**Chapter one: producing news for radio**

**Introduction**

It’s a daily routine for all of us: whenever we want to know what is going on in our region, in our country or in the world, we simply tune into the news on the radio. The radio newscast will bring us up to date on the most important events and issues within a few minutes. The news is precise, brief, neutral and nevertheless interesting and intriguing. At least that’s how it should be. A radio programme without news is like flowers without a scent or a birthday without a cake – possible, but not the real thing. Hardly any listener wants to do without regular newscasts. The news is the calling card of each and every broadcaster. If the news is credible and understandable, listeners will also rate highly the radio station as a whole. This is why it is essential for journalists to prepare and phrase their news with the utmost care and to adhere to certain rules. Above all, journalists must ask themselves: is this information really new? What is important about the information? Is it interesting or useful to the listener? Only once these questions have been answered affirmatively, can the journalist start to write a news item and compile a news broadcast.

**Definition**

Radio news is current, topical information on events, facts and opinions. It is objective and must not contain the journalist’s opinion. The language of the news is simple and precise. In most cases, news reports are spoken texts only. Sometimes, news items also include short sound bites from a reporter, a correspondent or a statement from a person mentioned in the news item. A news broadcast is made up of news items about a variety of topics (politics, economics/finance,

Culture, sports, etc.). These news items can again be subdivided into categories like world news, regional news and local news.

**Characteristics of radio**

* **Radio is portable**: it’s hard to find a place where radio can’t go. One can move easily it from place to place with no difficulty.
* **Radio is supplemental**. Audiences listen to it while working something else.
* **Simplicity of radio:** compared to all other media, radio is simple to use. It needs very simple technology and equipment
* **The speed of radio**: radio is the fastest medium. It is instant. As things happen in studio or outside the studio, messages can be sent or broadcasted instantly. On the other hand, a news paper gives you the previous day’s news. Of course television can cover events instantly. But television is a more complex medium. Where you need light and cameras for any coverage.
* **Radio makes pictures**: imaginary pictures will be created while you are reading.
* **Radio is inexpensive**: as it is simple, it is also cheaper medium .the cost of production is low a small radio can be bought in a small amount of money.
* **Radio does not need electric power supply:** you can to listen to radio by using dray battery cells even if you do not have electric power supply. So in a country like ours, where electricity has not reached, radio is a great blessing.

**WHAT IS NEWS?**

The term NEWS is so vast in application, so dynamic in use and so complicated in understanding that to define it as a term precisely is rather a difficult task. However, the efforts have constantly been offered by renowned practical journalists, media scholars and dictionaries to reach at a crisp yet comprehensive definition of the term. The universality of the term does not allow a single definition to convey the meaning covering all the aspects coming under the umbrella of the “NEWS”. Defining the word some of the experts went as under:

* News is seen as different thing for different people. It is something that is extra-ordinary, a rare occurring event and something that is not at all normal.
* Anything that enough people want to know about is news, provided it does not violate the canons (principals) of good taste and the laws of libel.
* Anything that is timely that interest a number of listeners, and the best news is that which has the greatest interest for the greatest number of people.
* A presentation of a report on current events in a newspaper or on radio or on television or internet.
* **Oxford advanced learner’s dictionary** also define the word news as “New information about something that has happened recently”
* **News should answer 5Ws and H**

Journalists start collecting answer to the question of 5Ws and H

* **WHO?**
* • Who is involved?
* • Who does this affect?
* **WHAT?**
* • What happened?
* • What is the consequence?
* • What are people saying about it?
* **WHEN?**
* • When did it happen?
* • When will it take place?
* **WHERE? =** • Where did it happen?
* **WHY? =** • Why did it happen?

**HOW? =** How did it happen

**We can produce news from the following Areas**:

-Political activities (government, opposition, parliament, political parties)

– Political developments/decisions – Wars

– Natural catastrophes and disasters – Accidents/misfortunes

– Crime – Conferences

- Rallies/demonstrations Business activities – Social issues and problems

– Cultural activities – Outstanding scientific/cultural achievements

– Awards/award ceremonies – Unusual/exceptional events and issues

– Sports results – Human-interest stories

-The weather

**A media organization can find news information from**

-News agencies – Correspondents

– The internet – Government offices

– Politicians – Press releases

– Public announcements -The police

– Hospitals – Personal contacts

– Insider sources – Newspapers/other media

– Interviews run by the own station or other media – Through personal observation

**Principles for writing for the ear**

Writing words to be heard by the ear is quite different from words to be read by the eye. The layout of sentences, their order and construction has to be thought through in order to be totally clear and unambiguous at their first hearing. The listener does not have the possibility of re-hearing something.

