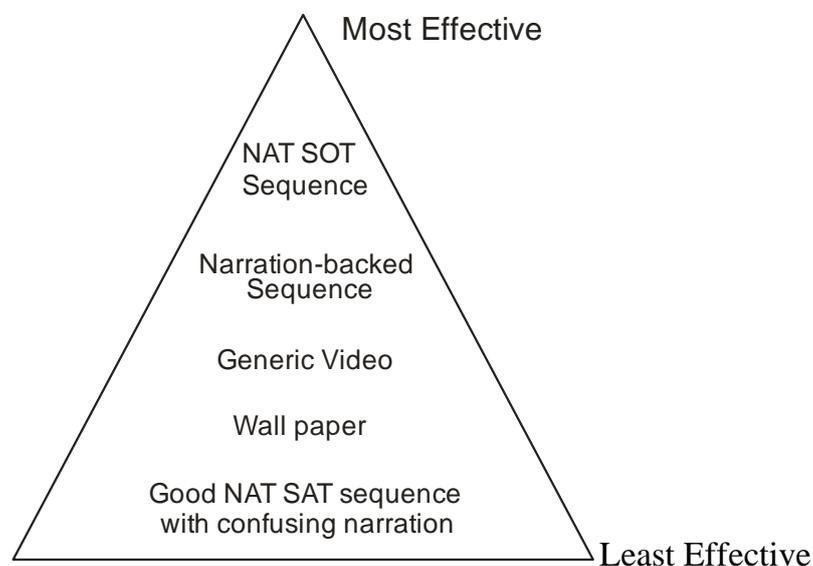


Fig. 4: The Power Pyramid of Video Use. Hewitt (1995: 174)

The strongest possible video is a NAT SOT sequence that completes the story without narration.

More powerful is the narration-backed sequence, in which co-ordinated video sequence shots (WSS, MSS, and CUS) are supported by the narration.

Next is the use of generic video, random shots related to this individual item but timeless. An example might be pictures of soda cans if there is a scare about contamination soda cans.

The least effective video is called wallpaper, which uses random, non-related but thematically similar shots. Also ineffective is using a strong sequence that tells a different story than the narration opposite the video.

Rules for sequences

From earlier discussion, you can see that sequences are the most sought after field visuals. These sequences are usually constructed from shots collected for that purpose. There are certain rules worth remembering when editing sequence shots.

1. Begin with the best establishing shot (ES) you can find. Most broadcast news sequences are short, about three or four shots, and go by quickly. For that reason, choose your best video for your sequence opener. This shot should either give perspective or should immediately identify the topic for viewers. Relationship shots, in which the shooter has placed two major elements of the story are excellent as establishing shots.
2. Maintain continuity- most viewers can sense if your shots are out of chronological order. If the story is about an event, it is easy to follow the passage of time. The protesters gathered, they conferred, they marched toward the police, the police watched, the protesters pushed the police, the police pushed back, the protesters retreated. If the shots were out of order, the story would lack continuity. You need to watch out for continuity in terms of location, time and action.
3. Alternate WSs and CUs to provide variety. These shots show the placement of the camera. Not only should you alternate the wide, medium, and close-up field of view, but you should also alternate angles and camera heights, using shots from different perspectives to complete a sequence. Reaction shots, showing those who are watching are a must.
4. Vary shot length. A sequence that is a series of still three second shots becomes very predictable. An exciting event can be made dull by predictable shots.

5. Insert reaction and point-of-view shots to help condense sequences. A reaction shot is a CU of a face in the crowd, such as a concerned parent watching the rescue of a child. After three shots of someone at a podium, a POV (point-of-view) shot reverses the direction to let the audience sample what the speaker is seeing. These shots are vital to editing. Be certain that the shooter provides these shots.

SELF-ASSESSMENT EXERCISE

Identify the rules you need to follow in visual sequences.

3.4 Steps to the VO Story

Like other kinds of writing for broadcast, writing the voice-over stories has an order. The order, as suggested by Hewitt (1995:154) is outlined below.

- **Research story elements**

First determine from the research what will be important in the story. Establish this as if there were not going to be visuals. Be ready to change if your supporting visuals dictate a change.

- **Design the story**

Consult with the producer about the TST (total story time) and placement of the videotape within your story. Since the total story times of VOs may run up to 1:00, it is important to see what the newscast producer has planned for the length of the story. There are several different video placements. Most VOs begin and end with at least five seconds in the studio, with the video inserted in the story's midsection. Others begin in the studio and end in video. But the most difficult format to write, called *off the top*, is the story that opens with video.

Below is a VO in the normal position, beginning and ending in the studio.

- O/C

(Live)

A few buildings are all that's left in.....after a major Earthquake hit the farm centre on Monday. Rescue crew are still searching through fallen buildings and stores.

VIDEO VO

VO

Doctors at nearby...say the death toll is now seven.

Today officials appealed for medicines and bandages ...saying the supply at the town's hospital is running out.

TRT :10

- O/C

(Live)

International relief supplies haven't reached the disaster area yet...because the quake destroyed too many roads and bridges.

The VO has much the same power as an interview bite. It can dramatically alter both the lead angle and the flow of the narrative. When writing a VO, a news writer must design the story after considering how the VO is placed and how it carries the information.

- Review the videotape

The third step in writing a VO is to review the videotape. Here the production paths diverge, depending on whether you are using an already edited videotape or a raw field tape.

An already edited videotape might be from the file library, off the network, or from a longer package. You might be lucky and find a well-edited one, and that the sequences are the ones you need; or you may find one that needs a slightly different angle, or needs shots that are not there. In any case, you will have to write exactly to the length of the shots.

- Write the story.

The fourth step in preparing a VO is to write the story. To begin with, you must arrange your information so that you reference the video at the point where the tape is first seen. Also, you must write the news copy to match the exact reading speed of the newscaster, if you hope to have words and pictures match in some places.

SELF-ASSESSMENT EXERCISE

What are the steps to writing the voice-over story?

3.5 Writing the VO/SOT

The VO/SOT, pronounced "VOH-SOT," is a combination of a voice-over segment with a sound bite. It is a heavily used and difficult-to-write format for television news. The VO/SOT is tightly compressed

and allows little time for expansive writing. Often, the VO/SOT is extended to include another VO segment and is then called VO/SOT/VO.

Producers look to VO/SOTs for many reasons. Say a reporter's package from an earlier newscast needs an update and the reporter cannot be found. Your own reporter may have shot part of a package but did not have time to get enough visuals or other interview. You have an interview by your own reporter but the extra visuals must come from file tape. You are drastically recutting a network piece and you cannot use the reporter's voicetrack. Sometimes your station photographers shoot a story alone, without a reporter, and the story must be assembled. The solution is the VO/SOT. The total story time for a VO/SOT might run from 40 seconds to one minute and fifteen seconds.

Historically, the VO and the SOT were edited together onto one tape, causing problems if the newscaster read too quickly or too slowly. This problem was most severe if the VO was long - more than: 20 (20 seconds).

If two video source machines are available, it is easier to set up the VO on one and the SOT on another. The SOT portion is then rolled when the anchor/newscaster gets to it and is not dependent on paced reading of the VO.

Let us look at the example of VO/SOT below:

- O/C	The Federal Government says it has concluded arrangement For the privatisation of five power plants including those in Ugheli, Sapele, Geraky, Kainji and the Shiroro.
- VO	(VO) Briefing state House correspondents after meeting of the National Council on Privatisation (NCP) chaired by Vice President Namadi Sambo, a member of the council, Peterside Atedo said eight companies.....take place on September 25.
@: 10 – VTR SOT	(SOT)
@ : 10 – CG Peterside Atedo	
Member, NCP	
TRT : 20	EC : “for Ughelli power.....Financial bid opening.
- O/C	The two bidders, he said attained the pass mark.....financial Bid evaluation stage.

Source: Author's Creation

The above example is a VO/SOT script with the videotape in the normal position. The VO and the SOT are on separate cassette, and the SOT cassette would not roll until the newscaster finished the VO copy block.

O/C – means the newscaster is on camera

VO – stands for voice-over

@ : 10 – VTR represents the number of seconds the VTR should run.

@: 10 – CG – means character generated text should remain beneath the face of the member of NCP for 10 seconds.

TRT: 20 – The Total Running Time for the tape.

SELF-ASSESSMENT EXERCISE

How do you write the VO/SOT stories?

4.0 CONCLUSION

Trying to put the voice-over and the sound on tape together could be a difficult task, especially for beginners in television news production. The key is to practice all the time, visualise anytime you have a story to do. Think of how best your audience will enjoy what you present and you will be good at it.

5.0 SUMMARY

It is hard to get everything right, especially when it comes to producing news. The concept of a side-by-side narration and video story, each standing on its own, as in the case of voice-over, is challenging. All you need to do is to concentrate and master the process for the VO because it is one of the most popular of formats used in television newscasts in this country. The VO/SOT which is also a common format needs care too, especially of video placement within the VO portion and the video references necessary in the write up.

6.0 TUTOR-MARKED ASSIGNMENT

Write a VO/SOT script for the given situation that is :60 (60 seconds) Total story Time (TST), including :10 (10 seconds) of on-camera at the top, and a :05 (5 seconds) on-camera tag.

Situation

The Governor of Central Bank of Nigeria, Sanusi Lamido throws light on why the banking watchdog intervened in four banks on Monday – with specific reference to Spring Bank, Wema Bank, Bank PHB and Unity Bank.

Responding to a question and answer session during a joint news conference with the Minister of Finance, Mansur Murhtar, at the World Bank/International Monetary Fund (IMF) meeting in Abuja, Sanusi explained that the situation in spring Bank was very severe and compounded by its acquisition by Bank PHB.

In his words, “the decision of Bank PHB to acquire Spring Bank with ₦62 billion was a governance issue in addition to other things that we do not want to say now but which you will know later.”

The CBN on Friday sacked the Managing Directors of ETB, Bank PHB and Spring Bank as well as the executive directors after they failed to pass the just concluded special joint examination by the CBN and NDIC.

7.0 REFERENCES/FURTHER READING

Hewitt, J. (1995). *Air Words, Writing for Broadcast News*. (2nd ed.). London: Mayfield Publishing Company.

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UNIT 4 COPY EDITING AND PRODUCING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Necessity of Copy Editing
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 - 3.4 Producing the Newscast – the Producer's Job
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1.0 INTRODUCTION

Editing is preparing for publication or public presentation. It can also mean to assemble by cutting or re-arranging. Bad editing can mess up good reporting. There is every tendency to emphasise the reportorial function, since the reporter is the representation of the media organisation the public sees. The role of the copy editor is an anonymous one. He is not known to the public. But his work is as important as that of a reporter. If the work is not edited, the report of fact may not be well presented; therefore, the audience cannot see the beauty of the report (to praise the reporter).

Westley (1953: 2) stresses that copy editing is basic to communication in general. Wherever language is employed to communicate to a mass audience, some sort of copy editing is essential. The basic skills in newspaper editing are also valuable assets to the communications technicians in the fields of radio, television, advertising, magazine, public relations.

In all these areas, competence to improve the flow and meaningfulness of language, to safeguard accuracy, and to present the finished product in an attractive package is at a premium.

Editing for broadcast goes beyond just checking the copy for fairness, accuracy and the likes. According to Zetttl (2000: 296), editing is also necessary “to combine, trim, correct and build” broadcast materials.

This unit shall not only look at what the desk-editor does, but also look at the thinking of producers on news and how they put their newscasts together.

2.0 OBJECTIVES

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

- define editing
- explain the essence of editing
- edit copies for newscast
- explain the duties of the copy editor
- identify the duties of the producer
- plan a newscast properly.

3.0 MAIN CONTENT

3.1 The Necessity of Copy Editing

All sorts of writing need editing - even when the pace is leisurely. In fact, Westley (1953: 2) believes that a writer does not exist whose work cannot be improved by the constructive vigilance of an editor who is:

- (1) well versed in what is being written about
- (2) an expert in language, and
- (3) a flexible and tolerant person capable of appreciating values in the work of other.

But broadcast news has a special need for copy editors. Reporters are usually under severe pressure to turn in the day's news, so they are bound to make mistakes, bound to need verification, and bound to need help in organising their facts.

Editing, according to Baskette and Scissors (1977) cited in Odetoyinbo (2001: 30) "... means reacting or bringing back, getting together, collecting, arranging, composing, framing, translating, selecting or adapting"

As said earlier, the job of the copy desk for newspaper is not so different from that of radio or television. The desk is always involved in creative and managerial function to see that the copies come out beautifully. The necessity of copy editing revolves around the role of the copy editor in improving the copy.

SELF-ASSESSMENT EXERCISE

Why is copy editing considered necessary in broadcast news production?

3.2 The Copy Editor's Job

In many media organisations, the job of the editor is not taken as an individual work. It is seen as a collective work of editors; therefore, whatever decision taken is said to be from the desk. Based on this idea, Westley (1953: 2) outlines some creative and managerial functions performed by the desk for newspaper establishment. Here are some of the points that are applicable to broadcast media:

- a. The desk judges the news of the day and makes decisions about how it shall be presented.
- b. It assembles single stories and arranges them in order of importance and prominence.
- c. It is responsible for being prepared to meet emergencies, as such, having plenty of “filler” and “time copy” at all times.
- d. The desk checks copy against errors of fact and interpretation.
- e. It guards the broadcast media organisation's position in matters of libel and other possible legal difficulty.
- f. It guards public confidence in the station by assuring objectivity, fair play, and good taste.
- g. It improves the flow and correctness of language with a view to clarifying the news and making it meaningful.

The individual copy editor has all of the following in mind as he or she works on a story:

- He must eliminate errors of:
 - a. Spelling
 - b. Grammar
 - c. Sentence structure
 - d. Style
 - e. Taste
 - f. Fact
 - g. Organisation
- He must guard against:
 - a. Opinion elements
 - b. Verbosity, repetition, wearisome detail
 - c. Overlooked facts
 - d. Incongruities

- e. Advertising in disguise
- f. Libel
- g. Lottery
- h. Hoaxes
- i. Old news
- j. Ax grinding
- k. Duplication.

The best copy desks not only perform their own duties but exert a subtle influence on the newsroom as a whole. It is sort of “quality in spite of haste” influence that helps keep reporters on their toes. The copy desk, in fact, can be one of the most powerful teaching influences in the office. When there is time, seasoned editors often show reporters why their copy was changed. Even where this sort of exchange is about the fine points of his trade by watching closely the treatment his own copy gets at the desk.

But it is obvious that this influence can be found only where genuine editing is the desk’s chief concern. “Editing” which emphasises the hair-splitting and allows the frivolous can have only a negative effect on the morale of the newsroom.

Hewitt (1995: 188) explains “the editor’s jobs to include – examining the story, looking for errors of fact, of law, and of style. Specifically, the copy editor checks for accuracy, fairness, comprehensive coverage, libel, slander, and invasion of privacy.” That means when the editor picks a news story, he or she makes sure every information provided is exactly as it should be – every date, every name and position. The parties in the story are fairly treated and depth is given to the coverage that no one would wonder how the event covered ended. Again, it should be a story that would not drag the medium to the court.

- **Accuracy**

Accuracy is the first and the most important consideration in the editing of any story. A story must be as accurate as possible, relative to the information known at that time. There can be no compromise in this area. Copy editors can check for accuracy by:

- Reviewing sources – any doubts about the quality of primary or secondary sources must be conveyed to the audience.
- Questioning jargon – is any backgrounding needed?
- Reviewing adjectives -are the adjectives used properly, or do they add a sensational slant?
- Identifying sound bites – Every actuality/sound bite must be carefully referenced. Those with no write up and cold intros must be reviewed.

- Checking visuals – Each must be evaluated as representative of what occurred at the event.

That is a lot to check for. Given the complexity of many stories, it is a difficult task to accomplish. But even simple stories carry the possibility of error. Original source material must be checked.

- **Fairness**

Fairness can be difficult to achieve at times because everyone has an opinion, or two, on scripts like social disputes, who is getting what. Scripts should be checked to see whether writers have made an effort to obtain all sides of the story, and to clearly portray these without ridicule. By being fair, you show your audience that you believe they have the brains to form their own conclusions.

- **Comprehensive coverage**

Scope is the extent of coverage available to reporters and editors when making decisions about what to include in a story and what to leave out. Well researched material should provide enough information to enable you to clearly decide which points in the story deserves coverage. To check for comprehensive coverage, you ought to try answering these questions:

- Have all the angles been covered?
- Do we know enough about the background of people or group involved in this story to make judgement?
- Is this the first step in a cause-and-effect situation (for example, industry layoffs/factory may move/biggest employer in town, etc)?

- **Libel, slander and invasion of privacy**

Writers, reporters, and copy editor should be on the lookout for stories that might injure someone with defamatory information. Although new staff may not know the finer points of the law, it is important to know when to start worrying about a phrase, a sentence, or an entire item. If the story looks questionable, they should consult the news director or a company lawyer.

Three concerns in defamation are libel, slander, and invasion of privacy. Libel is false information, broadcast to a large audience that identifies someone and injures their reputation, relationships, or occupation. Usually, libel is written information; however, many countries accept scripted broadcast material, even if it was spoken on the air, as libel. The consequences of libel can be quite severe, and libel judgements against small operations could put a radio or television station out of business.

Slander is basically the same as libel, except that it is spoken. It is considered to be impromptu speech, and carries a lesser weight in court than libel.

Invasion of privacy involves a true story that identifies and harms. It covers the areas of private space intrusion, false light, and the right to publicity. Generally, the category which is of concern to news writers is the publication of private matters, most notably a criminal past. When stories about someone's past include material from unofficial sources, you may run into trouble. To defend against invasion of privacy, reporters have to prove the newsworthiness of the material.

SELF-ASSESSMENT EXERCISE

Briefly examine the duties of the copy editor.

3.3 Broadcast Copy Editing

As mentioned earlier, the job of the copy editor is to see that the news story appears in the form that it would be easy for the news caster to read and convey the right message to the audience. In order to correct errors on the copy, certain well known symbols are used. Here is example of an edited radio news script:

NATIONAL CONFERENCE**OBAJE****27/03 7:00pm**

After sitting for three days but one day short of the ^{7r}days allotted, the National conference chairman, Justice idris Kutugi adjourned the plenary to Monday Next week. This became inevitable to allow a 49^r member committee which he constituted to consult with him over the voting order 11 of their rule of engagement on concensus over issues.

Earlier ⁱⁿ the day, shortly after commencement of proceedings, there was a debate on whether the conference should call for memoranda from the public or not. However, kutugi put the issue to question to which delegates over whelmingly agreed in a voice vote that the memoranda should be received within a period of two weeks only.

At the resumed sitting by 4pm Kutugi frowned at some delegates over ^{stet} ~~their~~ conduct during the previous sittings of the conference as shown by television stations.

In his words,

(CART #1FTRT= :10)

INCUE: "We don't want a repetition"

OUTCUE: "...very shameful."

He thereafter announced the adjournment of the plenary to Monday, March 31, 2014.

= # =

Below is a brief explanation of the marks used:

Begin paragraph

Change to lower case A

Change to caps a

Insert word ^

Insert space voice|vote

Close up – no space engagement

Insert comma ,

Ignore mark, leave as it was stet

Transpose words tr 5

SELF-ASSESSMENT EXERCISE

Identify at least 10 symbols used for correcting news copies and explain their use.

3.4 Producing the Newscast – The Producers' Job

The success of radio and television news programme depends significantly on the ability of the producers, the executive producer and the line producer. The producers according to White (1996: 350) determine what goes into the news – how many packages, how many voice-overs and readers – and where they will go in the show. No two producers would create exactly the same newscast, as no two writers or reporters would write or report a story the same way. The formation of stories begins during the different angles or picture coverage. After that, the producer's job is to evaluate the stories for content and length, stack the stories into a newscast, coach and copyedit, and make certain that everything gets finished and on.

According to Hewitt (1995: 200), there are five principal tasks a producer undertakes:

- (1) planning the newscast
- (2) developing stories
- (3) coaching and copy editing
- (4) stacking the newscast, and

(5) making on-air decisions.

1. Newscast planning

Planning the newscast demands that you take note of several steps that should be taken as the coverage of stories begins:

- See that the major stories are well covered, expanded, and updated. Get sidebar stories for these. Look for outside help in visuals, tape trades, satellite service and network feeds, stringer footage, wire stories, and so on. If you have newswriters, be sure, they have the latest updates on availability of wire service information.
- Check and prepare the HFR (hold for release) stories you have ready. Make sure the lead-ins are written into script form, the CGs are ordered, and timing is checked on the tapes. These stories can be blocked into your newscast.
- Once a lead story is chosen, go all out on the coverage of this story. Make certain that there are no holes in the journalistic and mechanical coverage of it.
- Keep a running list of the lesser stories and check this throughout the day to see if you have missed anything. Begin to pass out writing assignments on the more important stories.
- Don't kill any stories until you get near the newscast. It is always better to work with options, however, do not commit writers to marginal stories until you know you will need those stories.
- Don't vacillate. Make decisions and then follow up on them. Say yes or no. Take control of the newscast.

2. Developing stories

The way to develop stories is to look for extra visuals or side bar stories, interviews, and reports to fill in the gaps. If you want to develop a story on a forest fire, you follow the steps below:

- Contact someone to get visuals of fire. This will provide more information to viewers.
- Get computer artists to make a map of the area.
- Have the assignment desk send a reporter to scene. Set up a live report. It will work with a VO and map.
- Have a researcher check out past fire in the area. Pull file tape if necessary.
- Have a reporter feed VO/SOT insert for a live shot.

3. Coaching writers

The producer's first job while the story is in progress is to coach the writer to produce a better story. The coaching is a method of assisting

reporters who might have hit a block while preparing the story. The coaching takes little time, and is a matter of listening and asking questions to stimulate the writer's creative process. The intention is to help the writer identify the key problems with the story, ask questions that will help the writer plan his or her own revisions, and motivate the writer to make those changes. All this done, the writers point out, without the producer being openly critical, taking over the story, or making changes.

This type of coaching helps in two ways: it develops the staff's talents and allows the producer to think about other items without having to rewrite every lead.

4. Stacking the newscast

Stacking is the process of choosing the story content, deciding on story order and making sure everything fits the time you have for programme. If it is a 30-minute commercial evening newscast with sports and weather, you will have somewhere around 13 minutes of news. That goes by very fast. You will also have to plot commercial spots, teases, and tosses.

In stacking the newscast, the producer must be able to judge a story's merit. Is the story based upon a station's own research, material provided to the station, the investigative team, another news agency's research? Is it our exclusive? Was a feature done by the best feature reporter? Can we trust the outlying station's reporter to do the job in the live shot?

SELF-ASSESSMENT EXERCISE

Outline the principal tasks of the news producer.

3.5. Organising the Newscast

The organisation of a newscast as Stephens (1986: 203) argues must meet some of the same standards as the organisation of a story.

First, the newscast needs a good lead story—a story that gets attention and discourages dial twisting. Then the newscast must be arranged so that it flows as smoothly as possible from story to story. And finally, the newscast benefits from a good close, perhaps a story with a twist that leaves listeners thinking.

A sheet on which the order of stories is written down is called a "lineup". The lineup should include the story's slug. Its length and

mention of any tape there is to go with it. The lineup gives the order of stories. There are a number of guidelines for determining order:

- **News worthiness**

Importance, interest, controversy, the unusual, timeless and proximity are at work when it comes to ordering newscast. The newscast should open with the most news worthy story first, and the station wants to grab listeners' attention with the most powerful.

In choosing the lead story, proximity often is the dominant consideration. What happens around you has more impact than what happens far.

Newsworthiness is the major criterion for selecting the lead story. For the rest of the newscast it is one criterion. All other things being equal, stories should be placed in order of their news value. Seldom are all other things equal, however.

- **Variety**

When listeners stay tuned to a radio station for couple of hours, they don't want to hear the same stories repeated every hour in the same order. When new stories are breaking, it is easy to freshen the lineup, but even if there are no new items the newscast must be changed. Preserving variety then, becomes another consideration in ordering a newscast. Sometimes a moderately newsworthy story is moved down in a newscast, or ignored completely, not because it is out of date, but because it was just aired an hour ago.

- **Geography**

A newscast is a tour of events around the world. Newscast flows most smoothly when geographical jumps are kept to a minimum. Normally, this means doing national stories, international stories, state stories and others in separate groups. If the newscast only included state news, this may mean separating in-town and out-of-town news. All other things being equal, this works well.

- **Natural tie-ins**

A newscast is an odd programme: items on many different subjects are thrown together without a common theme to unify them. Of course this lack of coherence is unavoidable since there are so many stories to cover. But, when there is an opportunity to put two related stories together and make the show a bit less disjointed, writers should seize it.

- **Tape**

A newscast should sound smooth. It also should sound live. A few minutes of the newscaster reading copy without breaks can get dull. A

change of pace is needed. This means that in a newscast, there should be the use of tapes. They could contain actualities or voicers. This will keep the newscaster off the camera for sometime.

- **Blocks**

When newscasts grow long, organising them gets complicated. Often the newscast is broken down into different segments – “blocks” – that make the task of ordering stories more manageable.