It must make sense first time and these places a special responsibility on the radio writer. So whether we are writing a 15-minute talk, a one-minute voice piece or a cue to a recorded interview, the basic ‘rules’ of radio writing – and the pitfalls – need to be simply stated.

1. Don’t tell, show, for radio try all your sayings have a power to help audiences to visualize what you have said in your reporting.
2. Keep your writing short and simple. Try to avoid long sentences and make it to the point.
3. Be conversational, both in language and style. Avoid written languages rather use the spoken languages in your story or news.
4. Stay in the present as much as possible.
5. Be concise and focused – don’t lose listeners’ attention by talking for too long.
6. Keep everything in short segments – don’t let any sound (voice, song, etc.) exist by itself for more than 30-45 seconds
7. Posit an ideal listener: for a better communication create an ideal listener while you are presenting your story.

**Leads for Broadcast Stories**

* Lead is the most important part in a news story because it sets the tone for all that follows.
* Grab or hook the audience’s attention.
* Can be exciting, dramatic, clever, intriguing or provocative.
* Unless it is a feature, the lead must have an element of news and must answer the 5 W’s and H.
* The decision of which lead to use depends on a number of factors, the most important being the nature of the story.
* How the foundation is built determines how the house will look.
* The lead sentence determines how the rest of the story is constructed.
* **Types of leads**

There are several types of leads. The followings are the most common types of leads for Broadcast Stories.

**1) *The Hard Lead:*** It tells the vital details of the story immediately. Usually used for breaking news.

For example:

- At least 30 people were injured in the collapse of a building.

- More than 20 dozen people were arrested in the drug bust.

- The government announced today that 150 Indians were employed in November.

***2) The Soft Lead*:** Alerts the audience to the news that is to follow. Sometimes called ‘warming up’ the audience.

For example:

A building collapses in Matunga. At least 30 people have been injured.

A major drug bust in Mumbai. More than a dozen people are under arrest

**3. The emphasis lead:** You pick out the important part of a story and emphasize it at the beginning. It is generally the WHO, WHAT, and WHEN of the story.

* Example: President Asad resigned this morning. *President Asad* is the WHO. *Resigned* is the WHAT. *This morning* is the WHEN.
* Sometimes the WHERE of the story is one of the most important elements?

**4. Chronological/narrative lead:** You start writing with the first thing that happened and follow with the rest of the details in the order they happened. For example:

*If you are looking for some ways to save money on food…we have some hints for you.*

**Chapter two: Radio news coverage**

**Radio news Writing**

* Radio journalism may be the most challenging form of news writing.
* You can’t really rely on graphics and images as TV reporters do.
* You can’t write long, narrative sentences and stories as print reporters do
* When people are listening to your story on the radio, they are doing business.

**Tips for creating radio news stories**

* **Write to your bites**: good radio story combine your narration with others people actualities-and the more colorful and emotional the cut the more impact your story will have. **So how does the process work?**
* **First gather audio**. Lots of audio. A 10 minute interview may yield just one 10 second cut-but that may be all that you need.
* **Next select your best bites**. How many? That depends.
* For breaking news one colorful quote from a news maker, eye witness or official may be enough.
* For controversial topic you should provide bites from all sides. Involve all who is concerned on your story.
* Make balance and fair the chance you provide to sources and news makers.
* Edit them sensibly use 5-10 second cuts for shorter stories and cuts up to 30 seconds.
* Now write a strong lead. Your job is to grab listeners while supplying the basic facts as needed, transition into the recorded quotes, to bolster those facts with opinions and first hand details.

**Headline:** radio headline is a phrase that comes first or read out before the full contents. Example, 1. Police arrests six people today

2. **S**eventeen university students kidnap in Ethiopia

3. Eighty five people die in Ethiopia

**News flash (bulletin)**: a short news package on radio or television, reporting only the most important information is called news flash or news bulletin.

**Common radio news terms & jargon**

* **Anchor** – person hosting newscast.
* **Actuality** – sound bite for radio.
* **Natural sound** – ambient sound.
* **Script** – written version of story.
* **Voicer**: a news story by a reporter that does not use actualities, when it is delivered by anchor reading a script it is called a **reader**.
* **Lead-in** – words that introduce an element in the story.
* **Wrap**: a story that begins and ends with a reporter’s voice ‘wrapped. TV reporters called this **package**.
* **Intro**: (anchor intro) the lead to a reporter’s wrap read by an anchor.
* **In-cue** – first words of a cut or wrap.
* **Out-cue** –final words of a cut or wrap.
* **Tag** – closing line; also called *sign-off*, *sig-out*, *lockout*, *standard out-cue.*
* **Talent** – reporters, anchors, disc jockeys, host
* **Tease/tester** – brief headline or promo for coming story.

**Radio Script formats**:

**Radio Reader (anchor read only): Sample:**

* Topic/ slug
* Date
* Time on Air
* Reporter

**Radio News Body**

Body: Once you write a lead, the rest of the story usually flows in a natural and logical manner. It is the place that you can tell the main story of your news. A story that the reporter wants to tell to his listener must be compiled in this place of your news. Here the main story and the supporting idea must be set in their order of sequence.

**Radio News End**

Ending: Ending a story can be as difficult as starting one. It is a place that you can give closing information to your listener.

A great many stories can be concluded by providing a piece of “**background**’ information about someone or something in the story*.*

Examples include past accomplishment, related actions or activities and historical significance. Financial amounts set for a given project.

* Example; only five other tenured professors have been dismissed in AAU’s 50 years history.

**Radio News magazine:**

* Variety of topics (entertainment, current issues, events, updates, local, national international…)
* variety of formats
* variety of contributors
* one or two presenter
* One style: smooth and easy presentation.
* Good examples: (FBC’s 90 & 120 minute)

**Radio Feature**

Radio stations that emphasize vary their programming by broadcasting feature reports or short documentaries.

These may be a series of program, including as few as three or as many as ten individual segments each focusing on different aspects of a topic.

Feature reports differ from news stories in that they provide much more detail, offer greater perspectives, and other express a point of view.

**Preparing for radio feature**

Preparing a series of feature reports begin with the selection of a topic.

Once you have chosen or been assigned a topic, your responsibility will include researching the subject.

Identifying and interviewing people who will contribute most of the information.

Editing and organizing the taped materials, writing the connective and interpretive narration, voicing the narration, and producing the final mixed versions of the program segments.

**Interview: is** a focused exchange of questions and answers with the objective of acquiring related information to the topic you have selected once to produce your news.

**Different forms of interviews**

There are various forms of an interview. The distinguishing factor between them is the information goal that you are trying to reach.

**Information interview:** The aim of an information interview is to find out facts and figures about a certain topic. The interviewee’s views on the topic or his personality are not relevant, what counts is his or her expertise. Therefore, the interview partners in information interviews are mostly experts, politicians or people directly involved in a topic.

**Opinion interview:** The objective of this type of interview is to find out the opinion or viewpoint of the interviewee on a specific issue, event or development.

**Personality interview (portrait):** Here, the focus is on the personality of the interview partner. The questions mainly deal with the life, character and experiences of the interviewee.

In practice, a clear-cut distinction between these different forms of interviews is not always possible.

**How is it done?**

**Preparing the interview:** First, you have to research the topic of your interview. Focus on just one topic.

**Selecting the interviewees, the venue and time:** The success and failure of an interview depends largely on choosing the right interview partners.

The time of the interview will depend on the interviewee’s schedule or – if it is a live interview – it will be when your radio news is on the air.

* Know your subject...proper research, which aspect?
* Know your own role…mediator mouth piece of the listener
* Know your listener…..age, interests, information needs, listening habits
* Know your interviewee: - authority, expert, celebrity, ordinary people (eye witness, victims, neighborhoods, relatives, families…)

Know your purpose: -To convey knowledge, to raise awareness, to motivate, to change attitudes, to stimulate actions or

- To provide information (facts, figures), to provide opinion (background analysis), to reflect emotions… Or

- To settle controversies (making news fair, balance and credible).

**Briefing the interviewees**

One of the advantages of such an interview briefing is that you and your interview partner get to know each other. It can break the ice and reduce nervousness. Therefore, before you start conducting an interview, you should always brief your interviewee about some things:

– What is the topic and the focus of the interview?