Blocks are usually separated by commercials or special features. Because of this natural break between segments, they can be treated separately without having to flow smoothly into each other. Each block can be seen as having its own lead story, and may be even its own concluding story.

Blocks may also restrict ordering options. The station may insist that the show open with a block of national news, followed by a block of state news, no matter what the news value of the stories.

Considering the zonal stations in Nigerian Television Authority (NTA), most days, the network news is taken zone by zone after the national news.

- **Timing**

The stories have to fit. A 5-minute newscast with a 1-minute commercial leaves 4-minutes for news. With the time in seconds written on the bottom of each story, to determine how many stories will fit, as a writer, you have to add up your time, including tape.

The length of stories may influence their position in the newscast. There may only be room for one 20-second story before the commercial; so a 30-second story, though it is more newsworthy, will have to be used later. And that 40-second piece with an actuality may be too long to fit in the newscast at all.

Timing is one rule for ordering newscasts that is often inflexible.

SELF-ASSESSMENT EXERCISE

Identify the guidelines for organising a newscast.

4.0 CONCLUSION

No one is above mistakes. That makes it necessary for every copy that goes on air to be edited to check for errors in grammar, accuracy, and all that needs to be checked before the audience gets the news. Care must

be taken in doing this, since the credibility of any station is determined more by what comes out of that station. The producer too, must be knowledgeable enough to know what to place as news and how to place them in an order that will keep the audience glued to the station.

5.0 SUMMARY

This unit took a look at what copy editing means, the need for copy editing, the job of the copy editor as well as the job of the producer. How a newscast is produced was also looked at.

6.0 TUTOR-MARKED ASSIGNMENT

Considering the elements in organising a newscast, pick some news stories from a national daily and arrange a 15-minute newscast.

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UNIT 5 DELIVERING THE NEWS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Broadcast Presentation
 - 3.2 Principles of Presentation
 - 3.3 The Newscaster
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1.0 INTRODUCTION

No broadcast media would go through the stress of getting the news stories prepared without putting them on air. Delivery is what they all desire to have. How well the news is delivered goes a long way in telling how good the news writers, producers, and directors are. It also speaks loud about the credibility of such a station. It makes it very important, therefore, that the newscaster learns what it takes to have a good news presentation.

This unit will look at the requirements of the newscaster as it regards the delivery of the news.

2.0 OBJECTIVES

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

- identify who a newscaster is
- explain the news delivery process
- discuss the essentials of newscasters.

3.0 MAIN CONTENT

3.1 Broadcast Presentation

Presentation, according to Owuamalam (2007: 149) is the skilful act of introducing a programme to an audience. It entails an artistic conjecturing, which makes programmes palatable for consumption. It uses explanation as its focus in assisting an artistic enquiry for the

audience. It provides the appetiser, which serves the tonic for the main dish of the programme, to be savoured with relish by the station's audience.

Akpan (2006: 177) believes that good presentation lies in the hands of the script writer, and later in the hands of the producer, but the warmth, enthusiasm and skill that a broadcast presenter puts into the programme will make it a true success.

Presentation provides the audience with the vital information required to adjust their listening or viewing desire. Presentation gives stations the integrity they enjoy in attracting audience to their programmes in broadcasting.

The implication is that presentation is like the paint, which adorns a building. It is the first contact with the public. An assessment of the quality and layout of the painting would make the structure remarkable and inviting. It is only when interest is generated in the building that one becomes inquisitive about what the inside looks like.

It means that the builder makes a considerable artistic effort, to ensure that any first contact with the structure should be able to attract attention, arouse aesthetic interest and propel a burning desire to see the interior. The exterior must be inviting for anyone to contemplate seeing the various sections inside.

Presentation in broadcasting is the garnish, which embellishes programmes and makes them appetising to an audience. It entails an outstanding decorative skill and knowledge of what makes things beautiful. It requires moderation in the requisite characteristics of persons involved in it in order not to draw the audience attention away from the main issue, which is the programme. Presentation is to broadcasting, what icing is to the cake. It is the end point of production, yet, the first to be appreciated by all.

Presentation is an audience related activity, which serves the front office duties. It welcomes listeners and viewers to a broadcast programme and informs them on what is to be expected from it. It serves as a guide to restless media wanderers, who move from one station to the other, by flagging them down, to the content of any station's programme. It helps to build a reservoir of audience, which the station uses to its economic advantage.

SELF-ASSESSMENT EXERCISE

What is broadcast presentation?

3.2 Principles of Presentation

Owuamalam (2007: 151) again provides qualities which presenters are expected to possess and exhibit if they must be believable and acceptable by an audience. Some of the qualities are natural, like “good looks” for television, whereas, some others are acquired through experience, knowledge and qualification. It should be noted that presentation deals with language and their meaning to a target audience, as a communicative art. It means, therefore, that where interaction fails between the presenter and an audience, effective communication is hampered, to the detriment of the broadcast station.

The principles of presentation deal with those issues, which make presenters believable and acceptable to an audience. They present an evaluative template for assessing the performance and suitability of a presenter, in a broadcast medium. They show what are needed to bestow credibility to stations, from the performance of presenters. Principles, therefore, are the characteristics, which a presenter must possess in order to excel in job performance and contribute artistically, towards the quality of programmes, presented to the public. The recommended attributes according to Owuamalam (2007:151) include:

- **Diction**

The ability to pronounce words distinctly and clearly, determines to a large extent, how the audience understands the information, which is to be shared with the presenter. Tonal stresses must be accurately emphasised at the relevant points, in order to state exactly, what the presenter means. It should be noted, that clarity of meaning is the essence of good diction.

Speaking well means just more than the production of beautiful words, in an impressive manner; it requires the exhibition of great skill and expressional capability in presenting issues succinctly, in the generation of the same meaning, for both the source and the receiver. Good phonetics, therefore, is the key to mutual understanding between the presenter, as an artist and the audience as consumers.

It is pertinent to assert that rationalisation or tribal diction, in the rendition of a foreign language, is prohibited in broadcasting. Each language must be spoken according to its phonetic rules. Any deviation may generate channel noise, inimical to the clarification of meaning. Besides, ethnic biases are eliminated when a presenter represents the language of expression and not a clannish or parochial interest. Similarly, affections, as exaggerated speech mannerism in any specific language, in order to impress rather than to express a thought or feeling, should be avoided. Pronunciations heard as ‘noise-oriented’.

Phonetics, often remind one of the “been-to” syndrome which non-English people strive to exhibit, to show their superiority over listeners. It is an imitative behaviours, which strives to differentiate the “home boy” or “local champions” from the supposedly superior “been to”. This is a sound or audio related classification, which separates the presenter from the audience.

- **Facial composure**

An enticing and friendly looking person seems to be more acceptable to an audience than a stern, wicked and ugly looking presenter. This could be why some people believe that youthfulness is desirable in the choice of a presenter. The presenter as a receptionist for broadcast stations’ programmes must be presentable and friendly. Uganda (2006: 93) believes that proper make up can enhance the looks of the presenters.

- **Mood and emotions**

It is important to note that the presenter sets the mood for the appreciation of any programme in broadcasting, through the information provided and the manner of its delivery to an audience. The use of body language aids in the articulation of meaning, especially when accompanied by words. The sound produced by the presenter evokes feelings, in relation to their meaning and tonal structures. It is therefore, the responsibility of the presenter to ensure that the proper mood and emotional feelings are aroused, in line with the programme objective.

- **Eye contact**

This is the basis of interaction in interpersonal communication. Although the screen or the loudspeaker separates the presenter from the audience, it is observed that effective eye contact between communicants improve and enhance communication efficiency. The ability of the presenter to make frequent eye contact with the camera lens in television or a mental delivery of aura through the choice of words in radio, can achieve the desired effect. It radiates confidence in the presenter and provides unconstructive forum for verbal communication.

It should be noted that interaction, as the most viable and efficient form of communication, encourage mutual participation in friendly environment. There is no hide and seek situation, where eye contact is established. The strategy bestows source credibility, since identification is imminent. It is always good to maintain eye contact because the audience (viewers) could be irritated while watching someone talking not to them but to someone on the floor. Akpan (2006: 177) advises that, as a newscaster, you should try to forget the cameras. Concentrate on who you are talking to. You do not have to be camera shy.

- **Competence**

This attribute of a presenter is acquired through experience and qualification. A newscaster, for instance, has to be knowledgeable in the manner news is produced. It is from the knowledge that competence is drawn, to guide audience properly, through the programme. Experience shows how programmes are to be introduced and handled, in order to guarantee audience satisfaction.

The presenter is, therefore, expected to know so much about the technicalities of production and how equipment works. If for instance, a multi-directional microphone is used instead of a uni-directional one, in newscasting or continuity announcements, then the presenter should know promptly, the source of unwanted sound, infiltrating into the programme. He should be knowledgeable in the production language of the various crew members, like the floor manager in particular, so that compliance to technical directions, during productions, would be understood and adhered to.

- **Charisma**

Presentation requires special endowment like captivating, charming and fascinating character, which endears the talent to the audience. The presenter should have a rousing personality that makes him or her likeable, each time his or her voice is heard on radio or the face seen on television. The possession of an impressionable personality bestows dignity and attracts followership. This unique and unusual quality of the presenter makes him or her easily a role model, who would be often emulated by some other talents.

- **Audience participation**

This is an attribute which presents exhibit, in order to carry the audience along, in their artistic effort at audience engineering. The presenter adopts the concept of mental picturisation, by using appropriate descriptive words, in explaining details about an event or a subject. In such a way, the audience, far away from the location of activity, say, a football match is able to follow the game very easily.

- **Portray of station's policy**

The potentialities of adherence to the house style of a station, qualifies one to become a good presenter. The approved presentation language for programmes, the dress code, costume and make-up, as well as the ability to use sophisticated gadgets, like the teleprompter in the place of a sheet, are essential.

Decorum is expected from presenters, in order to achieve goodwill and candour, from the station's audience. The effective use of tact, diplomacy and firmness, as a presentation style, enables broadcast

stations to perform their statutory roles, without recourse to litigations on slander or even misdemeanor.

SELF-ASSESSMENT EXERCISE

What are the principles of good presentation?

3.3 The Newscaster

Newscaster, the short for news broadcaster is a presenter of news bulletin. The newscaster is also referred to as newsreader or anchor. Stephens (1986: 296) describes them as the most visible and usually the highest paid members of the news team. Newscasters according to Owuamalam (2007: 157) present news as a broadcast programme. They use appropriate language and performance skills to ensure exciting presentations to the news hunger audience. As directors, they do not deviate from any given script, produced as news. As performers, they conform to the directions of the floor manager, who is in turn, instructed by the technical director. They are very efficient in the use of effective prompting devices.

The newscaster should be confident-looking and pronounce words, distinctly with their appropriate tones and stresses, so as not to confuse the audience.

Prior to the television era, radio news broadcasts often mixed news with opinion and each presenter strive for a distinctive style. These presenters were referred to as commentators. Today, commentary is generally presented in a longer form talk show format. The term “newscaster” came into common use to distinguish presenters of straight news broadcasts from commentators.

SELF-ASSESSMENT EXERCISE

Who is a newscaster?

3.4 Essential of Newscasters

Apart from the qualities of presenters discussed earlier, a good newscaster must possess the following essentials:

- **Authority**

This is a state of knowing what you are talking about and being able to explain it convincingly and readily to somebody else. It means you have to speak confidently for one to know you understand what you are talking about.

- **Credibility**

Newscasters should be people who are believable. Those who are knowledgeable about and comfortable with what they are doing. Media owners do not look for people who are spontaneous and charming, but on the air they are wooden, with unnatural speech rhythms and awkward inflection. They are looking for people who are very comfortable on the newscaster's chair.

Jeff Puffer, a voice coach for one of US's major broadcast consulting firms as quoted by White (1996: 128) says that when he is instructing anchors and reporters, he expects them "to show two qualities in their reading: intelligence and genuine sensitivity." He says he looks for "emotion that is appropriate for the story, the person, and the occasion. I want them to demonstrate that they know what they are reading and that they are thoughtfully weighing the facts as they speak." Puffer says, "I always want them to say it with feeling, not artificially, but with sensitivity and maturity." The essence of this is to make the voice sound spontaneous and conversational, like an ad-lib.

Sometimes it happens that the composer of the news script makes some errors in the spelling or in the names of the proper nouns. In such cases, if the newscaster is ignorant of basic facts and figures, he will not be able to correct the information and wrong information will go on air. From event to the broadcast, a news story passes through many hands but the newscaster is the person who enters into the scene at the end and holds the final presentation. It implies that manifold responsibility lies with him/her. Knowledge is confidence and knowledge is credibility.

A newscaster must have an insight of national and international issues. He must know the names of presidents of important countries, prime ministers, capital cities, currencies, etc. He must know the names of ministries, parastatals and those heading those offices as well as other important government officials.

- **Language**

We talk about language in terms of grammar, pronunciation and accent. As far as grammar is concerned, a newscaster must be well versed in the rules and principles of the language he is reading news in. Some important areas regarding grammar to be concentrated by a newscaster are: tenses; verbs; adjectives; structures; use of conditionals, causatives. If the newscaster has a good command of the language, he or she would be able to correct the copy even when the writer makes mistakes.

- **Pronunciation**

Whatever the language is, if the pronunciation of the speaker is bad it gives bad impression and sometimes it changes the meaning of the word as well. For instance, *sentence* (noun) means a set of words that carries a subject and a verb; and conveys a message. *Sen'tence* (verb) means to announce punishment. *Rebel* (noun) the person who fights against the government of his country. *Re'bel* (verb) the act of fighting against the government of his country. A good and professional newscaster is always curious about the pronunciation of any new word that comes to his knowledge. In order to get over pronunciation problems, a newscaster must have the knowledge of phonetics, vowel sounds, consonant sounds, syllable, stresses, and always look up words in the dictionary. Where he or she is confused, he or she should not feel shy to ask people.

- **Unbiased**

A professional newscaster is the one who is unbiased at least when he/she is reading out news bulletin. He or she must be able to hide his or her feelings of hatred or liking for any one whose news he is reading out.

- **Punctuality**

The newscaster does not have any reason to be late for newscast. Rain or storm, a newscaster is in form. A newscaster should be in the studio at least 30 minutes before the bulletin starts so that he may go through the scripts well in advance.

- **Voice**

Voice is the main instrument used to convey emotion. For radio newscasts, there are no images so the newscasters must make good use of their voices. As far as the voice quality of a newscaster is concerned, it must be good but not necessarily exceptionally good. It must be comfortable, confident, clear, healthy, lively and microphone friendly.

When newscasters possess the above qualities, newscast would be interesting.

- **Breathing**

According to AMARC (2004) breathing is the spoken word equivalent of punctuation. Short breaths, for instance, represent commas. Longer and deeper breaths should serve as periods or full stops. They serve to mark the end of a phrase or the end of an idea. The guideline for reading given by Hewitt (1995: 24) is that when a sentence is long, you can break it down into simple and short ones by using comfortable breathing pauses.

Stephens (1989: 15) adds that apart from comma and full stop, a dash (--) and an ellipsis (...), are graphic cues for the newscaster to rest a beat between words.

For example

The information minister – Emma Eche ... says he doesn't like the plan.

SELF-ASSESSMENT EXERCISE

Identify 10 qualities of a newscaster.

4.0 CONCLUSION

The power of performance is great and that means attention ought to be paid to newscaster's delivery. News should be presented as it is written. When emphasis is added to certain words, it can cause the listener to focus on one part of the story but ignore a more crucial element. Body language and facial expressions can communicate a lot. Care must be taken when the newscaster expresses all these.

5.0 SUMMARY

This unit is designed to give you first hand information on how to handle the delivery of news on radio and television. The unit opens with an understanding of broadcast presentation; to the principles of presentation, then who a newscaster is and the qualities a newscaster ought to possess in order to come out with a good presentation.

6.0 TUTOR-MARKED ASSIGNMENT

Discuss the roles of a news writer, producer and newscaster in the delivery of a newscast.

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MODULE 3 OTHER BROADCAST PROGRAMMES PRODUCTION

Programmes are the products of broadcast stations. All the messages of broadcast stations are known as programmes. Ugande (2006: 15) agrees that a programme is a message which the broadcast media offers to the public to communicate ideas or feelings. Production of programmes is a way a broadcast station can justify its reason for existence. According to Owuamalam (2007: 196) a programme is a commodity that is enjoyed and reacted to, by the primary audience of a station, who are exposed to the product, through artistic presentations. They are packaged in a specific form and format, to suit the channel of presentation and the appreciation of the audience.

Programme production also requires a script. A script is the foundation of the programme. The script gives direction as to how the programme would be executed. Learning how to prepare the script in the manner that it would be understood by all the personnel involved in programme production is very important.

In this module, we shall take a critical look at the different types of programmes for broadcast stations, script writing, planning programmes and the different people behind programmes productions.

Unit 1	Classification of Broadcast Programmes
Unit 2	Script Writing
Unit 3	Broadcast Programme Management
Unit 4	People behind Programme Production

UNIT 1 CLASSIFICATION OF BROADCAST PROGRAMMES

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
	3.1 Importance of Programmes
	3.2 Programme Types
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading

1.0 INTRODUCTION

Broadcast programmes are produced to achieve certain goals and appeal to people of different classes, ages, aspirations, and background. A programme that appeals to a young man may not appeal to an old man. If programmes were produced in just one format for all, broadcast stations would lose audience. Variety, they say, is the spice of life. Broadcast media operators are fully aware of this and they present programmes in different forms in order to win audience.

In this unit, we shall consider the aims and objectives of programme types, classification of broadcast programmes and how each is produced.

2.0 OBJECTIVES

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

- define a programme
- identify the significance of programmes
- identify the programmes on radio and television
- explain the writing approaches of the programmes
- tell how the programmes are produced.

3.0 MAIN CONTENT

3.1 Importance of Programmes

Programmes generally are meant to provide the basic functions of mass communication – information, entertainment and education. No matter the reason for the production of any programme, it should benefit the audience in any of the above mentioned ways.

According to Owuamalam (2007: 196–98), programmes enable the audience to be translocated from their physical position in space, to areas, far and different from their immediate environment. One does not require a visa to travel to far away countries, to watch actions and events, but only requires tuning to the television or radio, to an appropriate station, like CNN, BBC, VOA or Radio China, for instance, to be there, as an observer, of second-hand reality.

Programmes, therefore, play a liberating role by bringing out people from their locations and allowing them free access to any part of the world, as presented to them, on radio or television.

Programmes mobilise human resources for the achievement of specific interest. Such an interest could be national, like mobilising Nigerians, through media campaigns, to support government's effort towards ensuring security of lives and properties by reporting activities of terrorists.

A programme can be produced to mobilise a rural community to complement government's efforts in rural development. It could be news programme, current affairs, or even drama. The essence is to show how humans are grappling with the situations, in their environment. It provides the motivating tonic which people need to confront their situations and environment.

Programmes have socialisation qualities. They try to orientate and indoctrinate new members of society, to conform to established norms as applicable to their milieu. Cultural attitudes and beliefs are easily transferred, from one generation to the other, through content, language, and characterisation in programmes.

The dress codes for sexes, ages and economic class or the language of expression and the lessons learnt from programme contents, try to inculcate certain behavioural attitudes, which differentiates a cultural entity, from the others. Programmes also aid cultural marketing. They portray the artifacts and ways of life, of a specific human entity.

Various people attend to broadcast programmes for different reasons. Their artistic needs may span from entertainment, through skill acquisition, to aesthetic appreciation and information. Consequently, programmes possess such qualities that try to satisfy audience needs. For instance, some may wish to re-enforce their existing attitudes and opinions, through the presented programmes.

Programmes are capable of assisting the social auditing of a specific society. The level of development and growth of a society can be assessed through broadcast programmes. For instance, a historical documentary enables a chronological rendition of facts, supported with evidence, to be presented to the audience. A review of such programme may show the rate of growth and development within a period of time.

Nigeria at 52, as a documentary, enables one to assess how Nigeria has progressed between 1960 and 2012. It enables the audience to take stock of events, capable of aiding a comparison, to establish growth and development. Films are good examples, where visual assessments can be vividly made.

Programmes have public awareness quality. Radio and television commercials are examples. They create the intellectual climate which according to Scramm (1964) as cited in Owuamalam (2007: 98) “stimulate people to take another look at their own current practices and future perspectives.” Programmes have the palliating quality, which motivates people to feel and see the wonders of man in relation to his environment.

SELF-ASSESSMENT EXERCISE

Discuss the importance of Programmes?

3.2 Programme Types

There are numerous programme types which the broadcast media offer for the consumption of the audience. Uyo (1987: 29) has classified broadcast programmes according to:

- i. The function they perform
- ii. Their target audience
- iii. Their format.

Under the functions, we look at programmes that inform, educate and entertain, some programmes combine two or three functions – they inform as well as educate and at other times, also entertain.

The second category which places programmes according to their target audience considers the fact that broadcast programmes are usually produced with a particular type of audience in mind. This does not however, prevent other audience from listening to or viewing such programmes. Here, we may consider religious programmes, children programme, and the like.

The third category classifies programmes according to the format. This refers to the shape, arrangement and style of broadcast performance or message. Under this format, come the conventional or universal broadcast programme types as presented by Uyo (1987:30). They include:

- news
- interviews
- discussion
- magazine
- documentary
- feature
- special events

- drama
- sports
- musical
- children's
- women's
- religious
- commercial.

There are other messages in the broadcast media, but they are not considered universal. We have discussed the news programme extensively in the first two models, so let us consider the other programmes.

3.2.1 Interview Programme

As the name implies, an interview programmes, like any kind of interview, takes the question and answer format. According to Ugande (2006: 12), in the interview, the interviewer (reporter) takes on the interviewee (one being questioned – respondent) and puts questions before him or her to be answered for the benefit of the listening or viewing audience. The journalistic interview is not an end in itself. McLeish (1999: 39) believes the aim of interview is to provide, in the interviewee's own words, facts, reasons or opinions on a particular topic so that the listener can form a conclusion as to the validity of what he or she is saying. The interview is a window through which the journalist enables the audience to be informed about issues and personalities by the interviewee.

Ugande (2006:12) continues that the broadcast interview can take a number of forms. In one form, the interviewer is alone questioning the interviewee. In another, two or more reporter (interviewers) ask questions in turns to which the interviewee provides answers. This is known as forum or panel interview. In yet another, the reporter stations on a busy street or in the market, sampling opinions of the people he encounters concerning an issue or an event or even a personality. This is known in the broadcast parlance as vox pop (from the Latin expression *vox populi vox dei*, meaning, the voice of the people is the voice of God). The phone – in programmes in which a guest answers to the questions the audience members ask from the various places is also another form of interview.

Three general types of classification can be seen in the journalistic interview. These are:

- Opinion - primarily concerned with a strongly held personal opinion on an issue or a subject usually topical and controversial.

- Information - its primary purpose is to inform the listener. It is also called a content interview.
- Personality - persons interviewed for what has happened to them; what they have been able to do; or the position they have held or hold in the public eye.

The interview is one of the talk programmes that must not be fully scripted word for word. Instead, it is often outlined on rundown or on routine sheets. A rundown sheet is a standard part of all programming and consists of a detailed listing of every sequence in a given programme, with the elapsed time for each item. A routine sheet is more detailed than the rundown sheet and consists of as much of the dialogue and action as can be prepared.

In all interviews, the interviewer must set up at least the opening and closing continuity, including introductory material about the interviewee. The writer must also ensure that in all interviews the proper introduction are made and the background of the guest is clearly presented.

3.2.2 Discussion Programmes

Discussion programme according to Hilliard (1972: 179) is oriented towards the exchange of opinions and information and to some degree, at arriving at solutions, actual or implied on important questions or problems.

The purpose of the discussion programmes is to help clarify issues which are likely to be confusing in the public mind. It is in a bid to clarify issues that the discussion programmes concern itself with the exchange of ideas, opinions and information and also seeks to bring solutions to the problems or questions raised in the discussion. A discussion usually has a beginning, middle and an end. In it the discussants try to convince each other over the points they are making concerning the issue raised for discussion.

The issues raised for discussion need not necessarily be very serious issues. Any issue or problem which is directly relevant to the listener or viewer can conveniently pass for discussion. The discussion problem has many major types. Hilliard (1972:179 – 184) identifies them as:

- symposium
- panel
- group discussion
- debate.

In symposium, a series of articles are contributed by several persons on a given subject. The panel is rather informal and unstructured. The group discussion favours the objective, cooperative thinking and research of all the participants. The debate is usually couched in argumentative form.

The discussion programmes needs careful preparation for a successful production. The general approach to producing a discussion programme involves:

1. Selecting the topic
2. Researching the topic
3. Selecting the participants
4. Coordinating the contributors
5. Broadcasting the programmes
6. Dealing with the response
7. Evaluating the possibility of the follow-up.

3.2.3 Magazine Programmes

A magazine, according to Frank Luther Moth, as quoted in Okunna (1999: 560) is “a bound pamphlet issued more or less regularly and containing a variety of reading matter.” The word magazine is derived from the French word *magasin* which means storehouse. It contains a lot of things like news, poems, essays, sketches, puzzles and so many articles if interest. In the broadcast parlance, a magazine is a programme format in which a continuous stream of different kinds of materials - music, news, interviews, discussions, human interest features, sport, special events, skits and a voluminously interspersed series of commercials - is presented over a given, extended time period (Hilliard, 1972: 214).

Whether on radio or television, a magazine programme contains several items which must be effectively linked by the presenter to ensure the programme’s homogeneity. Each item of the magazine is allotted time after which another segment takes over. To ensure effective linkage, music or commercial is often used to bridge the segments. Sometimes the presenter can bridge the segments by summarising the preceding segments and telling us about the proceeding segment. A magazine programme could be a news magazine, variety magazine or a target audience magazine.

A magazine programme requires a partial script and may take either the rundown or outline or even a show format depending on the medium. One thing the writer needs necessarily do is to clearly delineate the time length for each item. This will help during production. He must also

provide accurate background material for introduction of the differing sections of the programmes. This means that the writer has the obligation of providing good transition or link-continuity, which refers to the narrator's lines in a magazine.

Producing the magazine programmes is not so different from the production of other programmes. It demands team work, with the producer leading the team.

3.2.4 Documentary Programmes

The word documentary is derived from the verb, document (to record) and the noun document (record). In the broadcast parlance, a documentary programme refers to a presentation prepared for radio, television or motion picture which provides a complete record of a place, person or subject of special significance (Ugande, 2006:17). Documentary contains record of real events. Uyo (1987: 34) agrees with this where he says:

The documentary contains not ideas or re-enactments of events or experiences, but the real or actual thing. The documentary contains real experiences, real people, and real situations or settings, even though such actualities, as they are referred to, may be treated creatively by the producer of the documentary through editing.

Similarly, Dunu in Ugande (2006:14) agrees that a “documentary is a unified and sequential arrangement of events as they happened.” Onabajo (1999:104) adds that “documentaries stem from documents. This presupposes the fact that materials for a documentary have been preserved in time past.” A documentary programme is wholly fact, based on documentary evidence – written records, attributable sources, contemporary interviews and the like. Its purpose is essentially to inform, to present a story or situation with a total regard for honest, balanced reporting.

Documentaries that aim primarily at informing and educating the audience are more prone to the idea of faithful presentation of reality.

The documentary script is often fully scripted. At the initial stage of the planning, an outline of how the script will look like can be drawn. However, the final script is seen as a complete script just as we have in news, drama and commercial scripts. Essentially, the documentary contains the real words of real persons (or their writings, published and unpublished, including letters if they are not living or cannot possibly be reached and there is no record of their voices) and the sounds and motion pictures (or photos, if films cannot be obtained) of the people

and the event. These materials, which sometimes appear unrelated must be woven together by the writer in dramatic, cohesive whole and edited in terms of a script. (Hilliard, 1972:130).

3.2.5 Feature Programmes

The feature programmes according to Uyo (1987: 34) is usually based on the creativity or adroitness of the producer. It is often devised, developed and executed by the producer. It is often based on ideas of the producer, re-enactments of what has happened by actors, people playing the parts of those originally involved in the events or experiences being enacted. It only deals with one subject and not many at a time. This is what makes it different from the magazine programme which deals with many subjects at a time. In producing the feature programmes, the producer enjoys reasonable degree of freedom to exercise his creativity, but care must be taken to ensure that what he presents enlighten people and not mislead them.

3.2.6 Special Events

The special event is a programme which deals or covers an actual event or happening that is part of everyday life. Happenings such as dedication, awards, carnivals, fashion shows, political conventions, coronation, swearing in ceremonies, weddings, parades, banquet, etc. Special events are usually on-the-sport remote broadcast of a newsworthy nature. The fact that they are remote broadcasts means that special events ordinarily originate and are conducted outside of station supervision.

3.2.7 Drama Programmes

The Drama Programmes are regular feature in radio and television production. This is more so that they have high entertainment value. Drama programmes are used by broadcast stations just as drama is used in the theatre, that is, to teach morals and mould character in the young and the adults alike. Because drama combines effectively the elements of education and entertainment, it is usually said to play the edutainment function (Ugande, 2006:19).

Drama can be a tragedy or a comedy. A tragic drama is usually serious in nature involving the lead character or protagonist who end up sadly as a result of not been able to accomplish his or her plan initially hatched in the drama. A comic drama is less serious in nature. It is meant to excite people or make them laugh.

According to Ugande (2006:97) drama on radio and television may take any of the following forms:

- **The single-play or independent drama:** As the name implies, an independent drama or single play contains a complete story presented in one broadcast and disposed of at the end of each schedule. It may last for one hour, for 30 minutes or 15 minutes. In the independent drama, the story does not continue. It is always new and complete at the end of every broadcast.
- **The series:** In the series, the same major or regular characters are used in the subsequent broadcast. However, in each broadcast, a different story is dramatised, a different theme is presented and different lesson is taught. Examples are: “Jagua” and “The New Masquerade”.
- **The serial:** The serial is an ongoing story that continuous from one broadcast to another. Each episode is open-ended, and the story is picked up and continued in the next episode. Example of serial are “Super Story” and “Hills and Valleys” on NTA and AIT respectively.

In writing radio drama, care must be taken since radio is the blind man’s theatre. Great emphasis must be placed on the voice of the actor and the dialogue. It is the duty of the writer to select and weave sounds into meaningful patterns to enable the listener to understand the action taking place. The importance of dialogue is stressed in the fact that radio audience cannot see the action taking place so they need more explanation.

Through dialogue, Ugande (2006: 98) believes the listener should identify the people in the drama and the places where the actions in the drama are taking place. This means making the characters and their roles very clear to the listener’s ears. It also means indicating change of scenes through dialogue. Sometimes sound effects show the listener where a particular scene is. However, sound effects may not do that at all times, since many places have no background noise. This is when the writer employs dialogue to indicate change of scene. It is possible to make your actors tell the place. For example:

GAB: Where do you think he will be?
 DAVID: He will be at his house now.
 GAB: Let’s go there now, as quick as we can.
 Come on (fading).
 FX Knocking at the door, pause, door opens
 ADEM: Hello, oh you are all welcome to my house.
 Please get in and sit down.
 FX door closes

ADEM: Now, what can I do for you?

Used in this way, the dialogue can assist the listener to fathom a change from one locale (place) to another. Writing television drama is not so different from writing radio drama. Here, you need to visualise. You need to be conversant with the medium and how to effectively utilise the elements of sight and sound.

The process of producing drama for radio and television is the same. First is script acquisition, then analyse the script, do the casting, rehearse the play and the last stage is the actual performance.

3.2.8 Sports

Owuamalam (2007: 204) sees sports as a class of programmes that helps to teach physical health education to its audience. It brings the strive of humans to conquer nature, like in mountaineering or to complete for laurels, like in football, Hockey, Athletics and other. It may even show how people endure stress, like in cycling and cross-country or marathon races. It may present how people take unimaginable risk, like in skiing and motor racing.

Sports provide an entertainment value, when the audience applauds success, victory and performance. It may even rejoice and make merry when a loved team wins a trophy.

Sports programmes production should take into cognisance, the nature of the sport to be produced, its performers and audience. The rules of the game to be produced, must be known and experience used in determining victory or defeat. The nature of the sport explains whether it is a field, track or an indoor activity. The implication is that the producer becomes aware of the technical requirements, like lights and sound in particular. It explains the limit of performance and provides a visualisation of a possible aesthetic appreciation of the programmes.

3.2.9 Music Programmes

Music dominates most radio programming today. Some stations rely primarily on music for programmes content. According to Owuamalam (2007:205):

Music is a sound-oriented sensation, designed to excite the human emotion. It is an organised sound. It is selected in tones, arranged in scores and presented as a harmony that may be pleasing to the ear, like melody. It may also be stressful to some, as in jazz music, with its staccato and vibrant renditions.

Owuamalam (2007:205) further says “the organisation of the music evokes feeling of excitement and pleasure, like in pop music, highlife, Makosa and sentimental Reggae. It could arouse sadness, like in dirge at funerals. It could even produce mixed feelings, like martial music at military coup times. It may also produce anxiety, like in the screenplay music in films, or folk music used at wrestling matches in some African villages.”

Music can be used to fill presentation void, like when technical malfunctioning of studio equipment or the unreadiness of a programme to commence occurs. In that circumstance, music becomes filler.

It becomes a bridge, when used to join the various segments of a programme, in order to produce a smooth transition from one segment to the other. In such a circumstance, theme music, revolving around the programme’s idea, serves a great advantage in the intensification of the intended experience. The choice of appropriate bridge music suggests that the lyrics of the proposed music, or the tonal structure, must relate to the presented programmes.

Signature tune, often referred to as “sig tune”, is used to identify a station or a programme. They open stations and programmes and sometimes, close them at specific scheduled time.

Music as a programme can be personality oriented; the production of a specific artist can be reviewed for the enjoyment of the audience. It can also be a mixed grill, in which case, various artists are presented in the same programme, scheduled at a specific time. In both circumstances, the music is played as recorded and produced by the artist, but merely used as a programme for the enjoyment of listeners, in radio.

On television, a video version, showing the artists, her band, dancers and sometimes, their audience, is presented for audience enjoyment. Such a presentation would contain a profile of the artist, like the life and times of Michael Jackson; the performance environment of Bright Chimezie or Madonna. It may discuss their music and the background to their compositions.

For a successful music programme production or the use of music as sig-tune, as bridge or to fill presentation void, research is important. The music must fit the programme objective or be appropriate.

3.2.10 Children Programmes

As the name implies, children programmes according to Ugande (2006:21) are often specifically designed with juvenile listeners as the target audience. Programmes on radio and television such as kiddies, children's variety programmes, some educational programmes are children's programmes. Sesame Square and Tales by Moon Light on Nigerian Television Authority (NTA) are few examples of children's programmes. Children's programmes are heavily embedded in the realm of entertainment in their attempts to educate and inform children. The idea is that when couched in entertainment, such programmes are better able to attract and hold the wavering attention of the children. In terms of classification, children's programmes fall under the category of target audience.

3.2.11 Women's Programmes

Women's programmes are broadcast programmes which fall under the category of target audience classification just like the children's programmes. Here, women are the primary target audience. News and interviews which are of interest to women are the main features of such programmes. In the programmes, women could be interviewed on such things as cooking, fashion and decoration. Daytime programmes are mainly directed at women since men rarely stay at home during these hours. In some radio and television stations, women's programmes are scheduled in the evening so that working women can also enjoy them.

3.2.12 Religious Programmes

According to Owuamalam (2007: 212) religious programmes are addressed to the spirituality of humans. They teach morals and use rhetoric in their arguments, for morality and societal behaviour. They use various production styles to address their audience. The preacher, for instance, uses dramatic actions, plot and language, to deliver the messages in the scripts, like in the Bible or Koran.

The use of music, like gospel music or the moral instructions that appeal to the conscience of people are examples of how religious programmes apply various production inputs, to excite its special audience. Ethics and morality form the basis of religious programmes.

Salama (1978) in Ugande (2006: 22) identifies the following as categories of religious programmes:

- Brief meditation
- Modified services

- Discussion on spiritual issues
- Religious film programmes
- Bible quizzes or telling stories.

3.2.13 Commercial Programmes

These are radio and television messages that advertise products, services or ideas of an identified sponsor who has paid a fee for the time-slot. Commercials use specific appeals to attract the attention of potential consumers, arouse their interest and elicit consumption action from them. Commercials rarely last for more than 60 seconds.

The writing of commercial may be undertaken by many people. In the professional sense, the writing of ordinary copy is undertaken by advertising agencies. Under this arrangement, the copywriter and art director are in charge of preparing the copy which will still be subject to scrutiny before production. Sometimes, however, the writer of commercials may be employee of a local radio or television station, who may turn out a series of commercials every week. He or she may write for as many clients as can come his or her way.

SELF-ASSESSMENT EXERCISE

Identify the major regular or conventional programmes on radio and television.

4.0 CONCLUSION

We cannot exhaust all we need to know about programmes on radio and television. There is a lot to learn about them. The coming together of all these programmes at different times within the broadcast day is what brings out the beauty of broadcasting.

5.0 SUMMARY

This unit has been able to bring out the essence of programmes on radio and television as well as provided the meaning of the programmes aired on the broadcast stations. How they can be written and produced are also discussed.

6.0 TUTOR-MARKED ASSIGNMENT

Select five programmes on radio and television; discuss extensively, taking into consideration the writing technique and production process for each of them.

7.0 REFERENCES/FURTHER READING

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UNIT 2 SCRIPT WRITING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Meaning and Importance of Script
 - 3.2 Qualities of a Script Writer
 - 3.3 Script Formats
 - 3.4 Script Types
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

All the programmes produced on radio and television require scripts. Whether the script is fully written or partially written, it serves as a guide to a successful programmes production. This therefore, underscores the importance of the script writer in broadcast programmes production. The type of script used for different programmes is usually determined by the nature of the programmes. Some programmes naturally demand that the script is written fully while others would take partial scripting. Knowledge of the nature of programmes would help producers or script writers to know the type of script to prepare and the format to use. This unit shall consider all these areas.

2.0 OBJECTIVES

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

- tell what a script means
- explain the importance of script
- identify the qualities of a good script writer
- identify the types and formats of script
- write good scripts for radio and television programmes.

3.0 MAIN CONTENT

3.1 Meaning and importance of Script

Owuamalam (2007: 86) defines script as “the building block or the foundation of programmes in radio, television and film.” It is a

document, which shows how creative imagination is transferred from thought to a written form. It translates inspired ideas and illusions, to reality. It enables the replication of the same ideas, through the adoption of stated approaches and procedures, in dealing with a preconceived plot and meaning.

Zettl (2000: 434) agrees that the most important preproduction element is the script. A good script, he says, tells you what the programmes is about, who is in it, what is supposed to happen, and how the audience shall see and hear the event. It also gives you specific clues as to the necessary preproduction, production and post production activities. Ugande (2007: 36) adds that a script serves as a basic guide to the producer, the director, the performer as well as the presenter.

The following reasons which are provided by Bielak cited in Ugande (p. 36) show clearly why scripts are deemed necessary in broadcast programmes production:

- i. Scripts provide smooth, attention-getting beginning and an effective wrap-up (or conclusion).
- ii. Scripts provide accurate, precise timing.
- iii. Scripts provide the technical staff with the information they need to the right picture or sound and story at the right time.
- iv. For drama, actors must follow the script of the play they are portraying, particularly if they have to give exact word cues to other performers. Such a situation will need a script to be followed by the actor verbatim.
- v. In the interest of national security and for fear of the law (defamation), most broadcasters use prepared scripts, whenever possible to ensure accuracy and correct documentation.
- vi. Apart from the above reasons provided by Bielak, scripts are needed in broadcast programmes production because good extemporaneous speaking which is a desirable skill in broadcasting is rather a rare skill without a script, it is doubtful if many a broadcaster will undertake the task of broadcasting with appreciable success.

SELF-ASSESSMENT EXERCISE

Why do we need scripts in broadcast programmes production?

3.2 Qualities of a Script Writer

The person, who articulates the ideas of a programme in a written form, is known as the scriptwriter. He is, therefore, the architect in the production chair of programmes in broadcasting.

A good script writer should according to Owuamalam (2007:90-93) exhibits the following characteristics:

1. He must provide the scope and limitations of production. The script should be capable of directing the programmes producer, on the expectations of a production, in respect of human and material resources. The plot, characterisation, scenic descriptions and language used in the script, can inform the producer on the availability of resources or the requirements needed to actualise the script, as a programme for broadcasting.
2. He must deal with an original idea in an interesting and enthusiastic manner. The originality of the work bestows novelty, which makes the script unique in its nature. It is the originality that can arouse production interest, since the potentiality of attracting audience attention and interest, is assured.
3. He must deal with the production idea in an educative manner that can appeal to a specific target audience.
4. He should deal with a specific theme, in order to remain focused in the treatment of an issue. He should be able to explore the sub-themes in a creative manner, so as to show how various aspects of the theme can be addressed, to enhance clarity of thoughts and the facilitation of meaning. The chosen theme should be capable of producing a vivid picture of the treated subject, to enable a better appreciation of the actions, inherent in the creative work.
5. He should be able to deal with the plot in an entertaining manner. Plots as the scheme of actions ought to be logically presented, in order to enable the audience understand the lessons derivable from the script, as presented.
6. He must understand the language of the production crew and the target audience, in order to ensure effective communication. The information must be informative and purposeful, in the quest for the achievement of meaning. If he fails to communicate efficiently with his consumers, the work is as good as dead.
7. He must identify the audience he is writing for. He should ascertain their artistic needs and then, design his script, so that the plot, characterisation and language of presentation will be capable of satisfying the felt-need.
8. He should be competent to assert with precision, the programmes class, to which his script fits into, in order to attract production interest. An understanding of a stations programmes production policy and classification of programmes types, will aid the script to be considered, since it can fit into a specific schedule.
9. He should be experienced and knowledgeable in how the broadcast medium operates. An insight into the language and technicalities of production will enable the scriptwriter to copy-fit his work into a specific time frame that can accommodate the

script. It means that brevity, conciseness and clarity should be applied to make scripts fit into programmes schedules, but without sacrificing the quality content and its appreciation value.

10. He should be able to create believable characters, actions and reactions with appropriate language, whether verbal or non-verbal, in the chosen format of presentation. This requirement enhances production credibility and facilitates programmes acceptance.
11. He must show the relevance of the chosen plot to the society, where it is to be appreciated. Art for art's sake is not considered from an audience perspective, since very limited audience may be attracted, even from the anticipated target group. A script, which helps to reconstruct society or advises it to take remedial actions, vital to its development, is best appreciated.

The style of presentation, whether as drama, features, documentary or even news, should show the interrelatedness of actions to a specific need of society. The essences of themes, which deal with societal problems, become vivid.

SELF-ASSESSMENT EXERCISE

What are the qualities of a script writer?

3.3 Script Format

The script format presents a comprehensive view of the nature of the production. It tells the actions required of participants, as guide to performance efficiency. The format is dependent on the nature of the proposed programmes and the experience of the production crew.

The fundamental script formats according to Zetl (2000: 434) and Owuamalam (2007: 94) should include:

- The fully scripted format
- The partial script format
- The rundown format
- The show format.

1. *The fully scripted format*

Zetl (2000:434) refers to the format as the complete script. It includes every word that is to be spoken during a show as well as detailed audio and video instructions. It does not allow any deviation. News, commercials and drama use the fully scripted format.

Example of a fully-scripted drama is as follows

EPISODE 1	TITLE: SUCCESS TRILLS
SCENE 1	
CHINAZA IS SEEN ENTERING INTO A SNACK SHOP WITH HIS DADDY, HE HOLDS THE DADDY'S HAND AS THEY WALK INTO THE SHOP	
DADDY – Bobobo, here is Mr. Biggs, one of the biggest snack shops in Owerri. I have brought you here to enjoy yourself. Remember the promise I made to you when you passed your second term examination in Madonna.	
CHINAZA – Yes Daddy! You said first is a new bicycle. Second is an evening at the Imo Concord Hotel and third is a trip to Mr. Biggs.	
DADDY – Yes my boy: Here we are!	
<i>(they enter the shop, walk towards the counter and meet a female attendant).</i>	
HELEN: Sir, what do you want?	
DADDY: Boy! Say all you want. Today is your day.	
HELEN: Why?	
DADDY: Because my boy passed his second term examination. He was third out of fifty-five pupils in primary three.	
<i>(they leave the shop after buying snacks).</i>	

Culled from Owuamalam (2007: 95) Radio – TV Production, Owerri: Top Class Agencies Ltd.

The fully scripted drama contains every word of the dialogue and descriptions of primary characters' actions. It gives minimal visualisation and sequencing instructions.

2. *The partial script format*

This is also known as a semi scripted show format. In general, the opening and closing remarks are fully scripted, but the bulk of what people say is only alluded to. Owuamalam (2007:96) adds that the artiste is given an opportunity to ad-lib, as a means of contributing to the production, within the frame of the script theme.

Product demonstrations, interviews on specific subjects and educational programmes, take this format of presentation variety shows involving

various segments of different classes of entertainment, like music, drama and dance, also follow the partial script format. An example is as follows:

TITLE:	ARISE AND SHINE
VIDEO	AUDIO
MS	In today's edition of "Arise and Shine" we shall Bring to you the hilarious brothers, the soul singers, the talking parrot and the global wizards. You are welcome to the programmes and meet my audience.... [ANCHOR POINTS AT THE STUDIO AUDIENCE]
Pan on MS	show audience clapping
CU	we shall start with the soul singers in their song Titled "upside down"... introducing to you, the beautiful song singers...
MS	Show a choral group performing
CU	Next on the show is the Hilarious Brothers. Hey! How come you are pot bellied?...
	Show the two brothers
	Because we are pregnant and our wives are their Fathers.....Next time, you will see men in the Maternity pass through the labour room.

Culled from Owuamalam (2000: 96)

The partial script shows the entire words delivered by the anchor. The talents ad-lib from their experience but in line with the role they are expected to play, so as to meet the purpose of the programmes.

3. *The rundown format*

The rundown format shows the outline of the entire show, from the beginning to the final fade-out. It shows the order they are to appear and indicates the accompanying dialogue in a fairly sketching manner (Owuamalam, p. 97). A well-written run-down sheet or format indicates each segment, the artiste and its approximate running time.

Rundown format can be used for some musical programmes, magazine programmes, discussion programmes. Here is an example of a rundown sheet for magazine programme.

Sequence	Item	Duration	15' 00"
1	Signature tune	-	0'15"
2	Opening announcement	-	0'45"
3	Sports celebrity interview	-	1'55"
4	Link announcement and/or music	-	0'35"
5	Motor racing interview	-	1'30"
6	Link announcement and/or music	-	0'35"
7	Talk on fishing	-	2'30"
8	Link announcement and/or music	-	0'35"
9	New inventions interview	-	0'40"
10	Link announcement and/or music	-	2'20"
11	Appeal for blood donors	-	2'20"
12	Closing announcement	-	0'45"
13	Signature tune	-	0'15"

Source: Lee Miles. (1986). Cited in Uganda (2007: 131)

4. The show format

The show format, according to Zettl (2000:436) lists only the order of particular show segments, such as “interview from Abuja”, “commercial 2”, “book review”. It also lists the major set areas in which the action takes place, or other points of origination, as well as major clock and running times for the segments.

A show format is frequently used in studio productions that have established performance routines, such as a daily morning show, a panel show, or a quiz show.

Here is an example of a show format.

PEOPLE, PLACES, POLITICS SHOW FORMAT	
VTR DATE: 2/3	FACILITIES REQUEST: NTA STUDIO 2
AIR DATE: 2/17	RUNNING TIME: 25:30
DIRECTOR: OBAJE	HOST: BAKO
	OPEN
VIDEO	AUDIO
STANDARD OPENING/VTR	SOT
EFFECTS #05	ANNOUNCER: The national Orientation Agency presents “People, Places, Politics” ---a new perspective on global events.
KEY C.G.	TOPIC TITLE Today’s topic is...
VTR #: PSAs 1 & 2	
OPENING STUDIO	SHOT ANGELA INTRODUCES GUESTS
KEY C.G	NAMES OF GUESTS
CU OF GUESTS	GUESTS DISCUSS TOPICS
CU OF ANGELA	CLOSES SHOW
VTR #: PSAs 3 & 4	

	CLOSE
KEY C.G. ADDRESS	ANNOUNCER: To obtain a copy of today's Programmes, write to "people, places, politics," National Orientation Agency, Headquarter, Abuja, E-mail: Noa@gov.org .
KEY C.G. NEEK WEEK	Tune in next week when we present: "Television and Democracy".
THEME MUSIC UP AND OUT	

Adapted from Zettl (2000: 440) Television Production Handbook. (7th ed.)

SELF-ASSESSMENT EXERCISE

Identify the different formats of script for radio and television programmes.

3.4 Script Types

The script, as said earlier, is a guide, therefore it does not benefit only one person, but the whole production team. Since so many personnel are involved in the production of broadcast programmes, different types of scripts are needed. Owuamalam (2007:100) identifies the types of scripts to include: production script; director's script; floor plan; lighting design; and acting/presentation script.

- **Production scripts**

The production scripts emerge immediately after the production meeting, involving the various unit heads, who converge to discuss the programmes, its content, its requirements and budget. In the meeting, participants are introduced to the director by the programme producer. He also, presents the master script or story line, as a synopsis for the programme production. It is from the master script that other types of script can be produced.

A master script is a document, which describes the programme idea, through a synopsis and a storyline. In the film industry, this is the screen-script, containing the storyline as the screen play.

- **Director's script**

The script directs the interpretative artistes, such as the Director, the Technical Director and the cameraman, in the television. It also directs such other artistes in the costume and make-up unit, to produce a list of required furniture and set, as necessary for the programmes production.

The script shows the floor manager, what is required, so that an appropriate floor plan can be designed for the programme production. The director's script shows the sequence of activities and actions, in their expected order of presentation. It provides the logical order, which bestows believability and acceptance to the programmes.