– How long will the interview take?

– Will the interview be recorded or broadcast live?

– When will the interview be broadcast?

– When and where will the interview be conducted?

– Will it be a one-on-one interview, or will other interviewees or additional journalists be present?

**Vox pop:** is Voice of people; is an element of mini -feature or mini-doc radio program production.

**Why vox-pop**? To reflect public opinion, to live up your news or program, to give voice for the voiceless.

Which topic? Controversial, of general interest, relevant to today’s issues.

How?: One clear question, random selection of interviewees, contrast of male female voices , as many voices as needed, short and snappy.

**Practical hints:** - Stay with one question,

* be impartial, \_ offer anonymity,
* introduce yourself, \_ introduce your topic,
* check equipment

- Have a strong beginning and end with a bang

**Different forms of questions**

You will not get good answers if you ask unclear questions. To make sure that the interview will be successful, you should be familiar with some basic forms of questions. You ought to know what effect they will have and when to use them.

**Closed questions**

**Yes/no question**

This form of question only allows a ‘yes’, ‘no’ or ‘I don’t know’ answer. In most cases, you will have to ask a follow-up question to find out more. This can be a waste of time. Yes/no questions are good to pinpoint an interviewee on a certain topic, but they will not get the interviewee talking.

**Not good:**

**Question**: *Mr. Mayor, do you believe Addis Ababa will fulfill the environmental protection measures laid down in the contract?*

**Information question**

This form of a closed question is used if you want to get short and precise information.

It is also suitable as a follow-up question or in order to specify an issue.

**Question**: *How many people will have a job opportunity in your project?*

Answer: *According to our estimates it will be around 2,000.*

**Open questions**

The answers to open questions are usually longer. You are giving the interviewee a chance to go into more detail, to explain the background, reasons, developments or personal opinions.

**Question**: *Why it is essential for the factory to be built in Dilla town?*

**Special forms of question**

**Statement plus question:**

The interviewer states a fact and then adds a question.

**Question**: *Most people in Dilla town are against your factory. Why haven’t you thought about building the factory somewhere else?*

You should only choose this form of question if you are absolutely sure that the fact you are stating is correct. If your statement is false or needs explanation, the interviewee will start a discussion about your incorrect statement instead of answering your question. You run the risk of the interview developing into an argument, something that you should avoid at all costs.

**Suggestive question:**

With a suggestive question, you are implying something in the hope that your interviewee will agree or disagree in a very lively way. This form of question can force the interviewee to take a stance and make the interview more dynamic.

**Question**: *Mr. Mayor, you are an ardent supporter of the new pharmaceutical factory and the re housing project that will go with it. So you are ready to accept that many people will practically be uprooted?*

**Interpreting question**

If the interviewee is not clear in his or her answers or tries to get away without making a clear statement, you can offer a possible interpretation in a follow-up question. This would force the interviewee to take a stance and make the original answer understandable for the listener.

**Question**: *So that means the factory could not have been built in any other part of town?*

**Indirect question**

In an indirect question, you confront your interviewee with a statement made by a third party. Usually, this statement will be in opposition to what the interviewee thinks or says. Since you can hide behind the critical remarks that someone else made, this method allows you to be somewhat confrontational without hurting the interview atmosphere.

**Question**: *Environmental groups say that the new factory will cause considerable air pollution. What is your response to such claims?*

*Finality, at the end of your interview don’t forget to thank your interviewee.*

**Chapter three**: **Radio news reading mechanics**

**Broadcast News Writing**

Any radio reporter must be aware of the following news writing rules before he / she sets to write their news story or being ready to make their news story on air.

**Correcting Copy:** reporters must see their stories in great care before they moved to the next step of their work.

**Slugs- titles, names, or headers, a catch lines, short phrases or titles to indicate the content**

Every page of the news script must be identified. These identifications are called slugs, and they are placed in the upper left-hand corner of the page. The slug includes a one- or two-word description of the story, such as \_Fire. The slug also includes the date, the time of the newscast and the writer’s initials. Here’s an example:

Fire

2/10/04

9 a.m.

TW

**Avoiding Abbreviations**

All words in broadcast news copy, with a few exceptions, must be spelled out. Abbreviations are not permitted because they would force anchors to interpret their meaning, thus inviting confusion and mistakes.