Example of a director's script

DOCUMENT:	DIRECTOR'S SCRIPT
PROGRAMME	"GETTING TO KNOW YOU"
DURATION	30 MINUTES
EVENTS	ACTION
1 -----	Opening credits and signature tune
2 -----	Three couple arrive the studio
3 -----	Couples seated and introduced
4 -----	Husbands leave the studio
5 -----	Three women left in the studio and shown on the screen
6 -----	Question I asked by the Anchor
7 -----	Each woman answers the question. Anchor records each answer
8 -----	Question II asked by the Anchor
9 -----	Each woman answers the question. Anchor records each answer
10 -----	The women leave the studio.

Culled from Owuamalam (2007: 102)

The director's script modifies the master script as provided by the producer, to suit the realities of the presentation.

- **The technical script**

This is the document produced by the various sections of the production crew. It is interpretative in nature and presented in the language of those who use it. It could be a sketch, like the floor manager's floor plan.

The sketch, like the architectural design, shows what should be where, in the production arena. It indicates the position of lights, cameras,

microphones, sets and furniture. It also shows the location of specific equipment and machinery as well as the possible directional plots for camera movement. The essence is to ensure the effective use of the available space, in order to produce a programme that meets the desire of the production script.

- **The floor plan**

The floor plan makes the artistes to understand their activity or action areas, so that conflict in space utilisation in programme production is eliminated.

The floor usually is split into grids or small squares, like the Linoleum or ceramic tiles, used in covering a standard room. The essence is to measure accurately, the location and placement of equipment and furniture on the performance arena, such as a studio. The floor plan serves the same purpose of space utilisation for equipment, facilities and talents, in radio.

- **Shooting script**

Directs camera action and explains the words to be spoken and the sound to be heard, as either an effect or to be ad-libbed. The script, therefore, has specific significant columns, such as the activity sequence; camera takes and positions; action to be covered and the sound to be heard.

- **Camera Script**

The shows the camera takes at any time. It also indicates the sequence of shots, through shot numbers and stipulates, which camera is involved.

An example of the camera script is as follows:

SHOT NUMBER	CAMERA NUMBER	VISUALISATION
1 -----	1 -----	CU on credit card stand
2 -----	2 -----	Pan on LS, showing three sets of couples entering the studio
3 -----	3 -----	MS of couples seated with the Anchor
4 -----	2 -----	CU of each couple as introduced by the Anchor
5 -----	1 -----	Dolly in on MS, showing the three men leaving the studio
6 -----	2 -----	MS of women seated without their husbands
7 -----	1 -----	CU of Anchor asking question one
8 -----	2 -----	Pan of CU as each woman gives an answer and Return to CU on Anchor as he records their answer.

Culled from Owumalam (2007: 108)

- **The acting script** – This shows the lines of dialogue or speech that are required from each actor in the order the lines are to be rendered. The script also contains the acting instructions, within the expected lines for actors, ‘he laughs’, ‘she shouts’ and others.

The essence is to ensure that words are matched with anticipated actions, so that the expected dramatic effects on the audience would be achieved. The Acting script, therefore, makes it easy for actors and actresses to live the lives of others on stage, with the greatest imaginable replication. The example of the fully-scripted drama under the script formats discussed earlier can suffice here.

SELF-ASSESSMENT EXERCISE

Explain the types of scripts you know.

4.0 CONCLUSION

The script is considered to be the roadmap to artistic productions and performances on radio, television, film and theatre. It serves as the needed input plan, expected from each group of artistes, in the production chain of programmes, in broadcasting. The programme producer in broadcasting, is therefore, expected to use appropriate language to put the production in the correct perspective. That means the producer ought to be good in terms of the use of grammar to be able to pass across the message effectively.

5.0 SUMMARY

This unit identifies script as the document which serves as guides to the production of broadcast programmes. Script writing is an art that must be learnt if you want to achieve success. The script could take different formats – fully scripted, partial script, rundown or show format. Considering the different personnel in the production of programmes, there could be different types of scripts. The scripts are written in the language and manner each performer would understand.

6.0 TUTOR-MARKED ASSIGNMENT

- i. Carefully examine the script formats and produce a programme script for each.
- ii. Why do we need scripts in broadcast production?

7.0 REFERENCES/FURTHER READING

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UNIT 3 BROADCAST PROGRAMMES MANAGEMENT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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1.0 INTRODUCTION

The business of programme production cannot be properly done if management does not come in. Management is the process of putting in place everything – human, time and resources for achievement of set goals. Programme planning is very essential for successful delivery. Since programming is an essential ingredient in attracting audience as well as getting advertisers, it is very important that you understand what it takes to manage programme production.

This unit, therefore, will look at the general overview of management, how it relates to programme production. It will also consider programming which explains how programmes are selected and placed within the broadcast day. The importance of promotion will also be stressed here.

2.0 OBJECTIVES

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

- define management
- explain the importance of management in programme production
- discuss programming
- identify the strategies of programme scheduling
- know the importance of promotion in programming.

3.0 MAIN CONTENT

3.1 What is Management/Programme Management?

Management is a universal concept. It is a very popular and widely used term. All organisations – business, political, social or cultural are involved in management because it helps and directs the various efforts towards a definite purpose.

According to Koontz (2012: 1) “Management is an art of getting things done through and with the people in formally organised groups. It is an art of creating an environment in which people can perform and individuals can co-operate towards attainment of group goals.” Management is an art of knowing what to do, when to do and see that it is done in the best and cheapest way.

Management is a purposive activity. It is something that directs group efforts towards the attainment of certain pre-determined goals. It is the process of working with and through others to effectively achieve the goals of the organisation, by efficiently using limited resources in the changing world.

Management can be a process, just as broadcast programme production is a process. As a process, management refers to a series of inter-related function. It is the process by which management creates, operates and directs purposive organisation through systematic, co-ordinate and co-operated human efforts. Management is distinct process consisting of planning, organising, actuating and controlling, performed to determine and accomplish stated objective by the use of human beings and other resources.

Management of broadcast programmes implies making the strengths of people involved in the production productive and their weaknesses irrelevant. People make things happen for an organisation. People produce the programmes that justify the station’s existence. Since management means working at the processes that go into producing a particular programme, how people interact within these processes is very important.

O’Donnell, Hausman and Benoit (1989:279) believe that the basic process of management must start with a simple analysis of what it is you want to accomplish:

1. Start with the product or service you want to provide.

2. Determine how to produce that product or service; then acquire the necessary facilities and equipment to produce the product or service.
3. Look at the consumer and make adjustments designed to maximise the appeal of your product to the customer.
4. Hire and manage people to perform the operations that will turn out the product or service at the necessary level of quality to satisfy consumers and to achieve the organisation's goals.

Relating this to the production of programmes, the programmes manager or producer must first consider the content of the programmes. What ideas should be put together for the programmes? Determine how to produce the programmes. What format to use, who should be invited and how it should be handled. Then look at the audience needs and interest. Finally, mobilise the people that would help to produce the programmes.

SELF-ASSESSMENT EXERCISE

What is management and how does it relate to programme production?

3.2 Programming

Programming according to Eastland and Ferguson (2002:4) is the act of choosing and scheduling programmes on a broadcast station, subscribe channel or the web. To O'Donnell, Hausman and Benoit (1989:73) it is the placement of elements with the broadcast day.

Eastman and Ferguson (2003:4) go on to say programming is an outcome or a process. The process of selecting, scheduling, promoting and evaluating. Programmes define the work of a programmer. The essence of programming is to attract large audience for station's advertisers.

That is why O'Donnell, Hausman and Benoit (1989:73) describes it as bait to attract audience. Audience is thus sold to advertisers. Or, it could be said that programming is a resource used in the production process. Radio and Television stations generate their product (audience) by efficient use of the resource (programming). Once the audience is produced, it is distributed to consumers (advertisers) by means of a distribution channel, which is also known as the broadcast channel-the frequencies assigned to the station for broadcast. Audience research is used to let the advertisers know that a certain quantity of product has been delivered.

Programming is very key in the management of broadcast programmes. The primary goal of programming is to maximise the size of an audience targeted by advertisers. The only way to accomplish this goal is to satisfy the needs and wants of that audience.

A step-by-step procedure for the process of programming goes like this: First, choose programmes that seem to meet the needs and wants of an audience; second, organise those programmes into a coherent schedule flow from one programme into the next; third, market the programme to the appropriate audience; finally, evaluate the results and make necessary adjustments. This is the basic recipe for cooking the perfect programme schedule.

At this basic level, programming represents individual programmes that people choose. Eastman and Ferguson (p.5) liken audience programmes choice to choosing food. TV Guide or any document that contains the list of programmes in a station is your menu. The channels are the restaurants. The shows or programmes are the food.

When people think about 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 or genres. The prime examples are dramas, news, talk, music, reality, sports and movies.

Quality or Quantity or Convenience – which does one want? If people want good food without much wait, they can expect to pay more. If they want fast food at a low cost, they can expect lower quality. It is the same with programming. Programme producers can deliver high quality if audiences are willing to wait for those special events or if they are willing to bear the cost.

Eating food requires no special skills, neither does the consumption of media programming. Unlike books, where reading skills are required, consuming radio and television requires no intelligence at all.

Programming is very unique because it has ease of delivery and there is no direct cost to the consumer for the most popular programmes.

The process of programming demand that you:

- choose programmes that seem to meet the needs and wants of an audience
- organise those programmes into a coherent schedule flow from one programme into the next
- market the programmes to the appropriate audience

- evaluate the results and make necessary adjustments.

3.2.1 Programmes Schedule

Ugande (2006:6) states that a programme schedule shows the programme that a broadcast station intends to broadcast for a period of time. Usually broadcast programmes are scheduled on a quarterly basis. The schedule shows a daily run-down of programmes in a week (Monday-Sunday) for three or four months. The schedule is different from the nation's running order in that it is not so detailed to include a minute by minute airing of the nation's commercials. However the schedule indicates time, type and duration of the programmes to be broadcast.

Nwanwene (1995:30) provides the following as some of the benefits derived from programme scheduling.

- It is used by the station to inform its viewers and or listeners of types of programmes to expect for a particular period.
- It informs and possibly attract advertiser to place their advertisement to run at selected programmes airtime.
- It helps the broadcast media not to panic or run into trouble when there is a sudden withdrawal of sponsorship of commercial programmes. This is due to the fact that the broadcast station will always have something to rely on in times like this.

3.2.2 Programme Scheduling Strategies

Faced with a competitive situation in which broadcast stations find themselves, the need for some strategies in holding their existing audience and attracting potential audience become paramount. Ugande (2006:6) provides the following strategies broadcast stations embark upon in scheduling their programmes:

- Blocking – here, the station uses techniques of scheduling several programmes, which appeal to the audience back-to-back for two, three or four hours. As soon as one finishes, another begins. This has the advantage of giving the audience to the station for a large number of hours at the expense of other stations.
- Countering – as the name implies, to counter means to bring the opposite of a thing either said or done. Counter programming refers to a strategy in which a station schedules a programme which is entirely different from that scheduled by competing stations. For example, why station A schedules a children programmes, station B may counter it by scheduling an adults programmes at the same time.

- Stripping – in the broadcast parlance, stripping refers to scheduling a programme to run for a particular time each day, except for Saturdays and Sundays (weekends). NTA, has scheduled its major news programmes between 9:00pm and 10:00pm daily (up to 10:30pm on Wednesdays). This helps the audience to form a habit of tuning in at particular times of the weekday
- Checker boarding – this is the direct opposite of stripping. Under checker boarding, different programmes are aired in the same period from Monday to Friday.
- Leading in – under this strategy, a day part (usually stations divide broadcast day into parts) beginning programmes are made particularly attractive with all the necessary attention getting devices such that the audience are led to the beginning programmes and the other programmes of the part of the day without necessarily caring to tune into other competing stations.
- Leading out – just as in the lead-in strategy where a starting programme is made to attract the audience so as to hold their attention, so is the ending programme of the day part made to retain the interest of the audience in a particular station. Even after the part of the day's programme has ended, the lead-out strategy seeks to remind us that in scheduling programmes, the ending is as vital as the beginning. It is only when the audience still remembers a programme even after it has been long produced that they will eagerly look forward to yet another from the same station.
- Head-to-head – in this strategy, the same audience which are seriously being sought by a competing station, is also being sought by the scheduling station. For example, if station A schedules a programme, like drama for children, station B may wish to schedule music which is most likely to attract or even win over the children from station A. In another way, the same programme type can be scheduled by competing stations. For example, if NTA decides to broadcast news at 7:00pm, AIT could do the same at that time.

SELF-ASSESSMENT EXERCISE

Explain the different broadcast programme scheduling strategies.

3.3 Programmes Promotion

A promo, short for promotion is used on radio or television to promote a programme airing on the station. Eastman and Ferguson (2002:3) agree that promotion is essential to interest viewers (or listeners) in new programmes and new episodes of continuing programmes, and to retain

audiences by making them feel satisfied with the programmes array. In addition, millions are spent in paid advertising of programmes in guides, in other media, and in cooperative marketing endeavours with some stores and by co-sponsoring concerts and sporting events to attract audiences to television and radio programmes. Promotion is one path through the labyrinth leading to high ratings and thus high revenue.

It is true that the best programme without promotion has no audience. If the audiences do not know what day, what time, and what channel a programme is on, the old viewers or listeners who miss the show will have a profound impact on the ratings; if new viewers or listeners do not see or hear many exciting promos enticing them to watch or listen to a station's shows, that will also have a profound impact on the ratings.

Promotion serves both informational and enticement functions. Some characteristics that impact the effectiveness of on-air spots- such as the location of promotional spots within a programme, the position of those spots within breaks, the distance between the promotion and the promoted programmes, and the familiarity of the programmes to viewers or listeners.

Eastman and Ferguson (p.38) reveal that competition for audiences makes it necessary for programmes to continually produce effective promotional materials. Promotional spots advertise particular episodes of a series, special shows, movies, newscasts, or programming.

These promos can be tested before they are aired to find out whether they communicate what was intended. Promo evaluation can include online audience samples, group and theatre testing, emphasising such measures as memorability, credibility, and persuasibility.

SELF-ASSESSMENT EXERCISE

Explain the importance of promotion in programming.

4.0 CONCLUSION

No programmes can succeed when proper care is not taken to ensure effective production. The programme manager has a lot to do; first is the planning. Then execution and seeing that the programme is interesting to people that would want to listen to or watch other editions. Programmes producers must understand the objectives of the programmes they are producing know the similar programmes produced by other stations, understand programming as well in order to win and maintain the audience broadcast stations earnestly seek.

5.0 SUMMARY

This unit has been able to discuss management in relation to programmes production. It sees management as a process of bringing together everything needed to have a successful programme. The right people must be contacted; the right materials must be put in place as well. All the equipment necessary for production must be in good shape. In this unit, programming is also considered as the key element to meeting audience expectations and satisfying them. For the audience to know about the programmes in any broadcast station, promotion is essential.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is the importance of programmes?
2. Identify and explain all the programme scheduling strategies.

7.0 REFERENCES/FURTHER READING

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UNIT 4 PEOPLE BEHIND PRODUCTION

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1.0 INTRODUCTION

Broadcast programmes production is usually a team work. So many people are involved; depending on the type of programmes each performing a highly specific function. That is why, even if the producer, for instance, has the knowledge of editing and setting the study ready for production, he may not be able to do that effectively because of the demands of his assignments as a producer.

In news production too, you may go out as a reporter to chase news story with your camcorder, but when you bring the video tape back to the station, it is the rest of the news department that gets your story on the air. Someone decides just where in the newscast your story should be placed; others edit your videotape; put it on the videotape recorder for playback at a specific time during the newscasts, and ensure that the final video and audio signals reach the transmitter.

In some stations, so many jobs may be performed by one person because they do not have the resources to hire many personnel. In most cases, the jobs are haphazardly done.

For a proper functioning of broadcast stations, the duties of the personnel must be separated and persons recruited to handle them well.

This unit therefore, will look at the roles several personnel play in the production of programmes.

2.0 OBJECTIVES

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

- identify the various personnel working in radio and TV stations
- differentiate technical and non technical personnel
- explain the functions of all the personnel
- identify the position the personnel occupy in the stations
- mention the qualification each of the personnel must possess.

3.0 MAIN CONTENT

3.1 The Producer

Ugande (2006: 55) says the producer is the person in charge of a programme and is indeed responsible for it. Many people may be involved in a programme and many ideas could be expressed. However, every bit of the programmes is the final responsibility of the producer. This explains in part, why the producer has to have a higher commitment to the programmes than the other production personnel.

Owuamalam (2007:169) sees the producer as a creative artist. He or she conceives programme ideas that may be interesting to the audience. He or she, therefore, gets the artistic inputs, to satisfy the artistic needs of the audience. He or she can either create the programme plot or commissions someone else to execute the creation mimetic experience, when it is required by the audience.

Owuamalam (2007:170) adds that the producer is the intermediary between the script and its interpretation, as a creative performance. He or she generates the programme script as a scriptwriter or he or she gets a professional to produce a script that matches the programme idea and the station's objectives. The producer ensures that the essence of the process message is actualised, so that the purpose for establishing the station can be realised. The producer is very much concerned about the structure, impact and benefits accruing from a broadcast programmes.

The producer is a shrewd official in a broadcast station. He or she considers cost implication of the required resources to be utilised in a programme production. He addresses expenditure, based on a cost-benefit analysis. He understands the tasks to be performed, as a guide to

budgeting and the realisation of process message, for the achievement of the programmes objective.

The producer exhibits an astonishing administrative acumen, as an efficient co-coordinator of all aspects of the programmes production. He or she also ensures that time and spaces are provided for the produced broadcast programme, in the station's programmes schedule, for presentation to the audience. For instance, the producer, if not the director, acquires all the relevant human and material resources, needed for a programme to be produced.

The producer is an efficient businessman, who strives to use the best approach, to ensure that the minimal utilisation of available resources can generate profit to the broadcast station. It is the producer that attracts sponsorship to programmes, through proposals and sales promotion strategies. He or she also uses advertising to woo financial patronage to the programmes.

The producer's creativity enables the staff to determine the form, which the programme is to take. He or she also directs the presentation format, so as to stimulate the interest of the greatest number of an audience, to the programmes.

SELF-ASSESSMENT EXERCISE

Who is a producer?

3.2 The Director

The director is in charge of directing talent and technical operations. In his words, Ugande (2006: 7) sees "the director as the chief coordinator of the production elements. The efforts of all personnel in a television station finally culminate in the director's performance material and idea on the air and making it available to the audience." This is why it is often said that the director's primary responsibility is to the television audience.

According to Owuamalam (207:163): The primary role of the director is to understand the message and focus of each script chosen by the producer, for production. He or she therefore, involves his performance skills initially to script analysis. This could be why it is believed that the director is a student, because he is engaged with studying the story, as the subject; its characterisation, and atmosphere of occurrence in order to ascertain the crux of the script writer's vision.

It is at the research stage that the director articulates his directorial style, which aids the interpretation of the production script. Knowledge of dramatic literature exposes directors to a world of experience and skills' development. It provides the director with the opportunity to understand, compare and assess the various motivations, encountered in performance actions. The knowledge, therefore, enables the director to exhibit an outstanding judgment, in determining the interpretation of meaning that would best clarify experiences and intensify consumption desire, for any audience.

The director is in constant search of strategies, to determine audience preferences, as tonics for performance appreciation. He takes interest in scenic composition, as an extension of reality; imaginary, as a replication of subjects; themes and structure, as determinants of presentation styles. The use of attention getting devices, evident in motion, facial expressions and sound, are essential.

Primarily, the director works with the cast recruited to perform as artistes and talents, in the broadcast medium. These non-technical personnel, or above the-line staff, are cast into roles and rehearsal to train and become proficient in their contributions to the productions. The director assists the actors and actresses to adjust to their assigned roles, through performance instructions and directions.

The director also supervises the performance of the technical crew or below – the- line staff (camera operators, audio and lighting people, videotape operator, videotape editors, and CG operators), in the realisation of the process message of the script.

For instance, he or she ensures that the key light is properly adjusted by the lighting officer, to focus the facial details of talents; the flood light-up the performance environment while the back light separates the subject from the background scenery and eliminates shadows that can affect meaning.

He or she ensures that the audio console is properly utilised by the sound engineer to regulate the sound input of production. He or she uses the various monitors to assess camera shots produced by cameramen. He also sees how a montage of images, as provided by the technical director, can produce the anticipated visual impression, desired by the production.

The director ensures that the final product of a programme conforms to the script idea and the process message, which define production.

The director writes the shooting script. He/she executes his own orders as instructions to performers, in the sequence, visualised by him. He plans productions from economic and aesthetic, perspective. The shooting script therefore organises thoughts creativity, in a reasonable and economic sense.

Also, the director can alter production script directions, without recourse to the script writer. The realities of production may encourage such an alteration; he/she can allow an old man stand, while advising his son, instead of a sitting position. Whereas standing may show urgency and seriousness, sitting may present a relaxed mood of interaction, as may be stated in the script.

It is the director's interpretation of the action, in relation to the production objective that determines what the audience finally gets to appreciate. In any circumstance, the message of 'advise', as indicated in the script, must not be lost in directing the said production.

It is important to note that the director is a super spectator, because he sees in a script, what the ordinary eye may be ignorant about. He or she visualises the entire production in the mental realm and watches how artists execute specific assignments, towards the achievement at the artistic goal of the production. He or she is the first audience of a performance who sees and reacts to actions of the performers, in a manner, typical to those of the programme's target audience he is, therefore, a critic of his own ingenuity.

SELF-ASSESSMENT EXERCISE

What are the duties of the director?

3.3 The Presenter

There are various types of presenters in a typical broadcast station. They perform a guidance role, as pathfinders and public relations persons, through the establishment of a rapport, between a station and its audience. The presentation needs of specific programmes define their roles and identify their types. Owuamalam (2007:156-159) identify them as:

- continuity announcers
- news casters
- commentators
- disc jockeys
- anchors
- narrators
- instructors

- quiz master
- master of ceremony.

3.3.1 Continuity Announcers

They serve as routine announcers in a broadcast station. Their duties begin with the introduction of the station's running order for any broadcast day, at the opening of the station and the intermittent interjection of broadcast time, through copious information about what is to be expected, in each programmes. They introduce programmes people and situations in broadcasting.

3.3.2 News casters

They are also news readers. They present news as a broadcast programme. They use appropriate language and performance skills to ensure exciting presentations to the news hunger audience.

3.3.3 Commentators

They are presenters who handle live programmes, at specific events. It can be sports, like athletics and football or ceremonies and festivities. Commentators are wordsmiths. Their creative craftsmanship, in the establishment of mental images or the clarification of visual ones, through the use of complementary words that describe actions, is astonishing.

3.3.4 Disc Jockeys

These are presenters of musical programmes of various classes and forms. They play musical discs at stations, for the entertainment of the station's audience. They are entertainers, whose wits serve as their greatest asset, in the presentation of artistes and their works.

3.3.5 Anchors

These are presenters who are sometimes known as moderators. They direct the flow of contributions from talents and personalities in discussion, interviews and talk shows, they understand each programme's objectives and use same, to motivate and direct participation. Anchors are knowledgeable in the subject they handle and are swift in reasoning, in order to share knowledge with the participants in their programmes.

3.3.6 Narrators

These are presenters who give account of a series of events, in a sequential and orderly manner. They provide the information, which explains situations in a graphic and interesting manner. Presenters of documentaries take the audience through the process message in a persuasive and compelling manner. Short story presenters do a similar thing by re-enacting and re-experiencing a tale, as their own renditions.

3.3.7 Instructors

There are presenters whose major assignment is to explain processes for the realisation of a specific goal. It could be how to apply fertiliser to crops for greater yield. It could also be, the teaching of a specific skill or subject, in order to enhance the efficiency of its audience, in those particular areas of knowledge. The instructor as a presenter, provide the audience a unique opportunity to understand the reason behind any action, in the acquisition of skills and knowledge.

3.3.8 The Quiz Master

The quiz master is a producer who assists the audience in sourcing the riddles of life, through the broadening of the knowledge horizon of the audience. The primary audience of a quiz master is the studio-based participants, who represent the wider human society. The presenter of *Who Wants to be a Millionaire*, of the NTA is a good example.

3.3.9 Master of Ceremony

This is an announcer that co-ordinates social events on the electronic medium. A master of ceremony announces the list of dignitaries in an event. He presents artists to perform at specific points or stages of an event. He serves as a guide, through the programmes of events. He announces adjustments to a programme schedule in an event. He therefore, directs public attention to what is to be expected.

SELF-ASSESSMENT EXERCISE

Identify the different personnel that bear the name “presenter”.

3.4 Cameraman

A television camera, according to Millerson (1978) as cited in Odetoyinbo (2001:18) is “simply an electronic device that continuously produces pictures of the scene in front of its lens”. This can be played

back later on video machine. In other words, the pictures require no further processing like in filming.

A cameraman or camera operator is a professional operator of a film or video camera. The cameraman is responsible for physically operating the camera and maintaining composition and camera angles in any production. Odetoyinbo says the television cameraman ought to possess the following qualities:

- He must be skillful
- He must have a good sense of shot/picture judgement and combination (s)
- He must be painstaking
- He must always be alert and confident.

SELF-ASSESSMENT EXERCISE

What qualities must a cameraman possess?

3.5 Floor Manager

The floor manager, as seen by Zettl (2000:392) is the link between the director and the performer. In other words, he or she is the link between the control room and all studio activities. The floor manager can tell you whether your delivery is too slow or too fast, how much time you have left, and whether you are speaking loudly enough or holding an object correctly for the close up camera. In other words, the floor manager provides time cues, directional cues, and audio cues.

Television floor manager ensures that sets, props and technical equipment are safe, ready for use and in the right position to filming.

The work of the floor manager is mainly studio-based, but may also include outside broadcast, depending on the production.

The typical work activities of the floor manager include:

- checking that equipment, e.g. microphones and ear piece are working before the show
- seating the audience (if in attendance)
- referring to floor plans;
- assisting guests on the show
- relaying, instructions from the control room to the studio floor using a talkback system
- keeping the director and producer informed of action off-camera

- assisting in the planning and preparation of productions
- overseeing the work of other departments such as sound, lighting and props
- rehearsing line shows
- giving cues and time counts to presenters, actors or guests
- organising runners to make the best use of studio time
- looking ahead in the programme schedule to anticipate any changes to the set or to see what props are required later in the show
- dealing with any technical problem
- controlling the studio and halting production if necessary.

SELF-ASSESSMENT EXERCISE

Identify the duties of the floor manager.

3.6 Audio Mixer Operator

Radio transmits only audio or sound while televisions transmit audio-visual. The audio mixer is needed in both radio and television.

The audio mixer operator, according to Odetoyinbo (2001:24) controls the audio console during both recording and transmission of programmes. He or she necessarily must not be an engineering staff. In some stations, they are not engineering staff, but belong to production services.

During recordings, the audio mixer operator sits at the audio console and listens to the director's command. He or she has been trained to be aware of the metre combinations/devices on the console as regards the level of the sound. He or she, from time to time, corrects the sound level on the console during recordings/transmission of programmes.

The audio mixer operator must have a good sense of sound combinations in terms of bass, alto and so on. He or she must be aware and able to judge the right rhythmical level of the sound that the viewers must enjoy at home. He/she is a professional in the field. In radio broadcast, the studio manager may be in charge of sound.

SELF-ASSESSMENT EXERCISE

Who is an audio mixer operator?

3.7 Vision–Mixer Operator

The operator of vision mixer is only present in TV stations. A vision mixer (also called video switcher or production switcher) is a device used to select several different video sources and in some cases, mix video sources together to create special effects. This is similar to what a mixing console does for audio.

Like the operator of the audio-mixer. The operator of vision mixer also sits by the vision console and listens to the director's command during recording. He has the mastery too, at all types of shots. Such as long shots (LS), medium shots (MS) and so on. He has the ability to think along and visualise with the director during recordings. He must be skillful with his job. He must be a master of the vision console.

However, in some TV stations, the director does the directing and mixes the shots during recordings. The two (vision mixer operator and transmission director) are separated during programme transmission. The main job of the vision mixer operator is to listen to the command of the director and punch on air various forms of shots and any other effects deemed fit, such as wipe, mix, fade in or out and so on.

SELF-ASSESSMENT EXERCISE

Who is a vision mixer operator?

3.8 Set Designer

This according to Odetoyinbo (2001: 20) is a designation that is also referred to as “scenic designer” or “art director”. He is usually pre-occupied with set design and construction in television production. The producer/director is always in contact with the designer. The various scenes or stages are planned along at the pre-production stage. There must be a smooth language communication between the designer and the producer as regards the production under plan.

SELF-ASSESSMENT EXERCISE

What role does the set designer play in programme production?

3.9 Graphic Artist

A graphic artist is a professional with the graphic design and graphic arts industry who assembles together images, typography of motion pictures to create a piece of design. Some people are born artist while others acquire the skills. To qualify as graphic artist for television

production, you must possess these qualities, as provided by Odetoyinbo (p.21):

- be painstaking
- ability to visualise ideas easily
- good sense of pictorial judgment
- talented and ready to be abreast of day to day to television graphic styles/techniques
- creative, and
- a good sense of beauty and finesse.

SELF-ASSESSMENT EXERCISE

What qualities must a graphic artist possess for television production?

3.10 Production Editor

The production editor puts final finesse into such productions that have 'roughs' which are at times referred to as "rushes". The VCR editor, unlike the news editor, makes use of the editing console in linking and making meaningful result out of the rushes of a production.

The production editor always has the director and or the producer beside him or her when editing. He or she also uses the editing script to guide him or her. The editor puts the various shots and cut-every shots into meaningful visuals/sound thereby bringing about the real message the producer/director wants. The editor also knows the uses of the various types of shots. In fact, he/she must painstakingly complement the various shots, sound and effects with the message the programme is out to convey.

The work of the production editor at the post production stage is very invaluable. In fact, he or she is the anchor person of the post-production stage. The editor must have the sense of visualisation like the producer and the director of TV programmes (Odetoyinbo, 2001: 6).

SELF-ASSESSMENT EXERCISE

Identify the role of the production editor in programme production.

4.0 CONCLUSION

Radio and television programme production cannot be done without people. Even with the most sophisticated equipment and computer, human beings are still important. The equipment cannot make ethical and aesthetic judgement for us; it cannot tell us exactly which part of the

event to select and how to present it for optimal communication. Therefore, production personnel are highly regarded in every broadcast production.

5.0 SUMMARY

The production personnel are primarily concerned with the non-technical elements of production, such as script writing and directing. While the technical production personnel are primarily concerned with the operation and maintenance of the equipment. All these work together to give every production a unique and beautiful touch for the enjoyment of the audience. Care must be taken that the roles each of the personnel ought to play are played effectively. Regardless of the specific functions of the technical and non-technical personnel, they all have to interact as a team.

6.0 TUTOR-MARKED ASSIGNMENT

Visit a radio and a television station and:

- take a look at their audio mixer and vision mixer respectively
- identify the features in each
- explain how they function
- discuss the roles of the operators.

7.0 REFERENCES/FURTHER READING

Odetoyinbo, A. (2001). *Basic Broadcast Production Techniques*. Abeokuta: NICOLAK Ventures.

Owuamalam, E. (2007). *Radio-TV Production*. Owerri: Top Class Agencies Ltd.

Ugande, G. (2006). *Broadcast Programmes Writing and Production*. Makurdi: AsaGod Printers.

Zettl, H. (2000). *Television Production Handbook*. (7th ed.). Australia: Wadsworth Thomson Learning.

necessarily be followed. Production procedures according to Uganda (2006:62) are the steps involved in converting ideas into a series of audio-visual elements.

It could also be the conversation of ideas into audio. The procedure considered in this unit, however, is more tilted towards television production.

2.0 OBJECTIVES

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

- explain the art of producing broadcast programmes
- identify the steps to take in production
- identify the various personnel involved in any production
- know when to schedule programmes for target audience
- prepare budget to cover the production of any programmes.

3.0 MAIN CONTENT

3.1 Investigating the Idea

In producing a programme, it is important that a producer investigate the idea for what he intends to pass across to the audience. The programme needs to be narrowed down to manageable proportion. Investigation period is the time the validity of the idea conceived by the producer is determined. At this time, several questions need to be answered by the producer to enable him or her determine such validity. Questions likely to crop up, as recognised by Zettl (1968:408-9) are:

- Does the idea seem particularly exciting? If so, why? If not, why not?
- What are the potentials of this idea? Is the idea per se sound enough to justify further investigation?
- If the idea were developed into a television show, what, if anything, would the viewer gain by it?
- Why should you like to present this idea? What are your objectives?
- If you develop this idea into a television show, what obvious production problems must you consider?

You should note that not every idea that can be put into radio or television programme production. Some ideas may come out successful, with good aural and visual impact, but others may not. When beautiful and logical ideas are presented, the audience feels happy, because such a

programme would have been able to meet their desire for information, education and entertainment needs they seek from mass communication. Any idea that does not have substance will result in the production of uninteresting programmes which will make your audience to tune to other stations whenever your programme is on air.

Your ability to answer the question guide provided by Zettl will help you bring out a successful production of the idea.

SELF-ASSESSMENT EXERCISE

What questions should you bear in mind when investigating an idea?

3.2 Producing the show

In producing the show, so many things come to play. Zettl (1968:409-13) identifies them as:

- material
- cost
- script
- talent
- technical facilities
- commercial
- material clearances
- production coordination and rehearsal schedules
- publicity and promotion

3.2.1 Material

The materials of production to be determined by the producer include:

- i. Audience - What type of audience do you want to reach – men, women, family, teenagers, students, children?
- ii. Time - What time would be ideal for your target audience? – morning, noon, afternoon, late afternoon, evening, weekend? What are your extreme time limits? What compromises are you prepared to make?
- iii. Selection of material – You need to always put emphasis on good content of material. Does the proposed material convey your original idea? Has your material good literary content? Good visual content? Will the chosen material be interesting to your audience?
- iv. Research – Availability of material must be considered. Do you have the time for necessary research? If not, do you have skilled

people to do the job? Have you explored all possible research facilities, such as libraries, museums, art galleries, schools, newspaper, chambers of commerce and other civic and state institutions, professional organisations, and film libraries? Give some thought to what properties and other visual material the show will require.

- v. Method of presentation – What is the intended style of the presentation? What type and number of performers and actors do you need? Ask yourself whether the proposed method of presentation will hinder or aid the original idea. Try to make the presentation as exciting as possible, yet try to keep it as simple as possible. In most cases you will find that effectiveness and simplicity go hand-in-hand. What is the proposed length of your show? If you can express an idea quite thoroughly in 15 minutes, don't try to expand the show into a ninety minute. Where does your show originate? Studio? Remote? Are you familiar with the technical potentials and limitations of the peculiar studio or remote location?
- vi. Production conference – Call your first production conference as soon as possible. The following people should be called into the first conference producer, assistant producer, director, associate director, art director, technical director, and floor manager. Frequent production conferences with production and technical people are very important and, in the end, save time. Don't attend the conference unprepared, thinking that everything will work out all right. It won't. Be specific about all production problems.

3.2.2 Cost

Under this, the producer needs to know the available budget. Who pays whom and how much money is required for the payment. Salama (1978:64) advises that producer should make a tentative budget. According to him, there are two separate budgets – above-the-line and below-the-line budgets. Above-the-line deals with non-technical personnel like writers, producers, directors, talent, art director, announcer or presenter, etc. while the technical facilities like studio cameras, scenery, graphic material and properties are listed below-the-line. As soon as he gets the go-ahead, he should select his above-the-line personnel, especially a director who is sufficiently sensitive to the programme topic, unless the producer is also the director, in which case he will handle the programme personally. He has to select proper talent for the programme.

3.2.3 Script

In most cases, the producer writes the script. If someone else writes the script, as a producer, you need to be discriminating in the choice of the writer. You should note that the quality of the writer is not determined by the amount of money he requires. Make sure he understands fully every detail of your proposed show. If your writer disagrees with your original idea (without coming up with a better one) don't use him. The script he will produce may be technically good, but will probably lack inspiration and enthusiasm.

3.2.4 Talent

In most instances, you will have the talent in mind when you write the script. However, if you have to cast the talent, consult the director of the show. In general, you can always rely on professional television talent, but don't be afraid to give newcomers a chance; at least in the audition these newcomers may surprise you with excellent, inspiring performances.

3.2.5 Technical Facilities

Part of the production procedure that must not be skipped is checking that technical facilities are ready for use.

- The sets need to be designed for the television camera and not the studio audience. That is to say, the sets should never dominate the show. Scenery is strictly a supporting element.
- Graphic materials - All graphic materials, such as slides, studio cards, telops, credit crawls, maps, charts, and mounted pictures, are usually ordered in connected with the set plan. Watch for unity of style in all visual (and audio) material.
- Properties, make-up, and wardrobe – make sure that dressing and make-up rooms are available for rehearsal and show times, or that you provide adequate make-up and wardrobe facilities.
- Cameras- the director will decide on the number of cameras, special camera pedestals, lens complements, and special effects items.
- Audio – the director also decides on necessary audio equipment. The number and type of microphones and their placement for desired radius and flexibility; music, live and recorded; and special audio effects.
- Lighting – the lighting engineer will care of normal studio lighting.

- Special production facilities and effect- you must inform the engineering department of any special requests for video and audio tape facilities, telephone beeper hookups, special films, etc. the director will take care of special effects, mechanical and /or electronic.

3.2.6 Commercial

You need to know if your show is sponsored. If it is, how will the commercials be presented – live, film, or video tape? Check with the sales department and advertising agency on the what, when, and how of the commercials presented. Double-check on each commercial item. Even a ten-second spot announcement involves large sums of money. Make sure the commercial properties are delivered in time.

3.2.7 Material Clearances

You need proper clearances for recordings as well as the performance of written music. You need to make sure your script does not violate any possible copyrights. If you are incorporating a copyright material, be sure to get proper clearances from authors, publishers, literary agents, photo agencies, etc. you also have to be sure that before you go into rehearsal, the material is well suited for radio or television presentation. Sometimes a script reads well but may become objectionable when presented in a certain manner. Your programme has to be in good taste. It has to comply with the stipulation of National Broadcasting Commission's code.

3.2.8 Production Coordination and Rehearsal Schedules

The production procedure also recognises script distribution. Your script must be properly distributed to all persons concerned; copies must go to master control, announcer, art director, technical director, lighting engineer, floor manager, floor man, associate director, assistant producer, all talent, and the director. You also need to make facilities request contain all you need for the production and make sure that the facilities requests reach the various departments before each department's deadline. You also have to ensure that the director schedules rehearsals as early as possible. Indicate the type of

3.2.9 Publicity and Promotion

The function of the Publicity and Promotion Department is to minimise the gap between the potential and the actual audience. In other words, publicity and promotion are designed to inform all radio and television sets owners of upcoming programmes and to stimulate them to tune in

these programmes. The higher the number of actual listeners or viewers in relation to set owners, the higher the rating figure will be. Although the quality and success of your show are not necessarily expressed by high ratings, it is still desirable to reach as many listeners or viewers in your desired audience as possible. Be sure, therefore, to inform your publicity and promotion people of exact data concerning your show.

SELF-ASSESSMENT EXERCISE

Identify the materials you need in producing a show.

4.0 CONCLUSION

Successful production is the joy of every producer. The audience are also satisfied when the programmes meet their needs. For any programme to be successful, production procedure must be followed.

5.0 SUMMARY

The producer is the organiser of broadcast shows. He creates show ideas and prepares the necessary material for on-the-air production. The producer, then, must be concerned with the investigation of the validity of an idea for broadcast presentation and with production procedures. These procedures include, in general, the following steps: materials; cost; script; talent; technical facilities; commercials; material clearances; rehearsal schedules; and publicity and promotion procedures.

6.0 TUTOR-MARKED ASSIGNMENT

1. What production procedure would you have to consider in the production of a half-hour television show, featuring the latest fashion?
2. At what time would you air programmes for children? Give reasons for your timing.

7.0 REFERENCES/FURTHER READING

- Salama, G. (1978). *Television in a Developing Country*. Jos: Government Printer.
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UNIT 2 STAGES OF PRODUCTION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Pre-Production Stage
 - 3.2 Production Stage
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- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
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1.0 INTRODUCTION

Programme production can be likened to the production of meal for some guest. First, you begin by deciding on the meal to prepare, then you get the key ingredients to be mixed at the right time and in the right quantity. Once the meal is prepared, you present the food items you have prepared in different utensils, ready to be served on the dining table.

Programme production also follows those stages- the stage of arranging for the preparation, actual preparation, and presentation.

In this unit, you will learn the three stages of programme production – pre-production, production and post production.

2.0 OBJECTIVES

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

- classify the three stages of programme production
- explain the production process
- explain the job of the producer at the different stages of production.

3.0 MAIN CONTENT

3.1 Pre-Production

This stage includes everything you do before entering the studio or reaching the shooting location. It involves idea generation, research,

scripting, discussions with all the crew members and talents (actors) arranging equipment, video/audio tapes, properties, costumes, sets designing or location hunting and booking of editing shifts.

The first thing to know about any and every production is what you want the programme to look like, just like you need to know what you want to cook. This is the pre production stage. You need a clear idea of what you want to make. Only then will you be able to make a good programme, understandable by the audience. Once the idea is clear, the next stage is how to get from the idea to the television image or for radio sound. To translate an idea on screen effectively you need a good and detailed script.

In all, it involves planning everything in advance. Owuamalam (2007:115) agrees that every pre-production begins with planning. Planning he says, commences as soon as the programme objective is established. For instance, the introduction of organic fertiliser to rural farmers can excite the Ministry of Agriculture or the world Food and Agriculture Organisation (FAO), as an idea for improving food production. Consequently, a programme production plan is determined to ascertain how best to get the message across to the farmers. Such questions like, what class of farmers are to be reached - subsistence or plantation agriculture farmers? Where do they live and work? What language do they understand? What time can they be reached for maximum result? All answers to the questions direct the plans for efficient programme production.

The radio makes it possible for the message to be translated and presented in the language and even dialect, of the intended target audience. The instructional approach to education can then be adapted to suit the presentation of the messages, concerning fertiliser and their applications.

Owuamalam (2007:116) describes planning as the process for the selection of strategies and methods for achieving a stated objective. It involves the analysis of the target audience to be reached, in order to ascertain how best to reach them. It facilitates the setting of budgets and the provision of monitoring measures, determined to ensure task accomplishment. It involves the development of programme format and the presentation of messages in specific forms, to suit the intended target.

Planning enables the co-ordination of men, material and time, in the most appropriate manner, in order to achieve any anticipated result. It provides templates or gauges, for evaluating performance. It involves the determination of what is to be done, how it can be done, when to do

it and whose responsibility it should be, to do it. It is the key to success, since it rationalises reasons for any action undertaken to achieve an objective.

Owuamalam (2007:116) further says that the programme planning begins with the identification of the objective. The objective may be comprehensive or broad based, to accommodate the mission or purpose of the broadcast station. Programme planning also involves the classification of production objectives as they affect the interest of a broadcast station.

Programme planning identifies alternative ways of achieving the objective or contributing to their achievement. For instance, what approaches exist for showing government's performance in road construction and rehabilitation in a state? Programme planner could conceive a documentary approach, through which a comprehensive review of road networks, before and during the tenure of a regime, could be appreciated. The planner could use a discussion programme, to talk to the audience, through the views of other citizens, participating in the programme.

Programme planning also evaluates cost and the benefit accruing with each programme format. Just as we discussed in the previous unit under the production procedure, determining the cost of production is very important. It is good for the producer to know what the programme will cost before venturing into it. If the available fund for the programme is small, the format of a particular programme could be changed to take few personnel and materials.

At the pre-production stage, script selection is crucial. The choice of an appropriate script for a specific target audience is the function of the producer. The script must provide in its content, those attributes which meet the satisfaction of the audience.

Casting is done during the pre-production stage. Owuamalam (2007:129) sees casting as the choice of persons capable of performing specific roles in a believable and acceptable manner in broadcasting. It is the placement of persons for identification roles in the realisation of broadcast objectives, based on well-defined qualities and characteristics. The talents or cast could be chosen by trying out on certain roles as shown on the script or by making them pass through an audition.

As part of the preparation for the actual programme production, there is need for a production conference. All the persons participating in the production are invited. The essence of the meeting is to explain the purpose and content of a performance. The desired process message of

the production is articulated and explained, so that every participant can visualised how his or her contribution would assist the realisation of the production objective. Then production schedule, showing the activities that should take place, in order to realise the production of a programme is made known. Rehearsals are also scheduled. The director then takes over from the producer. The stage is now set for the actual production.

SELF-ASSESSMENT EXERCISE

How is the pre production stage handled?

3.2 Production

At this stage, it is expected that all plans have been finalised. Odetoyinbo (2001:63) says, “it is the stage that the producer/director as the case may be, confirms what is on the screen with what has been lingering in his or her mind long ago before all meetings, paper work, bookings, negotiations and so on.”

Owuamalam (2007:137) also says it is the stage where the recording of the programme is made. The recording takes place, either in the studio or as a remote, in the field. It can also take place, partly in the studio and party in the field, depending on the stipulation. In which ever case, the programme producer is expected to ensure that the equipment and facilities needed for the performance are booked and secured for use as may be required. The staff and personnel involved in the production are also expected to be assembled at the locations, where their services are required, in readiness for the recording. They are to play the roles rehearsed and corrected earlier, in the pre-production stage.

The programme producer supervises the last run through, to ensure that nothing is left to chance. The floor manager ensures that all the equipment and property, expected to be used, are placed at the proper position, in the studio. The lighting officer checks the lights and their positioning; the sound officer checks the microphones and their locations; the cameraman check the functioning of the camera; the vision and sound mixers, ensure that the switchboard and consoles are functional and ready for the production.

The art director ensures that the scenic designs and locations of performance enhance the believability of the production experience. The technical director ensures that the camera control unit and sound inputs are properly functional. Any equipment or facility found inadequate or non-functional is immediately addressed, so that the programme production can commence as planned.

During recordings, the producer, who may also serve as the director, stays in the equipment room with the technical Director, to watch the inputs from monitors and listen to sound from the loudspeaker, designed for the purpose. He ensures that the pictures and sound obtained match the visualisation of the production script and should be capable of producing the process message, of the programme. Any mistake in performance is promptly corrected, through breaks in recording and adjustments in the presentation, as may be necessary.

Re-takes are ordered, so that amends in the shooting of images, pictures or adjustments in sound levels and effects, can be made. It is the re-takes that enable corrections to be effective during editing. They also provide options, which assist the producer to choose the appropriate audio-visual components that match the programmes idea, as capable of producing the exact process message.

The producer must be conversant with the languages or jargons of the cameramen, like with the framing and production of the fundamental units of picture frames, such as CU, MS, LS and their various derivatives. He should understand the technical directors, in takes and camera movements, like dolly, pan, tilt and the others. He should know the meaning of any used transitional device, like cut, fade, dissolve and wipe, as well as their variations.

The producer is also expected to be abreast with the floor manger's cues, like hand cues or body language. The prompting devices, available for use in a production, like crib cards, idiot sheets or Teleprompters must be identified and understood, in order to ascertain their relevance to the performance.

SELF-ASSESSMENT EXERCISE

Mention the requirement of the production stage.

3.3 Post Production

According to Owuamalam (p.139-140), programme production terminates with the completion of the storyline or programme plot, in a recorded tape either for radio or television. The recorded tape is obtained and reviewed with an editor, to identify the wanted and unwanted portions. Any section of the tape that requires embellishment like the addition of special effects, is identified. The appropriate effect obtained and included is added through the insert editing process, so that the storyline is not distorted in any obstructive manner.

The editing process ensures that errors are eliminated, progressions, and sequencing, follow a logical and believable approach; programme duration and characteristics, fit the expectations of the channel of presentation, like radio or television, and that the programme length, matches the slot allocated to it, in the station's programme schedule. The edited tape, originating from the master tape obtained during recording, is dubbed and duplicated to serve the stations requirements. They are appropriately logged and distributed as expected, for use and transmission.

The transmission of the recorded programme marks the end of the production processes of the broadcast programmes. It is the responsibility of the producer to ensure that the tape is scheduled for transmission and actually use, as provided- presentation, monitoring and certification, signify the end of programme production.

SELF-ASSESSMENT EXERCISE

What activities take place in the post production stage?

4.0 CONCLUSION

Programme production is not done haphazardly. It must be properly planned. The process has to be followed logically to ensure success of the programme. Otherwise, the programme will not meet the taste of the audience it is meant to satisfy.

5.0 SUMMARY

This unit chronologically presents how broadcast programmes are produced, right from idea generation to presentation of the programmes on radio and television stations for the audience. Thus, three stages of production were considered – pre-production, production and post production.

6.0 TUTOR-MARKED ASSIGNMENT

Identify and explain the features of each of the stages of production and the duties of the producer at each stage.

7.0 REFERENCES/FURTHER READING

Odetoyinbo, A. (2001). *Basic Broadcast Production Techniques*. Abeokuta: Nicolak Ventures.

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UNIT 3 ELEMENTS OF BROADCAST PRODUCTION

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- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Radio Production Elements
 - 3.2 Television Production Elements
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1.0 INTRODUCTION

In radio and television programme production, certain elements are needed, which characterise these media. They are the primary, technical and production potentials that are required in broadcast production. You need to be aware of them and how they are used. Some of the elements that are utilised in radio can also be used in television, but for the purpose of this unit, we will classify them into radio elements and television elements, based on how relevant they are to each of the media.

2.0 OBJECTIVES

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

- identify the elements of radio production
- identify the elements of television production
- mention the characteristics of the elements
- explain how they function and their relevance in programme production.

3.0 MAIN CONTENT

3.1 Elements of Radio Production

Reese, Gross and Gross (2006:185) observe that radio production centres on sound, but you must stimulate the listener's imagination to truly get them to listen to your message. Since the listeners or audience cannot see what you are saying, your production should be able to create a picture of what is going on. To accomplish this you need to understand the following basic elements of radio production:

- the radio studio
- microphone use
- music
- sound effects (or natural sound)
- silence/dramatic pause.

3.1.1 The Radio Studio

If you go to most radio production studios, they are built with a U-shaped layout or some variation of it because this allows the operator to reach all the equipment control surfaces, and puts the operator immediately in front of the audio console. With the use of remote start/stop switches for any equipment that is out of arm's reach of the operator, all equipment manipulation can occur at the audio console once everything has been set up and cued.