*Wrong Right*

Lt. General Lieutenant General

Ass’t. Sec. of State Assistant Secretary of State

Union Pres. Felix Jones Union President Felix Jones

John St. and Norfolk Ave. John Street and Norfolk Avenue

Abbreviations are used if the names of organizations are better known by their initials than by their full names—for example, FBI, BBC, and CIA. However, to make it easier for anchors to read, place hyphens between the letters.

F-B-I

B-B-C

C-I-A

**Avoiding Split Words and Sentences**

If there is not enough room on a line of copy to complete a word, the entire word must be carried over to the next line. Words should not be hyphenated because splitting words at the end of a line could confuse the anchor. The same is true with sentences that cannot fit on one page. Part of a sentence should not be carried over from one page to another. Forcing anchors to jump from the bottom of one page to the top of the next when they are in the middle of a sentence invites trouble. It cannot be stressed too often that writers must avoid anything that increases the chance that anchors will stumble over copy. If a sentence cannot be completed on a page, it should begin on the top of the next page. Type the word MORE at the bottom of the page so the anchors know that there is more to the story on the next page. Otherwise, they may pause unnecessarily, believing a new story starts on the following page. Some newsrooms prefer to use an arrow at the end of the page to indicate more copy is coming.

**Eliminating 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. For 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 USE

Extraordinary unusual

Acknowledge admit

Initiate start, begin

Transform change

Certain words should be avoided because they are difficult to pronounce on the air. Here are some examples:

AVOID USE

Burst into broke into

Coaxing tempting

**Punctuation**

Use commas to indicate a pause, not simply for grammatical reasons. Some writers use a dash instead of a comma to indicate a pause, but dashes should be used sparingly, usually to indicate longer pauses. Unless you are writing for yourself (when you can do whatever is comfortable for you), you should not use an ellipsis (three dots) to indicate a pause or as a signal that you have eliminated part of a quotation because those dots could confuse anchors. Never use a semicolon. Capitalize certain words, like Not and other words you think the anchors should emphasize. This is especially helpful when the anchors might not have an opportunity to go over the copy before they read it on the air. Keep such emphasis to a minimum, however, for the anchor is usually the best judge of which words to stress.

**Names and Titles**

Titles are always used before a person’s name in broadcast copy; never after it. For example, Secretary of Defense John Smith\_ broadcast.

John Smith, Secretary of Defense\_ Newspaper.

Using the title first alerts the listener to the name that will follow, and it also reflects conversational style.

If you use names in your copy, make sure you double-check their spelling and pronunciation.

If you are reporting an accident or a fire in which there are injuries or deaths, ask the police officer or fire chief to confirm any names you’re unsure about. Wire services are a good source for checking names and pronunciations.

Does not use middle names or initials unless they are part of the name a person is known by or they are needed in a story to identify people with similar names. For example, some politicians and celebrities, like the following, always used their middle initials, so you would be correct to use them in the story:

Gorge W. Bush

The late President John F. Kennedy

Dr. Martin Luther King

**Foreign Names**

It was sometimes amusing, but more often embarrassing, to hear radio and TV anchors trying to pronounce all the foreign names during the Gulf and Iraqi Wars. Everyone quickly learned the name and pronunciation of the president of Iraq, Saddam Hussein. The king of Jordan was easy: King Hussein. But anchors used a variety of pronunciations for the president of Syria, Hafeez Assad, and the emir of Kuwait, whose full name is Sheik Jabiral-Ahmadal-Sabah. Most of the time the emir was referred to simply as Sheik al-Sabah, and the Saudi Arabian monarch was usually called just King Fahd.

Remember that foreign names are used in broadcast copy only if they are essential. The names of foreign heads of state, ambassadors, and foreign ministers who are frequently in the news must be mentioned, but secondary foreign officials can usually be identified by title alone.

When a foreign name is used, it must be used according to custom. In some foreign countries, such as China, the first name is the surname and important one, not the last. For example, the late Chinese leader Mao Tse-tung is referred to as Chairman Mao.

**Ages**

A person’s age should be used in a news story only if it is significant for some reason. Most of the time it is irrelevant. To mention the age of an individual in your story, participants in the story must be too kids or aged. For example:

* If a 5-year-old daughter had been involved in a car accident, her age would be worth mentioning because she is so young.
* If two teenage boys were involved in a hit-and-run accident, their ages should be reported.
* If an 80-year-old man tried to hold up a bank, his age is the most interesting part of the story because it’s unusual to hear of a senior citizen committing such a crime.