Akpan (2006:109) notes that the size of the radio studio and its acoustic treatment may affect programme production. If a studio is not properly equipped acoustically, the possibility of achieving the sensitivity of sound planned for the production will be slim. That is why Ijwo and Ogi (2011:31) say the radio must have acoustic board that helps to prevent sound outside the studio from coming in to interrupt radio production. Acoustic boards like insulation material that help amplify the quality of sounds produced in the studio to come out well and aid the microphone to pick it up well. It is also necessary to use split units air conditioners in the studio, because in a closed environment where there are no windows for ventilation, they are usually sound proofs.

In constructing the radio production room, consideration should be given to the height, width, and length dimension. Cubic construction should be avoided when possible. Consideration of the materials to use is also important. Doors should be heavy-duty and highly sealed; ceiling and flooring should use special sound treatment materials. The purpose of any sound proofing material is to help give the studio a dead sound. Sound proofing absorbs and controls excess reverb and echo and help produce a softer sound (Reese, Gross and Gross, 2006:6).

A radio studio has two categories:

On air studio

This is a live studio i.e. programmes are produced live and sent directly to the transmitters for immediate reception by the audience e.g. news, discussion, etc. There is usually a light in the studio entrance to show that production is going on in the studio.

Recording studio

This studio is usually used for recording programmes that would be aired at a later time

3.1.2 Microphone Use

The microphone is an equipment that has a special place in radio broadcasting. It is the first element in the audio chain. It is the piece of equipment that changes the announcer's voice into an electrical signal that can then be mixed with other sound sources and sent to a recorder or broadcast over the air.

Because the purpose of the microphone is to change sound energy into electrical energy, it is called a transducer, which is a device that converts one form of energy into another. O'Donnell, Hausman and Benoit (1989:123) describe the process of changing sound into a form in which it may be transmitted as transduction.

Transduction, according to them, involves two basic steps; first, the sound is converted (encoded), in this case, into an electrical pattern. Second, the electrical signal travels through a channel that allows the encoded sound to get from the point of transmission to the point of reception.

The element of a microphone, for example, moves in response to vibrations of air produced by sound energy. The movement of the microphone (mic) element through a magnetic field produces an electrical pattern that corresponds to the original sound wave.

The electricity pattern produced by the microphone corresponds to the pattern of the original sound. In the form of electricity, a signal is conducted along a cable to a broadcast transmitter. There it is transduced again into a pattern of electromagnetic energy. These radio waves are produced by rapidly alternating electrical current generated by the transmitter. The encoded sound wave travels into the atmosphere, where it then can be detected by radio receivers.

You need to know that certain production require more than one kind of microphones. The number of microphones required is dependent on the sophistication of the programme and what the producer intends to achieve.

Reese, Gross and Gross (2006:63) note that there is no one correct microphone to use in radio production work, but specific types of microphones will work better than others in certain situations. For example, a microphone that is perfect for voice-over work in the studio

may not work well for recording a sound effect in the field. Microphones are usually described by the two key specifications - their electrical operation and their pickup pattern. Categorized by their internal, sound-generating element, there are two types of microphones commonly used in radio: the dynamic microphone and the condenser microphone.

There are five basic microphone positions that must be considered in radio production. These, according to Ugande (2006:45) and Akpan (2006:108) include: on mike, off mike, fading on, fading off and behind obstruction.

First, on mike-here, the performer speaks from a position right at the microphone. This makes the listener believe that the performer is in the same physical setting with him or her.

The second is the off mike position – in this position, the performer speaks from some distance away from the microphone. Here the listener is made to believe that the performer or speaker is some distance away from him or her.

The third is fading on – in this position, the performer moves to the microphone. In the listener's imagination (feeling), the performer is moving towards the physical center of the action.

The fourth is the fading off – here, the performer moves away from the microphone while delivering his or her lines in the scene of action.

Finally, the fifth is behind obstruction – in this aspect, the performer's voice sounds as if there is an obstruction between him or her. This is the feeling the listener would have. It is important for the writer to indicate whether the performer is behind a door, outside a window or whatever is capable of causing the obstruction.

Apart from microphone positions, special microphones are utilised to create different impressions. These include (1) filter mike which creates the impression that voice is coming over a telephone (2) echo chamber which creates echo sound.

3.1.3 Music

Music plays an important role in radio production. For that reason, radio writer are expected to be conversant with its uses. Akpan (2006:111) notes that there cannot be a radio programme without music. This is because music is an integral part of radio programming. According to

Akpan (2006:111) music can be used in radio production for background, as content, for sound effect and signature tune.

Background

It serves as an aid to programmes as it has effect on the audience though the listener may not realise it. It is advisable for a producer not to use well-known music as background for a programme as this may distract the audience from listening to the dialogue of the programme.

Content

Music serves as programme content just as we have news programmes discussion programmes, we also have music programmes.

Sound effect

Some musicals are used to heighten sound effects in programmes. This is because some sound effects cannot be incorporate into a programme without music.

Signature tune or theme music is often used as a cue for a programme or programme identification. The signature is usually used at the beginning of a programme and at the end to close the programme.

Besides these four usage identified by Akpan, music can serve as time filler and as bridge or interlude between two programmes or within a programme to separate the segments.

3.1.4 Sound Effects

Sound effects are seen by O'Donnel, Hausman and Benoit (1989:190) as the "scenery and physical actions" of radio. They are used by a producer when there is a legitimate need for a message – reinforcing device or to inject a needed bit of drama into a scene. That is, it helps to visualised action taking place. For example, the sound of a telephone ringing or door opening creates an instant mental image.

Reese, Gross and Gross (2006:185) identify two kinds of sound effects – atmosphere or stingers. Atmosphere sounds are employed to create a natural environment, such as using seagull cries and crashing waves to set the scene at the ocean shore. Sound effects stingers are individuals, short, sharp sounds designed to capture immediate attention, such as glass crashing, a gunshot, or an alarm going off.

Series of sound effects could be recorded in CD's for use or a producer may record natural sound live as part of the overall production. You need to always remember that whatever sound effect you choose to use, the audience should instantly recognise it.

Ugande (2006:47-48) recognises the following as uses of sound effect:

Establishing a setting or locale

Sound effect can help establish a locale by making the listener identify the place or location of the scene.

Establishing time

Through sound effects, the time of the day or night can be ascertained. The crowing of the cock may indicate the coming of dawn to the listener.

Signifying entrances and exits

The sound of footsteps fading off and the opening and closing of a door gives indication of what is happening.

Establishing mood

Sound effects can be used to indicate one's sadness or joy. For example, the emotion of a character in a drama who is worried can be heightened by placing him in the midst of sounds indicating worrisomeness and displeasure.

Serving as transition

Sound effects, like music, can help serve as transition between programmes segments or between changes of time and place in a dramatic programmes.

Helps in placing emphasis

Programmes that consist of question and answers or programmes that take a particular format that may require emphasis, sound effects could be used to signify either the correctness or failure of an answer in a quiz.

3.1.5 Silence or Dramatic Pause

Silence can also be a useful dramatic element. If you want to highlight a specific point, you can pause for a while, then say it. Though when it is longer than necessary it could be perceived as dead air and that can create a problem rather than the effect you are trying to achieve.

SELF-ASSESSMENT EXERCISE

Identify all the elements needed for radio programme production.

3.2 Television Production Elements

Television system consists of equipment and people who operate those equipment for the production of specific programmes. A system is a

collection of elements that work together to achieve a specific purpose. Each of the elements is dependent upon the proper workings of all the others, and none of the individual elements can do the job alone. The production elements you can find for television include:

- i. the studio/control room
- ii. camera
- iii. lighting
- iv. audio
- v. videotape recording
- vi. the switcher
- vii. post-production editing
- viii. special effects.

3.2.1 The Studio/Control Room

The studio is the centre where most television production takes place. This makes it a very important element. According to Zettl (2000:17), a well designed studio provides for the proper environment and coordination of all major production elements.

If you visit most television studio, you will discover that they are rectangular with varying amounts of floor space. The advent of the zoom lens has drastically reduced the need for actual movement of the camera (the zoom lens can make a scene look closer or further away without camera movement), but room size still greatly affects production complexity and flexibility.

The studio floor must be even and level so that cameras can travel smoothly and freely. It should also be hard enough to withstand the moving about of heavy equipment, scenery, and set properties.

Ceiling height is also a design factor of a television studio. If the ceiling is too low, the lights will be too close to the ceiling, which prevents for good lighting control and makes it difficult for heat to dissipate. Also, low lights and the boom microphone will encroach into the scene, as well as make it uncomfortably hot. Higher ceiling can accommodate even tall scenery. The minimum height for studio ceiling should be 12 feet.

Like the radio studio, television studio ceiling and walls also need to be treated with acoustic material to prevent sound from bouncing indiscriminately around the studio. Air-conditioning is also essential since the studios have no windows.

Major installation in television studio that facilitates the production process include intercommunication system or intercom that allows all production and engineering personnel actively engaged in the production of a show to be in constant voice contact with one another; studio monitors – high quality television sets that display the video feed from the programme switcher; programme speaker that feed in to the studio the programme sound or any other sound; wall outlet for camera and microphone cable, intercom, etc. and lighting dimmers and patchboard or patchbay connects the individual instruments to the various dimmers.

Another element of production close to the studio is the control room. This is where all the production activities are coordinated. The control rooms have distinct controlling areas: the programmes control, the image control (switcher), the audio control; and sometimes the lighting and camera controls.

3.2.2 Cameras

The camera is the most obvious production element. It comes in all sizes and configurations. Some cameras can be easily carried and operated by one person, where as others are so heavy that they need two people to lift them comfortably onto a camera mount. The camera mount enables the operators to move a heavy camera/lens/teleprompter assemble on the studio floor with relative ease. Since the camera is very important in television production, the writer needs to pay attention to camera shots and movement. Shot and movement will be discussed in details in the next unit.

3.2.3 Lighting

Light is important to the camera just as it is to us, humans. The camera cannot see without a certain amount of light. What we see through the camera is also what light is able to reflect. Manipulating the light falling on the objects influences the way we receive them on the screen. Such manipulation, Zettl (2000:10) calls lighting.

Lighting has three broad purposes:

- to provide the television camera with adequate illumination for technically acceptable picture
- to tell us what the object shown on the screen actually looks like, where they are in relation to one another and to their immediate environment, and when the event is taking place in terms of time of day or season, and
- to establish the general mood of the event.

The choice of lighting instruments and techniques influence programme production a lot.

3.2.4 Audio

Audio alone is not so stressed in television as it is in radio. But television cannot do without audio. No matter how much a performer tries to communicate message through facial expression graphic and videotape, it does not equal what audio does. Television audio not only communicate precise information, but also contribute greatly to the mood and atmosphere of a scene.

The various audio production elements are microphone, ENG/EFP (electronic news gathering/electronic field production) sound control equipment and studio sound control equipment (audio console).

3.2.5 Videotape Recorder

Videotape recorder is the instrument on which production is recorded for subsequent playback even though some television programmes are live telecast; most of them are recorded on videotape or computer disc before they are aired. Even live football broadcast include plenty of prerecorded material. Videotape can be used for recording as well as distribution of recorded materials.

The videotape recorder could be analog or digital, but they work on the same principle: they record video and audio signals on a single strip of plastic videotape and later convert them back into signals that can be seen as picture and heard as sound on a television receiver. Most videotape recorders (VTRs) use various sized videotape cassettes, similar to the ones used in your home VCR (video-cassette recorder) or camcorder. Professional videotape recorders are similar to a home machine, except that they have more operational control and more sophisticated electronics that ensure higher quality of pictures and sound (Zettl, 2000:14).

3.2.6 The Switcher

The switcher works the way the push buttons on a car radio works. Just as you can select certain radio stations, with the switcher you can also select various video sources, such as camera, videotape, and titles or other special effect and join them through a great variety of transitions while the event is in progress. In effect, the switcher allows you to do instantaneous editing.

The production switcher which is also known as vision mixer has several rows of button and other control for selecting or mixing various video inputs and creating transition and special effect, it then sends the selected video to the lines-out. The switcher “output ” is what goes on air or is recorded on videotape.

3.2.7 Post Production Editing

Post production editing entails putting the bits and piece of prerecorded material into a new, more telling sequence that is, you select from the original videotape or digitally recorded materials those scene that seem most pertinent and copy them onto another videotape in a specific order. The editing could be linear or non-linear. The linear editing system normally requires two source VTRs that contain the original materials that you recorded with your camera or cameras, and the record, VTR, which produces the final edit master tape. In non-linear editing you transfer all the videotapes to a computer disk and then edit the video and audio portions pretty much as you would with a word processing programmes. The computer is highly required in both linear and non-linear editing.

3.2.8 Special Effects

Special effects can be as simple as adding a title over a background scene, done with a character Generator (C.G) or inserting the well-known box over the newscaster’s shoulder. Or they can be as elaborate as the gradual transformation of a face into a series of intensely coloured, mosaic-like screen patterns. Modern digital graphics generators and other special effects equipment, along with the effects capability of switchers allow for the creation of a great variety of effects with ease and reliability.

SELF-ASSESSMENT EXERCISE

Identify all the elements needed for television production.

4.0 CONCLUSION

Broadcast production is interesting when all elements work together smoothly and with the skilled and prudent use of the equipment by production personnel. For effective in production, all the elements must be properly arranged a way that they complement the functioning of one another.

5.0 SUMMARY

This unit discusses the various production elements for radio and television. Some of the elements found under radio are also present for television production. The studios for both radio and television are very important since most production takes place there, and the studios house most of the equipment for production. The characteristics of all the elements and how they function have also been discussed in this unit.

6.0 TUTOR-MARKED ASSIGNMENT

1. Taking into constitution all the elements for radio production, present how the studio should be prepared for a newscast.
2. Discuss the post production editing in television in details.

7.0 REFERENCES/FURTHER READING

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UNIT 4 SHOOTING TECHNIQUES/CAMERA MOVEMENT

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Parts of Camera
 - 3.2 Types of Television Camera
 - 3.3 Basic Camera Movement
 - 3.4 Camera Movement/Shots
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked assignment
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1.0 INTRODUCTION

Television camera is the most obvious and most important element or equipment of production. Other production equipment and techniques are greatly influenced by the camera's technical and performance characteristics. Operating the camera is becoming easier by the day with the introduction of new—easy—to-operate types that demand that you only press the right buttons to produce the desired optical image. That means that you do not have to be a skilled electronic engineer to be able to handle a camera.

In this unit, we shall look at how television camera works by identifying the parts, types, the basic mounting techniques and the movement for effective production.

2.0 OBJECTIVES

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

- define the television camera
- identify the parts of camera
- identify the types of camera
- explain the basic camera movement
- identify the basic camera operation techniques
- discuss camera movement.

3.0 MAIN CONTENT

3.1 Parts of Camera

The television camera consists of three main parts, which help to define it. They include: the lens, the camera itself and the viewfinder.

The Lens

The lens selects a certain field of view and produces a small optical image of it. According to Zettl (2000:66) the lens determine what the camera can see. One type of lens can provide a wide vista even though you may be relatively close to the scene; another type may provide a close view of an object that is quite far from the camera. Different types of lenses also determine the basic visual perspective-whether you see an object as distorted or whether you perceive more or less distance between objects than they appear in reality is.

The camera itself

The camera have imaging or pickup device that converts the optical image as delivered by the lens into electrical signals that are converted by a television set into visible screen .specifically, the light that is reflected off object is gathered by a lens and focused on the imaging device. The imaging device is the principal element that transduces (convert) the light into electric energy – the video (picture) signal .that signal is then amplified and processed so that it can be reconverted into visible screen images.

The viewfinder

This shows a small video image of what the lens is seeing. Some cameras have a small fold-out screen that does not require you to look.

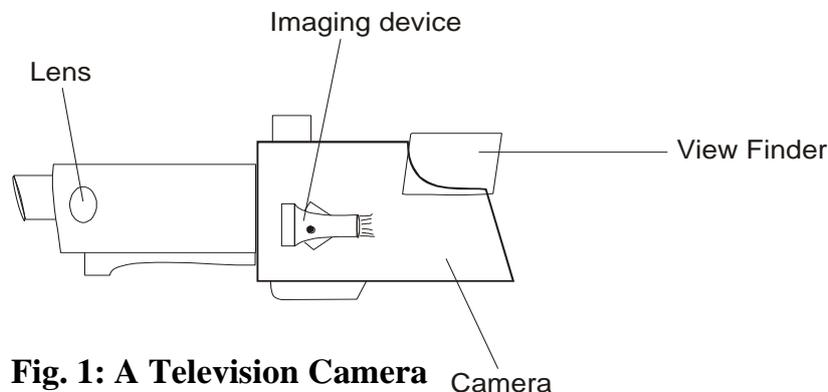


Fig. 1: A Television Camera

3.2 Type of Television Camera

Cameras can be classified by their electronic makeup and how they are used. Cameras that are grouped by their electronic makeup are either analogue or digital. Cameras classified by their function are for studio

or Electronic News Gathering/Electronic Field Production (ENG/EFP) use.

Let us look at cameras classified by their electronic makeup first.

Analogue and digital cameras

According to Zettl (2000:46), all cameras, analogue or digital, large or small, start out with analogue video signal. The light that is transported through the lens to the beam splitter and from there to the imaging device remains analog throughout. Even after the translation of the three RGB (red, green, blue-the three dots that are grouped together) light beams by the CCD (charge coupled device – the CCD contains hundreds of thousands of image – sensing elements called pixels, a word made up of pix, for picture, and else for elements), that are arranged in horizontal and vertical rows), the resulting video signals are still analogue; but from there, analogue and digital part company.

In the analogue camera, the video signal remains analogue throughout the processing inside the camera and during the recording, assuming that the VTR is also analogue. In the digital camera, however, the analogue RGB video signals are digitalised and processed right after leaving the CCDs.

Digital signals are much more robust than analogue once, which means that they are less prone to distortion; they are more automatically high-definition.

Let us discuss the various types based on the functions they perform as presented by Zettl (2000:47-49).

i. Studio camera

The term studio camera is generally used to describe high-quality cameras, including high definition television (HDTV) cameras, which are so heavy they cannot be maneuvered properly without the aid of a pedestal or some other type of camera mount. Studio cameras are used for various studio productions, such as news, interviews, and panel shows, for daily serial dramas, situation comedies, or instructional shows that require high-quality video. Studio cameras can also be used outside the studio, at concert and convention halls, football and baseball stadia, tennis courts, or medical facilities.

Studio cameras cannot function completely on its own. It functions only as a part of a camera chain. That is to say, the camera is usually connected by cable to an electrical outlet, and this cable connects the camera to a chain of equipment necessary to produce pictures. The major parts of such a camera chain are (1) the actual camera, called the

camera head because it is at the head of the chain; (2) the camera control unit, or CCU; (3) the sync generator that provides the synchronisation pulses to keep the scanning of the various pieces of television equipment in steps; and (4) the power supply.

ii. ENG/EFP cameras and camcorders

The cameras for ENG/EFP (electronic news gathering/electronic field production) are portable, which means that they are usually carried by a camera operator or put on a simple tripod. They are also self-contained and hold the whole camera chain in the small camera head, with their built-in control equipment. ENG/EFP cameras and camcorders are designed to produce high-quality pictures (video signals) that can be recorded on a separate VTR (video tape recorder), a small VTR that is docked with the camera, or a built-in VTR. When the camera is docked with a VTR or with a built-in VTR, it forms a camcorder.

The ENG /EFP camera has more buttons and switches than a studio camera or a home camcorder; mainly because the video control functions, the VTR operation and the audio control functions must be managed by the camera operator. Fortunately you can switch many of these control functions to an automatic mode, much as you can when running a consumer camcorder. These automatic control features make it possible to produce acceptable pictures even in drastically changing conditions without having to readjust the camera.

SELF-ASSESSMENT EXERCISE

What are the major differences between studio cameras and ENG/EFP cameras?

3.3 Basic Camera Mounting

Camera mounts refer to the equipment that are used to support cameras during the shooting. Some cameras are designed to be carried with your hands or on your shoulder, but whenever possible, a mounting device should be used. This will reduce fatigue and prevent unnecessary and distracting camera motion. It also makes for smoother moves.

The basic camera mounts identified by Zettl (2000:88) include: the handheld and shoulder mounted camera; the monopod and tripod; and the studio pedestal.

• The handheld and shoulder mounted camera

The arm or shoulder is the most flexible camera mount. With arm or shoulder, you can lift and lower the camera, tilt it up or down, swing it around, cant it (tilt it sideways), and walk or run with it. This makes it possible for you to operate the camera for long time without getting fatigued. Secondly, camera support prevents unbalanced camera

motion-swinging and weaving it back and forth like a firefighter using a fire hose to put out an especially nasty fire.

Here is a structure of a handheld camera:



Fig. 2: A Handheld Camera Mount

- **The monopod and tripod**

The monopod is a single pole, or a single ‘pod’ onto which you can mount a camera. When using monopod, you still need to balance the camera on the single pole as you would on your shoulder, but at least you are relieved of the camera’s weight. Some monopod supports have a fold-out extension with which, by stepping on it, you steady the single pole sufficiently so that you can work the camera with both hands.

The advantage of such a camera support is that it is easy to carry and can be set up in less than a minute. Such monopods are by no means perfect, but they offer a welcome relief during a long shoot.

The tripod on the other hand has three collapsible legs that can be individually extended so that the camera is level, even on an irregular surface such as a step driveway, bleachers, or stairs. The tips of the legs are equipped with spikes and rubber cups that keep the tripod from slipping. Most tripods can be adjusted to specific camera height (usually from about 16 to 60 inches) and have built-in spreader that prevents the tripod legs from spreading and collapsing under a heavy load.

A tripod looks like what you have below:

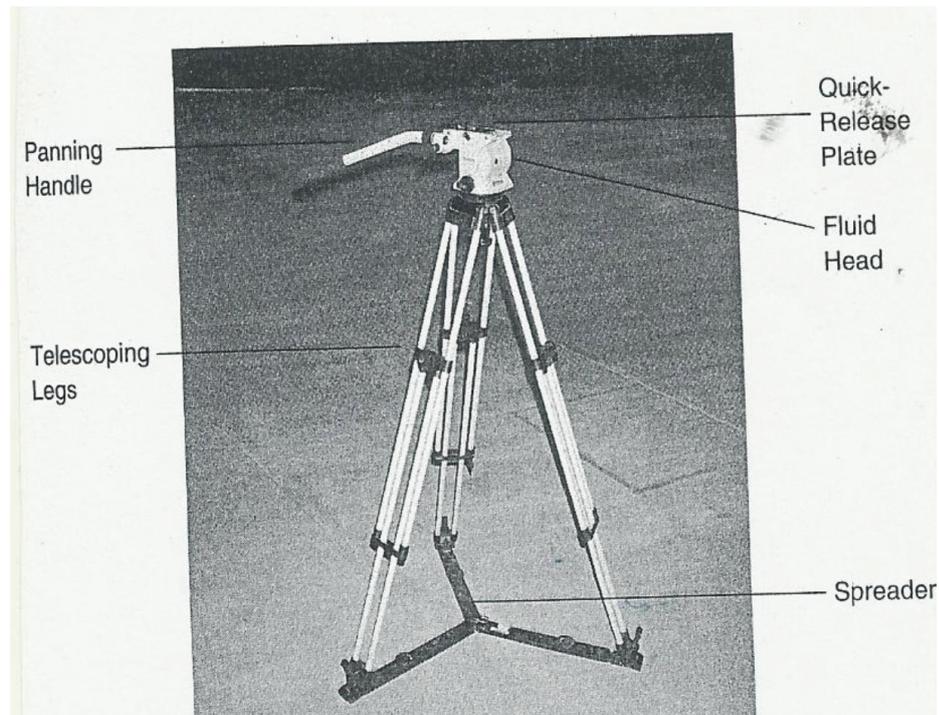


Fig. 3: A Tripod

- **The studio pedestal**

With a studio pedestal, you can smoothly move a camera in all direction (assuming there is a smooth floor) and elevate and lower the camera while on the air. These up and down movements add important dimension to the art of television photography. Not only can you adjust the camera to a comfortable working height, but you can also change the eye level from which you look at an event. For example, if you are in danger of over shooting the set, you can always pedestal up (raise the camera) and look down on the scene. Or you can pedestal down (lower the camera) and look up at the scene, such as at the lead singer of a rock group. Some of the pedestals used counter weights to balance the weight of the camera in its up and down movement; others use pneumatic pressure, or both weight and pneumatic pressure.

Regardless of the specific balancing mechanism, all studio pedestals have similar operating features. You can steer the pedestal smoothly in any direction with a large horizontal steering ring or steering wheel.

Here is an example:



Fig. 4: A Studio Pedestal

SELF-ASSESSMENT EXERCISE

Bring out the main features of each of the camera mounting devices you know?