If a 75-year-old woman’s vehicle crossed a divider and collided head-on with another car, give her age. It could have been a factor in the accident. Perhaps not, but until police determine the cause of the accident, the woman’s age should be included.

Other reasons for giving ages include exceptional accomplishments or unlikely occurrences. For example:

A 16-year-old graduates at the top of her law school class.

A 60-year-old Hollywood actor marries a 22-year-old woman.

A 44-year-old woman gives birth to quadruplets.

**Marital Status**

It is not necessary to specify whether someone is married, divorced, or single unless the information directly relates to the story in some way. There would be no reason to say whether someone who was arrested for driving while intoxicated is single or married. However, when a candidate is running for mayor most people want to know whether he or she is single or married. It may influence how some people vote.

**Race**

As with marital status, race should be noted only if it is relevant to the story. For example, if an African American graduated at the top of the class in a predominantly white college, you can mention the where about of the individual. But a person’s race should be mentioned in a crime story only if it is necessary for identification purposes while police are still looking for a suspect. If a person has already been arrested for a crime, there is no reason to indicate the person’s racial or ethnic background.

**Numbers**

The fundamental rule regarding the use of numbers in broadcast copy is that they should be rounded off and spelled out when there is any chance for confusion.

For example, a budget figure of $60,342,960,000 should be rounded off to “more than 60 billion dollars.” Such a figure is spelled out because it would be virtually impossible for a newscaster to deal with all those numbers in the middle of the copy.

For larger figures, use words or word-figure combinations. Here are some examples: avoid currency signs. Countries currency must be presented in written form.

There are only eleven days left until Christmas.

There were 45 students in the class.

There were three people at the table.

There were 600 prisoners of war.

There were 75-thousand people in the stadium and another 15-thousand were turned away.

Single-digit numbers with million, billion, and so on are expressed in words, such as: It will take another three million dollars to complete work on the project.

**Radio news reading mechanics**

**News reading and presentation**

It hardly matters how good a news content, how well written or how excellent its interviews, it comes to nothing if it is poorly presented. Good presentation stems from an understanding of the medium and abasically caring attitude towards the listener. The broadcaster at the microphoneshould consciously care whether or not the listener can follow andunderstand what he or she is saying. The news presenter is friendly, respectful, informative and helpful. Youknow you have something to offer the listener, but this advantage is not usedto exercise a knowledgeable superiority or by assuming any special authority.The relationship is a horizontal one. We refer to ‘putting somethingacross’, not down or up. In informing the listener, we do not presume on therelationship but work at it, always taking the trouble to make what is being said interesting – and sound interesting – by ourselves being interested.Of course, news reading tends to be more formal than a music program,but there is room for a variety of approaches. Whatever the overallstyle of the station, governed by its basic attitude to the listener, itshould be fairly consistent. While the sociologist may regard radio as amass medium, the person at the microphone sees it as an individual communication– talking to some*one*. If you are half a meter fromthe microphone and the listener is a meter from the radio, the total distancebetween you is one and a half meters. What is required is not volume butan ordinary clarity. Too much projection causes the listener psychologicallyto ‘back off’ – it distances the relationship. The simplest way of getting the style, projection and speed right is tovisualize the listener sitting in the studio a little way beyond the microphone.The presenter is not alone reading, but is talking with the listener. This small exercise in imagination is the key to good presentation.

**The seven Ps**

Here are the recognized basics of good presentation:

1. ***Posture***. Is the sitting position comfortable, to allow good breathing and movement? Cramped or slouching posture does not generally make for an easy alertness.
2. ***Projection****.* Is the amount of vocal energy being used appropriate to the news?
3. ***Pace****.* Is the delivery correct? Too high a word rate can impair intelligibility or cause errors.
4. ***Pitch****.* Is there sufficient rise and fall to make the overall sound interesting? Too monotonous a note can quickly become very tiring to listen.
5. ***Pause****.* Are suitable silences used intelligently to separate ideas and allow understanding to take place?
6. ***Pronunciation****.* Can the reader cope adequately with worldwide names and places?
7. **Personality***.* The sum total of all that communicates from microphone to loudspeaker, how does the broadcaster come over? What is the visual image conjured up? Is it appropriate to the news?