3.4 Camera Movement/Shots

According to Ugande (2006:51), the camera can move in two major ways: it can move its head and it can move its entire mount. The major camera movements are pan, tilt, pedestal, dolly, truck, crane, arc, and zoom. These movements are briefly explained below:

- Pan – This refers to moving the camera horizontally from left to right or right to left while the dolly or pedestal remains stationary. We therefore, have pan right and pan left.
- Tilt – This refers to moving the camera vertically on its axis (without moving its mount). Thus we have tilt up and tilt down.
- Pedestal – Raising or lowering the camera by moving the camera pedestal up and down.
- Dolly – This requires moving the camera on its mount. To dolly in means moving the camera close to the object or subject. To

dolly out means moving the camera away from the subject or object.

- Truck - This refers to moving the camera laterally or parallel to the action or object by means of a mobile camera mount.
- Crane or boom - Moving the whole camera up and down on a camera boom.
- Arc – A slightly curved dolly or tract movement with a mobile camera mount is what we refer to as arc.
- Zoom – This has to do with the lens which can either be moved in or out. To zoom out means moving the lens out and taking the subject further. To zoom in means moving the lens in and bringing the subject closer. While zooming, the camera remains stationary, only the lens moves in or out as desired by pressing a button.

The following are the major camera shots as Salama (1978:94) isolates them:

- Close up (CU) – a shot taking in head and shoulders only.
- Extreme close up (ECU) – A shot close to the face, taking only the head.
- Breast shot (BS) - A shot taking in only the chest, shoulder and head.
- Long shot (LS) – A shot taking in the whole person or object.
- Wide – shot (WS) – A shot taking in everything possible without over shooting the curtains.

SELF-ASSESSMENT EXERCISE

- i. What are the two major ways the camera can move?
- ii. What is the difference between a dolly and a truck?

4.0 CONCLUSION

Quality television production depends so much on how well the camera functions. This means that the camera operator must understand the function of the camera, know the different parts and how they interact to create video signals. The television camera basically has two characteristic: the electronic characteristics and the operational characteristics. Knowledge of these characteristics will help the operator to handle them properly for effective production.

5.0 SUMMARY

In this unit, we discussed the television camera as the most important single production element. All other production elements are geared to the physical and electronic characteristic of the camera. The television is made up of three basic parts- the camera itself, lens, and the view finder. Television cameras can be classified by their electronic makeup or by the function they perform. When classified by electronic makeup, we have the analogue and digital camera; but when classified based on the function they perform, we have cameras for studio use and cameras for ENG/EFP use.

During production, the cameras are usually put on different camera mount which include the arm or shoulder; the monopod and tripod; and the studio pedestal. The various camera movements include: pan, tilt, dolly, truck, arc, crane, pedestal and zoom.

6.0 TUTOR-MARKED ASSIGNMENT

With the aid of diagrams, describe the different camera mounting devices you know?

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UNIT 5 TELEVISION LIGHTING

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Basic Lighting Objectives
 - 3.2 Qualities of Light
 - 3.3 Sources of Light
 - 3.4 Studio Lighting Instruments
- 4.0 Conclusion
- 5.0 Summary
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1.0 INTRODUCTION

Lighting means the control of light and shadows. Thus, Zettl (2000:126) puts it that lighting means to control light for three principal reasons: to provide the television camera with adequate illumination so that it can see well, that is, produces technically acceptable pictures; to help the viewers recognise what things and people look like and where they are in relations to one another and to their immediate environment; and to establish a general feeling and mood of the event.

Lighting influences television production greatly, that is why in this unit, we shall learn the basic objectives of lighting techniques, know the sources of light, lighting instruments and techniques as well as how to balance intensity for effective production.

2.0 OBJECTIVES

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

- explain what lighting means
- explain the qualities of light
- identify the objectives of lighting
- highlight the sources of light
- explain the lighting instruments for television production
- explain lighting techniques
- balance light intensities.

3.0 MAIN CONTENT

3.1 Basic Lighting Objectives

If you understand the way television studio looks, you will understand the necessity of lighting. The television studio has a large amount of floor space and high ceiling that can accommodate all kinds of scenery. Also, in order to prevent outside noise from coming in, the television studio is equipped with acoustic materials and sound-proof doors that are always closed when production is on. With this, the studio is always dark even when it is day time. This makes lighting important. The obvious purpose of television lighting is to illuminate what the camera sees. If you want the camera to see well, you need to provide for it, a certain amount of light. The following are six basic objectives of television lighting as seen by Wurtzel and Acker (1989:116):

- *To fulfill the technical requirements of the system.* The lighting must provide a sufficient level of illumination for the camera's pickup tube to reproduce the photographed image faithfully.
- *To provide a three-dimensional perspective.* The television screen is two-dimensional. Depth must be provided through the use of camera angles, performer blocking, set design, and the careful use of lighting. Our perception of depth can be enhanced by the proper use of light to emphasise texture, shape and form.
- *To direct attention to important elements in the scene.* The use of light and shadow can reveal and conceal important elements in a scene. The director uses light to guide the viewer's attention within a scene.
- *To establish the mood of a scene.* Lighting can provide the viewer with a sense of a scene's emotional mood. Dark, shadowy lighting conveys a feeling of mystery, tension, or drama. Brightly lit scenes impart a sense of happiness, gaiety, or fantasy.
- *To fix the time of the action.* The angle at which light hits a set and casts shadows, its colour, and the overall level of illumination and contrast within a scene all contribute to the feel of morning, noon, evening, or night. The season in which the programme occurs also can be represented through lighting.
- *To contribute to the overall aesthetic composition of a shot.* The way actors move into and out of pools of light, the facial features of an actress softened or accentuated through light control, and the way a well-designed set is complemented by the creative use of light all contribute to the television aesthetic.

Of course, not all six objectives are called for in every production situation. The design of the lighting ultimately must serve the programme director's concept of the show. Lighting that is inconsistent

with the programme's overall objectives can confuse the viewer and weaken the production.

SELF-ASSESSMENT EXERCISE

What are the objectives of television lighting?

3.2 Qualities of Light

The basic qualities of light are hard or soft lights. According to Nwanwene (2002: 50), the hard light, like direct sunlight on a clear day, is made up of parallel rays that produce clean, hard shadows that neatly outline the shapes of objects. The soft or diffused light of a hazy or overcast day is less directional. It emanates from all parts of the sky at once. If it casts shadows at all, they are dull and indistinct.

Hard light can be produced artificially with lensed or focused lamps that emit a clearly directed beam. The spotlights used to single out a performer on stage are extremely hard. Soft light is usually made by bouncing lamp light on a white or silvery surface that is often scoop shaped. Soft light creates a broad and even glow, and not a beam light. Because hard light casts distinct shadows, it is used to delineate areas of different colour or tonal value but when used alone it tends to be harsh. Most film makers use hard lights on male actors to bring out rugged facial features. Hard light can be produced with relatively compact lighting fixtures.

Soft light is relatively gentle and leads to smooth out features and textures. Traditionally, female actors are lit with soft light to disguise any facial wrinkles or imperfections. Soft lighting has become increasingly popular in fiction film making and television commercials because it is sometimes claimed that it looks more natural.

SELF-ASSESSMENT EXERCISE

What are the qualities of light?

3.3 Sources of Light

The basic television lighting set-up consists of three main light sources. They are (1) key light, (2) back light, and (3) fill light.

Key light

The key light as seen by Zettl (2000:161) and Ijwo and Ogi (2011:41) is the principal source of illumination and it reveals the basic features of an object or person. To achieve this, the key light must produce some

shadows. Because during the day we see the principal light source-the sun, coming from above, the key light is normally placed above and to the right or left front side of the object, from the camera's point of view.

Back light

Adding illumination from behind helps separate the subject from the background. Ijwo and Ogi (2011:41) say the back light kills the shadow created by the key light. Besides providing spatial definition, the back light adds sparkle and professional polish. In general, try to position the back light as directly behind the subject (opposite the camera) as possible; there is no inherent virtue in placing it somewhat to one side or other. A more critical problem is controlling the vertical angle at which the back light strikes the subject. If it is positioned directly above the person, or somewhere in that neighbourhood, the back light becomes an undesirable top light. Instead of revealing for instance, contour of a person to make her stand out from the background and giving the hair sparkle, the light simply brightens the top of her head, causing dense shadows below her eyes and chins. On the other hand, if the back light is positioned too low it shines into the camera.

Fill light

This is a generally diffused light to reduced shadow or contrast range. A highly diffused floodlight or reflected light is generally used as fill. The fill light reduces the intensity of both the key and the back light. The more fill light you use, the slower the falloff becomes. (Falloff means the speed or degree to which a light picture portion turns into shadow area). When the intensity of the fill light approaches or even matches that of the key light, the shadows, and with them the falloff, are virtually eliminated. This gives the subject a flat look - shadows no longer help define shape and texture.

This is how to use the three main sources of light on a subject.

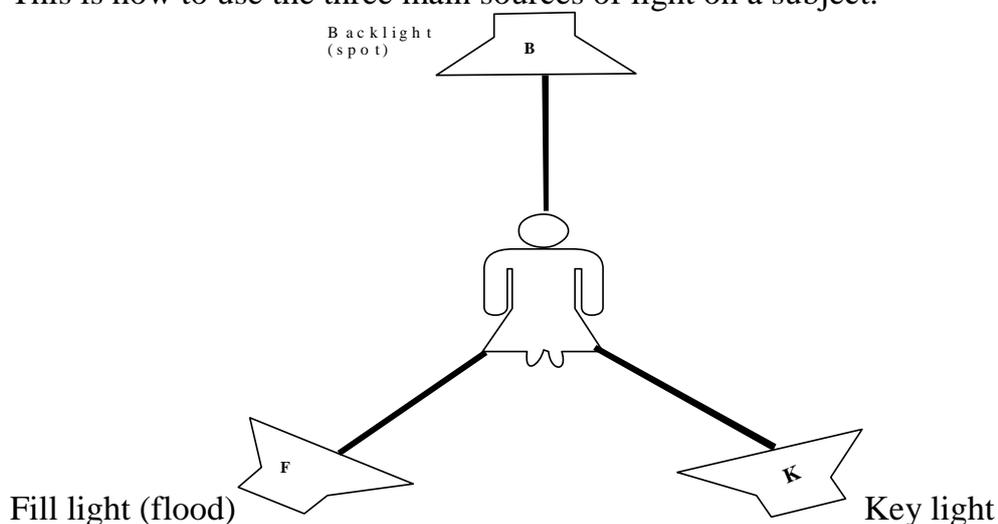


Fig. 5: Position of Key, Back and Fill Lights

With the three main light sources in the triangle position, you have established the basic photographic television lighting. But you are not done yet. You must now fine-tune the lighting arrangement. Take a good hard look at the lighted object, or if possible the studio monitor to see whether the scene needs some other adjustment for optical lighting. Are there any undesirable shadows, or shadows that distort rather than reveal the object? How is the light balance? Does the fill light wash out all the necessary shadows? Or are the shadows still too dense? Is the key/fill combination too strong for the back light?

Besides the three main sources of light, other sources of light include:

Background or set light

You use the background light to illuminate the background (wall, cyclorama) of the set or positions of the set that are not a direct part of the principal performance area. In order to keep the shadows of the background on the same side as those of the person or object in front of it, the background light must strike the background from the same direction as the key light (Zettl, 2000:163).

Side light

The side light is usually placed directly to the side of the object, it can function as key or fill lights. When used as a key, it produces fast falloff, leaving half of the face in dense shadow. When used as a fill, it lightens up the whole shadow side of the face. When used as key and fill on opposite sides, the sides of the face are bright, with the front of the face remaining shadowed. If properly done, such an effect can be quite dramatic.

Kicker light

The kicker light is used to strike the subject from behind and on the opposite side of the camera from the key light (that is, the fill light side). Its main purpose is to highlight the contour of the subject at a place where key-light fall off is the densest and where the dense shadow of the subject opposite the key-lighted side tends to merge with the dark background. Kicker lights are especially useful for creating the illusion of moonlight.

SELF-ASSESSMENT EXERCISE

Identify all the sources of light for television production?

3.4 Studio Lighting Instruments

According to Zettl (2000:128), all studio lighting is accomplished with a variety of spotlights and floodlights. These instruments, technically

called luminaries, are designed to operate from the studio ceiling or from floor stands.

Let us consider the two main instruments:

Spotlight

Spotlight produce directional well-defined light whose beam can be adjusted from a sharp light beam like the one from a focused flashlight or car headlight to a softer beam that is still highly directional but that lights up a larger area. All spotlights have a lens that helps sharpens the beam. Most studio lighting use two basic types of spotlights: the Fresnel spotlight and the ellipsoidal spotlight.

The Fresnel spotlight is relatively light weight and flexible and has a high output. Its light beam can be made narrow or wide by a spot-focusing device. The spot can be adjusted to a “flood” beam position, which gives off a rather widespread light beam; or it can be “spotted”, or focused to a sharp, clearly defined beam. The ellipsoidal spotlight on the other hand, produces a sharp, highly defined beam even when in a flood position. The ellipsoidal beam is still sharper than the focused beam of a Fresnel spot. Ellipsoidal spots are generally used when specific, precise lighting tasks are necessary. For example, if you want to create pools of light reflecting off the studio floor, the ellipsoidal spot is the instrument to use.

Floodlight

Floodlights are designed to produce great amount of highly diffused light. They are often used as principal sources of light (key lights) in situations where shadows are to be kept to a minimum, such as news, sets and product displays, to slow down falloff (reduce contrast between light and shadow areas), and to provide base light .With some floodlights, as with some spotlights, you can adjust the spread of the beam so that undue spill into other set areas can be minimised.

There are five basic types of flood lights: (1) the scoop, (2) the soft light and broad, (3) the fluorescent floodlight bank, (4) the incandescent floodlight bank, and (5) the strip, or eye light.

The scoop produces fairly directional but diffused light beam; soft lights are used for even, extremely diffused lighting. The fluorescent floodlight bank is principally used on big remotes, either to illuminate fairly large areas over a considerable distance or to act as a day light booster to make the harsh shadows more transparent for the camera. The strip or cyc light is commonly used to achieve even illumination of large set areas such as cyc (cyclorama) or some other uninterrupted background area.

SELF-ASSESSMENT EXERCISE

What are the functions of studio lighting instruments?

4.0 CONCLUSION

Lighting, like other elements of television production is very essential. When the studio is dark, the camera cannot pick what it should pick. Every television studio, no matter how small it is, should have a good combination of light sources and instruments to enhance quality production.

5.0 SUMMARY

The essence of television lighting is to illuminate the studio or the scene of event for production. Thus, the basic objectives of lighting are: to provide enough basic light; to limit the contrast between highlight and shadow; to indicate form and dimensions; to create an illusion of reality and non reality ;and to indicate mood. There are three main sources of light or what can be referred to as photographic principles, or triangle lighting- which include key, back, and fill lights. Additional lighting sources include side light and kicker light. The major studio lighting instruments used are the spot light and flood lights.

6.0 TUTOR-MARKED ASSIGNMENT

Prepare a lighting plan for a dance show and explain the significance of the lighting instruments used?

7.0 REFERENCES/FURTHER READING

- Ijwo, A. & Ogi, J (2011). *Radio and Television Production*. Makurdi: Selfers.
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MODULE 5 DIGITAL BROADCAST PRODUCTION

Digitisation explains a shift from the use of analogue equipment to digital equipment in broadcast production. This shift has brought a lot of benefits. It has improved the way production is done in the broadcast industry and has increased the demand for broadcast products, since the audience receive better signals.

In this module, we shall learn what digital broadcasting means, the benefits of digital broadcasting, how it differs from analogue broadcasting as well as the different technologies used for both audio and video production.

Unit 1	Understanding Broadcast Digitisation
Unit 2	Digital Radio Production
Unit 3	Digital Television Production

UNIT 1 UNDERSTANDING BROADCAST DIGITISATION

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	What is/why Digital?
3.2	Difference between Analogue and Digital Broadcasting
3.3	The Process of Digitisation
3.4	Benefits of Digitisation
4.0	Conclusion
5.0	Summary
6.0	Tutor–Marked Assignment
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1.0 INTRODUCTION

The world of broadcasting is gradually going digital. Some radio and television stations in Nigeria already use digital equipment for their broadcast. Not long from now, all stations are expected to go digital for improved production.

Digital broadcasting has so many advantages over analogue broadcasting. A good look at the operations of both systems would reveal the need for digital broadcasting.

This unit will help us understand what digital broadcasting means, its premise, the process of digitalisation as well as the benefits of using digital equipment in broadcasting.

2.0 OBJECTIVES

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

- define digitisation
- explain digital broadcasting
- give the rationale for digital broadcasting
- provide the importance of digital broadcasting
- explain the process of digitisation
- outline the differences between analogue and digital broadcasting.

3.0 MAIN CONTENT

3.1 What is/why Digital?

Digital broadcasting system is a telecommunication system of sending and receiving information by means of digital signals. This information can be sounds, moving pictures or data.

Digital broadcasting can also be seen as the practice of using digital data rather than analogue wave forms to carry broadcast over television channels or assigned radio frequency bands.

Before digital broadcasting systems emerged, information was broadcast using analogue signal. Analogue signal is signal that is continuous both in time and amplitude. Analogue signal can be used to convey information by making variations of its properties. This variation is equivalent or analogous to information it conveys. For example, electrical analogue signal is used to convey information by varying the voltage or frequency of the signal. By this property, small fluctuations in analogue signal are meaningful. Any small difference in the signal means different information.

In contrast to analogue signal, digital signal is discrete in time. The values of the signal are noted at fixed intervals rather than continuously. In addition to that, the value, instead of being measured to the exact value, is approximated to certain precision. This will allow the value to be represented by limited number of digits. In other words, digital signal's values are quantised (divided).

The major reason for switching to digital broadcasting is because it will free up valuable portions of the broadcast spectrum, which can then be used for other purposes and for public and safety services. Again, television stations for instance can improve their services with enhanced closed captioning, better pictures and sound, and offer several channels of programming at the same time. Other reasons are found in the benefits of digital broadcasting that we shall discuss later.

SELF-ASSESSMENT EXERCISE

What is digital broadcasting?

3.2 The Difference between Analogue and Digital Signal Processing

Zettl (2000: 30) provides a metaphor for understanding the differences between analogue and digital broadcasting. He says the analogue signal is very much like a ramp (an upward bend in a stair rail) that leads continuously from one elevation to another. It matters little whether you use small or big steps – the ramp gradually and inevitably leads to the desired elevation. Technically, in the digital process, the analogue signal is continuously sampled. The samples are then quantised (assigned a concrete value) and grouped into O's and I's. These are illustrated below:

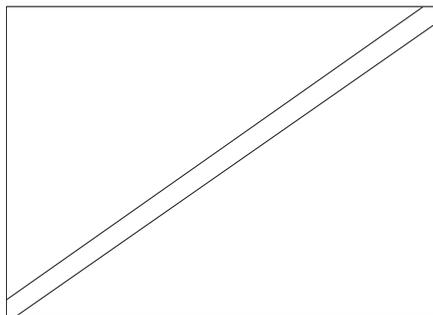


Fig. 1a Analogue Signal

Analogue signal can be represented by a ramp that leads continuously to a certain height leads

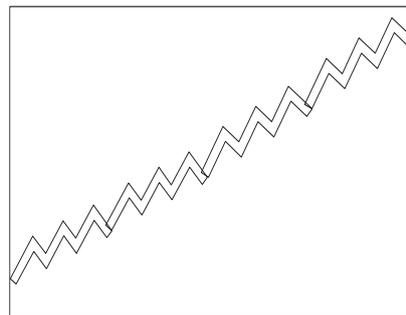


Fig. 1b Digital Signal

The digital signal can be represented by a staircase that to a certain height in discrete steps

To carry on our ramp metaphor, in the digital domain, you would have to use steps to get to the same elevation. This is much more an either/or proposition. The elevation has now been quantised (divided) into a number of discrete units – the steps. More technically, the analogue system processes and records a signal that fluctuates exactly like the original signal (the way you moved up or down the ramp). Digital

processing however, changes the ramp into concrete values. The process is known as digitisation.

It is important to state that digital signal is superior to analogue signal in that digital can be easily manipulated. In digital systems, the value or the shape of digital signal doesn't directly represent the information it conveys. It only represents codes which later have to be translated to acquire the real information. For example, the value "100" means 'A' while the value "1001" means 'B'. This code can be easily changed according to needs. For example, in order to reduce the size of transmission, the code can be shortened. The value "00" means "A" while the value "001" means "B". using this kind of digital signal's property, information in digital form can be easily compressed, edited, superimposed, scrambled and de-scrambled (for security purpose), etc.

Analogue signal on the other hand, represents the information by its value/shape. Modifying the value of the signal is equivalent to modifying the information the signal conveys. So unless information change is expected (which is purposively done in some application), analogue signal is expected not to change in value/shape.

Digital signal takes up less bandwidth compared to analogue signal to convey the same information and even more. Because digital signal can be compressed easily, given the same bandwidth needed to deliver one analogue channel, several digital channels can be delivered simultaneously.

Digital signal is much more resistant to noise than analogue signal. As signal copied or transmitted over long distance, random variation/noise (caused by weather, other signals, etc.) will interfere and get into the signal. This interference will cause changes in signal value/shape.

In digital signal, all values are quantised. There is no possibility that the signal will have value between the quantification levels. When the signal degrades after noise interference, slight variations on value, as long as they are small compared to the quantification range, do not matter since they are ignored when the signal is received.

Analogue signal however, can be easily restored from noise interference. In analogue signal, even the slightly different values represent different information. Once a value is altered by noise, it is difficult to restore the original value. When the signal degrades after noise interference, the quality of information it conveys will also degrade.

Because of the indirect relation between signal value and information it conveys, digital broadcasting system is more complex than analogue broadcasting system. The system has to have encoder to encode information on transmitter side. But the rapid drop in cost and the rapid expansion of power of digital devices (such as processor, flash memory, etc.) has made the implementation of digital broadcasting system very feasible.

SELF-ASSESSMENT EXERCISE

Explain the difference between analogue and digital signal processing.

3.3 The Process of Digitisation

You need to know that what we have as digital signal is actually an analogue signal converted using binary number. Zettl (2000:30) says digitising an analogue signal is a four-step process: (1) anti-aliasing (2) sampling (3) quantising and (4) coding.

- *Anti-aliasing.* In this step, extreme frequencies of the analogue signal that are unnecessary for its proper sampling are filtered out.
- *Sampling.* At sampling stage, the number of points along the ramp (analogue signal) that are selected for building the steps (digital values). The higher the sampling rate, the more the steps chosen and the more they will look like the original ramp (analogue signal). Obviously, a high sampling rate (many smaller steps) is preferred over a low one (several large steps).
- *Quantising.* At the quantising digitisation stage, we are actually building the steps and checking how high or low each step is relative to a scale – the quantising levels. The height of each step is measured. An 8-bit quantising has a maximum number of 256 steps (2^8).
- *Coding.* This process changes the quantisation numbers of each step to binary numbers consisting of 0's and 1's.

SELF-ASSESSMENT EXERCISE

Identify all the steps in the digitisation process.

3.4 The Benefits of Digitisation

- The benefits of digital signals outweigh those of analogue and that is why the switch to digital signal for broadcast production is necessary. Some of the benefits include:

- Digital signals produce high quality. Digital television for instance, “promises extremely sharp and crisp pictures that not only show a great amount of fine detail but also improved colour” (Zettl 2000:32). In TV, Wurtzer and Acker (1989) also note that digital images can be processed without a loss in picture quality from one generation to another, a frame can be built, move to storage and then inter overlaid on another constructed image. For radio, the sound is also sharper than analogue. Multiple generational copies of original recording on tapes can be achieved without any loss of quality.
- A digital signal can carry more information than an analogue signal. So, more sound and video options can travel to your radio and television sets. A digital television signal for instance, can offer multiple programming choices (called multicasting) as well as interactive capabilities. For example, a station can broadcast a transmission in high definition for those High Definition television (HDTV) users out there, or using the same bandwidth, can transmit up to three different shows on one digital channel.
- Digitising enables us to store and retrieve an enormous amount of audio and video information within a relatively small memory area.
- Digital signals are cleaner and more easily manipulated than analogue signals.
- Digital signal is computer compatible. That is to say that the signals can be transferred directly to the computer without the need for digitisation. Since compatibility is especially important for creating special effects and computer-generated images for television.
- In contrast to an extremely wide, irreducible analogue bandwidth, digital signals can be compressed in various ways so that they can travel on the available highway without causing gridlock and also fit into a reasonably sized storage area such as a video tape cartridge or hard disk.
- Digital information can also be compressed without losing anything. Compression is the temporary rearrangement or elimination of redundant information for easier storage and signal transmission.

SELF-ASSESSMENT EXERCISE

What are the benefits of digital broadcasting?

4.0 CONCLUSION

Digital broadcasting offers so many benefits over analogue broadcasting. That is why most countries are striving to switch to digital

production. Our country Nigeria is not an exception. We are gradually moving towards full digital broadcasting as well.

5.0 SUMMARY

In this unit, we discussed digital broadcasting as the telecommunication system of sending and receiving information by means of digital signals. The switch to digital system has provided so much space or allowed for valuable portions of the broadcast spectrum for other uses. The digital signal differs from the analogue in several ways. Digital signal produces cleaner pictures and sound. It is more resistant to noise, among others. The process of digitising include, anti aliasing, sampling, quantising and coding. Digital signal offers so many benefits ranging from quality to computer compatibility and flexibility, signal transport and compression.

6.0 TUTOR-MARKED ASSIGNMENT

Bring out the characteristics of analogue and digital signals, provide clear differences between the two. Not less than three pages.

7.0 REFERENCES/FURTHER READING

Wurtzel, A. & Acker, S. (1989). *Television Production*. (3rd ed.). New York: McGraw-Hill Publishing Company.

Zettl, H. (2000). *Television Production Handbook*. (7th ed.). Australia: Wadsworth Thomson Learning.

UNIT 2 DIGITAL RADIO PRODUCTION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Overview of Digital Technology
 - 3.2 Digital Studio Equipment
 - 3.3 Impact of Digital Radio Production Technology
 - 3.4 General Aesthetic Effects in Radio Production
 - 3.5 Digital Audio Editing
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1.0 INTRODUCTION

Digital technology continues to replace conventional technology in various applications around the radio production studio. For some years now, digital audio technology has gained dominance over analogue technology because of the many advantages digital has over analogue. Now, computer screens sit where turntable once did in control rooms. Other analogue mainstays, such as reel-to-reel tape recorders and cart machine are also found in fewer and fewer production facilities.

This unit gives us an overview of digital radio technology, some of the studio equipment that are increasing the choice of available formats to work with and, in many cases, bringing on the demise of older analogue equipment. This unit will also consider the impact of digital audio technology, aesthetic effects, and digital editing.

2.0 OBJECTIVES

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

- explain digital audio production
- identify some digital studio equipment that have replaced analogue equipment
- discuss the impact of digital radio production
- identify the aesthetic effect of digital radio production
- discuss how digital audio editing is done.

3.0 MAIN CONTENT

3.1 Overview of Digital Radio Technology

According to Dunaway (200:30), in radio, digital technology has two primary references: digital broadcasting (transmission) and digital production (processing/editing). In both, sound is quantised which renders tone into a stream of digits, '0s' and '1's, which are stored as 'words' in a sound file.

Digital Transmission, or Digital Audio Broadcasting (DAB), concerns how these sound files are transmitted across the air wave, in CD-quality sound; at which point their reception (and storage for latter retransmission) can be control and triggered automatically.

Digital signal processing and editing, referred to as 'digital radio' throughout, turns sound into a radio programme, via work on a hard disk. The same overall process of programme making applies: recording and culling interviews for the most vivid and telling beats; designing a script; gathering sound (archival and live) and mixing these elements down into programmes ready for broadcast.

Digital radio programme making involves several steps. First, the programme elements are loaded up into the computer's short-term memory. Then these elements, which appear as blocks or weave-forms, are slotted into approximate locations within the programme.

The blocks of sound are referred to as 'regions', and their start and end points can be rolled forward or back, as desired. The mouse is use to mark portion of a region. The regions are trimmed to exact lengths; fades are added to smooth transitions in and out ambient sounds; they are layered with other effect and music; and finally they are mixed down into two channels and loaded out for broadcast and storage.

SELF-ASSESSMENT EXERCISE

Discuss the digital radio programme making process.

3.2 Digital Studio Equipment

The digital studio equipment we shall look at here are the ones playing prominent role in digital playback and recording in many production studios today. They include:

- the CD player
- the CD recorder

- the MD recorder/player
- compact flash and other digital recorders.

The CD Player

The compact disc (CD) player, according to Reese, Gross and Gross (2006: 87) was the first piece of digital equipment to be embraced in radio production and broadcast work, and today the CD Player is one of the main sources for playing back prerecorded material. Because CDs are often aired one right after the other, there are usually at least two CD players in each production room or on-air studio. This way, one can be cued while the other is playing on the air or recording.

The use of disc technology as opposed to audiotape for recording/playback and sound production offers a number of advantages over tape. Reese, Gross and Gross (p.88) say the CD player offers the superior sound quality of any piece of digital equipment - greater frequency response, better signal-to-noise ratio, improved dynamic range, and almost no distortion-when compared to analogue component. In addition there is no physical contact between the players and actual CD, so little wear or degradation takes place.

The CD format also offers the convenience of random access to the materials stored on the disc. On like tape based formats that require winding through the tape to move from one point to another, CD players can instantly move from one track to another track anywhere on the disc in a second or two. Wurtzel and Acker (1989:235) add that instantaneous location of specific points on a sound track also allows you to store hundreds of different sounds, musical instruments and dialogue cues on one disc. The ability to quickly find the needed audio saves time and soothes everyone's nerves.

The CD Recorder

When we use a microphone to pick up a sound we are transforming acoustical sound vibrations into electrical energy. In effect, what we are creating is a series of electronic waveforms that represent the original sound's frequency and intensity in electronic terms. The conversion of acoustical vibrations into a corresponding electronic signal is called an analogue process because we are creating an electronic "analogue" of the original sound (Wurtzel and Acker, 1989:231).

In a digital system, the original electronic waveforms produced by a microphone are converted, or digitised, into a computer-usable numeric code that represent the original sound. These computer-usable numbers are then stored on recording tape or computer disc. Because only numbers are recorded on the tape and not the complex waveform itself recorded with analogue recorders, noise and distortion are virtually

eliminated. Further, we can process and manipulate the digital signal and produce multiple-generation copies of the original recording without any loss of quality.

The MD Recorder

Minidisc (MD) recorders and players are of different styles and applications. They were originally developed by Sony as a digital replacement for the cassette, the minidisc can be handheld, table top, or rack-mounted system and has become a replacement for the audio cart in some broadcast studios. Employing a small disc, the MD can still hold up to 80 minute of music because of a data compression scheme. The minidisc is not actually CD quality, but still an extremely high-quality audio medium. The MD also features a “shock absorber” system that uses a memory buffer to store music that can continue to play for a few seconds if the player mistracks, until the pickup can return to its correct position.

Compact Flash and other Digital Recorders

Over the years, broadcast audio manufacturers have developed numerous other digital recorders designed to replace the old analogue cart machines, instead of an analogue audio cart, MD, CD, or DVD as the recording or storage medium, these machines have used 2-MB computer floppy disc, 100-MB zip disc, or gigabyte- capacity magneto-optical disc. Depending on the configuration, recording time could range from about a minute to many hours.

The digital recorder that now enjoys a prominent place in audio production work is the solid-state recorder that records on a compact flash or PCMCIA (Personal Computer Memory Card International Association) card. Portable, rack-mount, and mixer/recorder workstation units are now in use in audio production work.

Some production recorders combine an internal hard disc drive and a removable storage drive. In addition to providing multi-track capability and normal transport controls, these recorders often feature a large LCD (liquid crystal display) screen, for file manipulation and editing, and a jog wheel for scrubbing and marking edit points.

Hard drives offer the greatest amount of storage space, extremely quick access time, and low maintenance. However, if a hard drive device “crashes”, a huge amount of audio can be lost, which can disrupt a production or on-air studio.

SELF-ASSESSMENT EXERCISE

What are the equipment playing prominent roles in digital radio production?

3.3 Impact of Digital Radio Technology

The impact of digital radio production technology might best be grounded in the new medium's aesthetic, on what is heard.

The ear hears and interprets meaning differently than the eye. Hearing is inherently a more spatial process than seeing; for the indirect reflections of sound condition what we hear, characterising each sound by its soundscape. The voice itself is an extraordinarily rich and compact signifier, carrying education, class, gender and age (and even ethnicity and race).

Aesthetics here has to do with the beauty created by the production of sound. In radio and audio productions, digital technology is having its greatest effect in recording; processing; and editing; and mixing. In each of these production phases, basic aesthetic decision in radio is being reworked.

Here the fundamental stages of production remain subtly inflected; layering track, checking start and stops, volume, fading in and out, of ambient sound, assigning tracks left and right. If the process of production remains largely the same, its aesthetic elements are repositioned.

The following are the procedures that bring out the impact of digital radio technology:

➤ **Recording**

We have seen that recording directly to a hard disc allows an unprecedented rejection of background noise and an extraordinarily tight audio focus. Whether digital sound is recorded directly to the computer, or transferred from a DAT (Digital Audio Tape) recorder, the change in signal-to-noise ratio is one of quality as well as quantity.

In studio recording, this means that breaths and mouth noise picked up by the microphone are more prominent; though they are paradoxically more eliminated because of the precision of the edits (Dunaway, 2000:36).

➤ **Processing**

Dunaway goes on to saying that, once sound is digitalised, basic relationships of the analogue recording process are disengaged—relationship between time and pitch. In analogue, if a recording was sped up by 5 percent, the voice or instruments sounded correspondingly more trebly; add 25 percent, and speakers resembled singing chipmunks. In the digital domain, time (speed) and pitch vary independently.

This disconnection of pitch and tape speed also allows a sound to be extended at will, a tool handy to the radio producer needing a train whistle to last seven seconds, rather than the five originally recorded. In practice, such audio wizardry is hard to realise – it can take hours to minutes by rewriting a sequence of sound in the computer to stretch it, and the process is subject to audio artifacting (generating false tone).

➤ **Editing**

In analogue, measuring was done by rocking the tape simultaneously holding the left and right reels, and guiding them slowly across the heads. After rocking the reels to find beginning and end points at the record head (the spot where the magnetisation of the tape takes place), a yellow edit-pencil would mark the spot where the cut would fall—more or less exactly, depending on dexterity, patience, and experience.

Today, one makes an edit on a computer monitor and moves those portion of sound selected (or deselected) from right to left. With digitisation, the language of editing has changed. We no longer hear instructions like ‘cut tape’, ‘join’, etc.

➤ **Mixing**

One of the greatest changes to the job of programme producer working in the digital domain is in mixing the final programme. Formerly this was the most nerve-wracking part of assembling radio, particularly in multi-track genres such as drama or documentary.

In a multi-track analogue format, production elements are assigned to exact location on a master tape recorder after being edited and processed. These discrete tracks were then mixed down, with sound overlaid in a dense tapestry which typically includes a narrator or presenter, actuality (interviews or prerecorded). Thus, at any given point between three and ten tracks run parallel on the tape, as some sounds are foregrounded and others backgrounded. In final form, the programme is mixed down to a monaural or stereo form the tracks waded into and manipulated on the hard disc, before downloading it from the computer onto digital audio tape for storing or broadcast.

In analogue, the mixing process is done in real time that is, while the tape is rolling at speed. This involve raising and lowering the volume of the various tracks as they roll by, to create the fade-ups and fade-downs in the right spot, working from an annotated script. When a cue was missed you had to start over again, a most wearing process for the mix engineer.

In digital production, the producer sets levels individually for each track; these are checked against a benchmark level, and the fade are written to the drive before the programme is downloaded. The need to roll off the programme in a single go is eliminated. Sample mixes, varying the volume of effects, can be auditioned directly on the disc before downloading. And once mixed, the programme-if stored so as to keep the track discrete, can be remixed and new track superimposed.

SELF-ASSESSMENT EXERCISE

Identify all the areas digital radio technology have impacted audio programme production?

3.4 General Aesthetics Effects in Radio Production

Digital technology has brought about several changes in radio's aesthetics as it concerns programme making. Some of the changes as noted by Dunaway (2000:40) are:

- the increased mobility of production units
- the nonlinearity of the digital programme
- the analogue shadow, or how patterns from the earlier method influence production in a newer technology.

Let us look at them one after the other:

Firstly, the increased mobility of production unit refers to the new ways to move about bits and sequence of sound; the new precision with which they are moved; and how these new choices fragment the programme making process.

In the digital domain, all sound has been transferred into digit; and as digits, sound is infinitely rearrangeable. A half-breath lasting an eighth of a sound can be popped out of one word and inserted into another to add a pause. This sound can be made into an upbreath, leading the listeners to a sense of expectation of what will follow, or a down breath, which will close a thought.

Secondly, the nonlinearity of the digital programme means that the programme maker has more tricks in enhancing or facilitating comprehension. Ambient sound, for example, which can serve as an audio cue to the reestablishment of a locale, can be stretched or duplicated without any compromise in sound quality. The listener rarely notices the return of the ambience until it is upon him.

Lastly, what we see as ‘analogue shadow’ here refers to the way the former era of technology imposes itself on the new. It has been the frame of reference for virtually all radio producers for some years now.

SELF-ASSESSMENT EXERCISE

What are the general aesthetic effects you need to know in radio production?

3.5 Digital Audio Editing

Audio editing is a day-to-day part of radio production work and it is one of the most important skills you need to know as a production person. You may ask why do we need to edit audio in the first place? The answers are relatively obvious. For example, rarely will you produce the vocal track for a commercial exactly the way you want it on the first track. While you could record the script over and over until you get it perfect, editing gives you the ability to eliminate mistakes. Now you can just record a few takes and it's more likely you will get part of it great on one take, part of it great on another, and so on. The best recording will probably be bits and pieces from various takes that you edit to take out errors and bag segment and keep only the exact words and phrases you want.

In addition to eliminating mistake, editing allows you to decrease the length of production work. Radio requires exact times for commercial news stories and other programmes, and editing can keep your work to the exact length required. You can either manually edit out excessive pauses in a vocal track or, in some instances, utilised digital audio editing software to automatically “time compress” a vocal segment to the exact length you need.

Audio editing also gives you the freedom to record out of sequence. For example, you might be putting together a commercial that uses the testimonial of several customers that you have recorded. It is probably that the one you want to use first in your commercial may not have been recorded first. Editing allows you to easily rearrange the order or, again, just use a portion of what you originally taped in the final production. Digital audio editing is presently the most common form of editing.

Digital audio editing refers to any system that uses computer software to manipulate audio with either a PC computer or proprietary editing equipment (Reese, Gross and Gross, 2006:106).

Editing normally begins after you have recorded some audio into whichever type of system you are using. You might have also been able to import a previously recorded audio file, or some programmes may allow you to directly “rip” audio from a CD into a file.

To edit what you have recorded, all you need to do is to click on edit point just to the left of the wave form display area of the screen for that particular word and then drag the mouse to the right, stopping just before the waveform for the next word.

SELF-ASSESSMENT EXERCISE

How is digital audio editing done?

4.0 CONCLUSION

Digital audio technology has brought a lot of benefits in radio programme production. So much work load has been reduced for different personnel working in radio stations. What many people were doing manually, consuming so much time can now be done in a second by just pressing the right button.

5.0 SUMMARY

This unit has been able to take an overview of the digital radio production, identified some digital studio equipment that are playing prominent roles in recording and playback. Some of them include CD player, CD recorders, MD recorder, compact flash and other digital recorders. The unit also explained the impact of digital radio technology which is evident in the aesthetics produced in the recording, processing, editing and mixing of programmes. Digital editing helps you to eliminate mistakes easily without touching the quality of the record as well as do many other things like reducing the length of production work and the freedom to record out of sequence.

6.0 TUTOR-MARKED ASSIGNMENT

With the aid of diagrams, show the different digital radio studio equipment you know and explain how they function?

7.0 REFERENCES/FURTHER READING

Dunaway, D. K. (2000). *New Media and Society: Towards an Aesthetic*. London: Sage Publication.

Reese, D. E.; Gross, L. S. & Gross, B. (2006). *Radio Production Work Text, Studio and Equipment*. (5th ed.). Boston: Focal Press.

Wurtzer, A. & Acker, S. (1989). *Television Production*. (3rd ed.). New York: McGraw-Hill Publishing Company.

UNIT 3 DIGITAL TELEVISION PRODUCTION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
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 - 3.3 Digital Devices and how they are used
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1.0 INTRODUCTION

Digital Television (DTV) is the transmission of audio and video signals in contrast to the totally analogue and channel separated signals used by analogue TV. It uses radio frequency to transmit computer code and display it as pictures and sound.

Digital production is now more evident in television than is radio. Since television combine both sight and sound, the effect can be seen in both the quality produced and in sound and visual. For a better understanding of how digital production is done in television, you need to understand the basics of digital operation, then the basic devices used in the production. A better understanding of digitisation is gotten from the knowledge of these devices that is why this unit will dwell much on them.

2.0 OBJECTIVES

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

- explain the basics of digital operation in television production
- discuss digitisation in television
- identify the various devices used in digital television production
- identify the various digital television formats.

3.0 MAIN CONTENT

3.1 Basics of Digital Operations

Just as we discussed in the first unit under this module, you need to remember that a conventional television signal is an analogue signal because it uses the variations in electric current to represent or reproduce an “analogy” of an image that is photographed. According to Wurtzel and Acker (1989:348), it is the variations of the electric current in the pickup tube that corresponds to the brightness values of the subject before the camera. The voltage level produced by the pickup tube and associated electronic circuitry within the camera varies across a theoretically infinite range of values in order to reproduce accurately the subject’s image on the television screen. In effect, what we are dealing with is an electronic waveform that is continuously varying electronic signal.

A digital signal on the other hand, does not use current variation or waveforms but instead converts the analogue signal into a series of numerical code numbers, one number for each element of the picture. In order to process video signals digitally, we must first convert the analogue wave forms into a digital signal. This is accomplished by “sampling” the analogue signal over time as it enters the digital converter and dissecting each sample of the original picture into any of 256 brightness levels. A code number is assigned to each sample according to its brightness level and its position on the television raster. The higher the brightness value, the higher is the digital code number.

In this way, the entire video signal is broken down into a series of computer type binary code numbers which represent the original picture. Of course, the sampling and conversion process must be done very rapidly, since a new video field occurs 60 times a second and a complete new video frame is produced 30 times a second. Once the analogue signal has been digitised, or converted into digital code numbers, it can be processed, manipulated and then reconverted back into original analogue waveform at the output of the digital device.

SELF-ASSESSMENT EXERCISE

What are the basics of digital television operations?

3.2 Digital Television (DTV) Formats

There are so many digital television resolution formats. As many as 18 DTV formats, but only four formats are commonly used. The most common formats fall into three broad categories. These are:

- High Definition Television (HDTV)
- Enhanced Definition Television (EDTV)
- Standard Definition Television, (SDTV).

❖ **High Definition TV (HDTV)**

HDTV in widescreen provides the highest resolution and picture quality of all DTV formats. A current analogue TV picture is made up of 480 horizontal lines, allowing for sharp picture detail. The most common formats are 720P (“P” stands for progressive scan) and 1080i (“I” stands for interlaced) with either 720 progressively (non-interlaced) scanned line or 1080 interlaced lines combined with digitally enhanced sound technology, HDTV achieves a new bench mark for sound and picture quality in television.

As mentioned earlier, HDTV utilises a process called “interlacing” to display 480 active lines of information. An interlaced picture is actually a single frame of video “painted”, line by line onto the screen in two passes. On the first pass, all the odd numbered lines from top to bottom (i.e. number 1,3,5,...479) are displayed. This takes $1/60^{\text{th}}$ of a second (every sixtieth of a second) to accomplish. In the next $1/60^{\text{th}}$ of a second, all the even lines are painted. So, it takes exactly $1/30$ of a second.

❖ **Enhanced Definition TV**

EDTV is a step up from analogue TV and SDTV. It is also called 480 progressive (480p). That is, 480 visible lines of detail. This is the number of horizontal lines found on your TV screen. Remember that TVs are measured on the diagonal. The width of the screen changes, while its height remains more or less constant. Thus it is the number of pixels on the vertical axis that really determines how much detail is visible. EDTV is widescreen 16x9 or traditional 4x3 format and provide better picture quality than SDTV, but not as good as HDTV. Traditional DVDs are encoded as 480p (although newer HD-DVD and Blu-ray players allow viewing of HDTV discs).

❖ **Standard Definition TV (SDTV)**

SDTV is the baseline display and resolution for both analogue and digital. Transmission of SDTV is usually in the traditional 4x3 aspect ratios but may be wide screen 16x9 format. SDTV and analogue TV can deliver up to 480 interlaced (480) resolution although analogue TV may be lower.

SELF-ASSESSMENT EXERCISE

How do HDTV, EDTV and SDTV differ from one another?

Digital devices and effects

The following are some of the digital devices and effects created that make digital broadcasting different from analogue broadcasting:

- Digitally controlled cameras
- Frame synchroniser
- Digital video effects
- Digital scene simulation.

❖ Digitally controlled cameras

The new generation video cameras are controlled digitally. Unlike older cameras, which require large multi conductor cables to send and receive picture information and operating commands between the camera head and the CCU, digital camera systems transform all analogue signals, but they also are impervious to electrical interference over long cable distances. This Wurtzel and Acker (1989:39-40) provides the digital cameras with a number of significant advantages over conventional cameras:

- i. Digitising the electronic signals permits a number of different commands and operations to be combined to travel together along a single conductor cable. Digital cameras use triaxial cable, which is higher and narrower than the multi conductor cable which conventional cameras use.
- ii. Digital signals are extremely flexible and because they are not affected by long transmission distances, they permit a much greater operating distance between the camera head and the control unit. Digital cameras are capable of operating distances of up to one mile from the CCU, and the signals can even be transmitted via public telephone lines, radio-telephone systems, or radio frequency links.
- iii. Since digital techniques utilise the same operating principles as computers, the camera head includes an internal memory which automatically retains the corrected technical camera settings.
- iv. Registering and aligning the three separate pick up tubes to produce a sharp and colour perfect image is done automatically with a digital camera by using a microprocessor. Registration and alignment operations can be accomplished in literally seconds and the results are consistent for each camera because of the ability of the computer to perform highly complex functions with greater accuracy.

❖ Frame synchroniser

It is not all production that is done in the studio. Some production ventures are outside the studio and that calls for synchronisation of the video signals. The introduction of digital frame synchroniser (Frame

Sync) unit has made the work easier and has introduced a number of unique and exciting production techniques.

The frame-sync unit is designed to accept any “wild” (unsynchronised) feed from any source, convert the signal to digital bits, synchronise the signal with the in-house video and then read out the processed signal in analogue form, where it enters the programmes switcher like any other video source. The result is a signal that is completely synchronous and can be keyed, wiped or dissolved in the switcher.

In addition to synchronising a remote video source, the frame synchroniser offers two valuable production options (1) freeze frame and (2) image compression. In first place, the frame synchroniser works by storing a complete frame of video and then reading it out in step with the in-house sync generator. The device is also programmed to hold the last complete video frame and continually repeat it in case a new signal does not arrive from the remote source. Secondly, since the frame synchroniser reads out the processed video signal in synchronisation with the in-house sync generator, if we vary the rate at which the stored signal is read out, we can reduce the size of the complete picture in the raster.

❖ **Digital video effects (DVE) unit**

The digital video effect (DVE) unit is a remarkable device which greatly expands the operational potential of the frame synchroniser. The DVE unit is integrated with a full- capability programme switcher providing the operator with enormous flexibility in manipulating and modifying the video image. What is especially important is that the manipulation of the image takes place instantly in real time, so you can see exactly how the effect appears in the video space and modify it until you are satisfied with the result.

There is a wide range of potential possibilities which a DVE unit offers. These are:

- Continuous image compression: a full frame picture can be compressed continuously and in real time until it literally disappears.
- Continuous image expansion: the reverse of the compression technique is continuous picture expansion, which appears as though we are electronically zooming in on a picture. This effect permits the director to enlarge an image much as a photographer might enlarge a negative in the dark room to eliminate areas along the edges of the frame which are unimportant and emphasise better the relevant parts of the picture in the video space.

- Image stretching effects: the DVE unit makes it possible to expand or compress either the horizontal or vertical dimensions of an image independently.
- Image rotation effects: using a DVE unit, you can take an image and note it within the video space about all three axes.
- Transition effects: among the various transitional effects possible with the DVE unit are the *push off* – in which one image literally pushes another off the screen and the *video split*- in which the image is literally split apart providing space for a new image behind it. The *page slip*, as its name suggests, appears as though the new image is flipped across an existing picture as if you were turning the pages of a book. There are also families of matrix wipes in which small squares of the screen randomly disappear to be replaced by a new image. All these transitional effects can be varied and modified by using different controls on the DVE unit and the switching console, providing literally dozens of different transitional effects.

❖ **Digital scene simulation**

This is an effect in set design. With this technique, the background is generated entirely by computer. Unlike the previous technique where the background is built through layering videotaped images which were created from a conventional camera source, this technique creates an image without cameras, using any computer generated imagery. This offers tremendous possibilities to create environments in the videospace which cannot be physically constructed.

SELF-ASSESSMENT EXERCISE

Identify some digital devices and explain how they function.

4.0 CONCLUSION

Digital television production has made viewing of television more interesting than ever before. Since the type of interference experienced with analogue production is no longer there, interest in the programmes is heightened with the more advanced equipment available; operating digital equipment has a wide range of possible effects to create.

5.0 SUMMARY

Digital television production depends on analogue signals which are converted into digital numbers or assigned digital codes. Digital television has so many formats but the most commonly used format are the High Definition Television; Enhanced Definition television; and Standard Definition Television. Different digital devices exist which

help to create effects that distinguishes digital production from analogue production. Some of these devices and effects created include: the digitally controlled cameras; frame synchroniser; digital video effects units and digital scene simulation.

6.0 TUTOR-MARKED ASSIGNMENT

State clearly the characteristics of the different digital television formats and show how they differ from one another.

7.0 REFERENCE/FURTHER READING

Wurtzel, A. & Acker, S. (1989). *Television Production*. (3rd ed.). New York: McGraw-Hill Publishing Company.