**News reading**

The first demand placed on the newsreader is that he or she understands what is being read. You cannot be expected to communicate sensibly if you have not fully grasped the sense of it yourself.

The person at the microphone therefore has the right to expect a certain level of service. This means a well-written and properly set out bulletin, accurately typed, arriving a few minutes before it is needed. It’s then possible to check to see if the lead story has changed and scan it quickly for any unfamiliar names. Pick out figures and dates to make sure they make sense.

**In the actual reading**, your eyes are a little ahead of your speech, enabling you to take in *groups of words*, understanding them before passing on their sense to the listener.

**In the studio**, the newsreader sits comfortably but not indulgently, feeling relaxed but not complacent, breathing normally and taking a couple of extra deep breaths before beginning.

Here are some other practicalities of script reading:

● don’t eat sweets or chocolate beforehand – sugar thickens the saliva.

● always have a pen or pencil with you for marking alterations, corrections, emphasis, etc.

● don’t wear anything that could knock the table or rattle – bangles, cuff-links.

● Place a glass of water near at hand.

● Remove any staples or paper-clips from the script and separate the pages so that you can deal with each page individually.

● Make sure you have the whole script, check that the pages are in the right order, the right way up. Give yourself space, especially to put down the finished pages.

● Check the clock, cue light, headphones – for talkback.

● Check your voice level.

● once started, don’t worry about your own performance, be concerned that you are really communicating to your imagined listener, ‘just beyond the mic’.

● if reading from a computer screen connected to a local network system, make sure it is secure and that a colleague on another terminal is not inputting to the news while you are broadcasting.

**Qualities of a newscaster**

A person who reads the news to the listener on radio and conduct interviews if needed.

A good news caster must posses the following essentials:

1. **Authority:** is not a sound. It is a state of knowing what you are talking about being able to explain it convincingly and readily to somebody else.
2. **.Credibility:** A news caster must be a good journalist not a good actor. Good journalist means that he has got ample knowledge of what he is reading out to the listeners. It must appear from his tone whatever he is reading out, he must know it’s worth as well otherwise he has ample chances to commit mistake 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 news caster is ignorant of basic facts and figures, he will not be able to correct the information and wrong information will go on air. A news caster must have an insight of national and international issues .he must know the names presidents of important countries, prime ministers, currencies etc.
3. **.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 principals of the language he is reading news in.
4. **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.
5. **Unbiased**: a professional news caster is the one who is unbiased at least when he/she reading out news bulletin. He must be able to hide his feelings of hatred or liking of any one whose news he is reading out.
6. **Punctual:** rain or storm, a news caster is in form. What may come in the way? A news caster has to reach the studio at least 30 minutes before the news hour reaches. So that he may go through the script well in advance.
7. **Voice:** as far as the voice quality of a news caster is concerned, it must be good but not necessarily exceptionally good. But it must be ….

* Comfortable.
* Confident.
* Clear,
* Healthy.
* Lively.
* Microphone friendly.

**Speed**

The right reading pace is one which is comfortable for the reader, clear to the listener, and which suits the station’s style. That could be anywhere between 140 to 220 words per minute. British radio usually favors three words per second, or 180 word per minute, which is a natural and pleasing pace. TV can run a little slower.

Pace is less important than clarity, and one of the most helpful aids to clear reading is the pause. The pause is a cunning device with many uses. It divides the copy into sense groups and allows time for an important phrase to sink in. It permits a change of style between stories; can be used to indicate the beginning of a quote, and it gives newsreaders time to replenish their oxygen supply.

**Breathing**

Newsreaders, like swimmers, have to master the art of breath control. Good breathing brings out the richness and flavor of the voice.

First you have to sit correctly to give your lungs and diaphragm as much room as possible. The upper half of the body should be upright or inclined forward, with the back slightly arched. Your legs should not be crossed.

Air to the newsreader is like oil in an engine. Run out of it and you will seize up. The aim is open the lungs and throat as widely as possible, so breathing should be deep and from the belly instead of the usual shallow breathing from the top of the lungs. Never run into the studio. Breathless readers will find themselves gasping for air or getting dizzy and feeling faint.

A newsreader should take a couple of good breaths before starting and another deep breath between each story. Breathing through the mouth permits faster refueling than through the nose, but beware of snatching your breath. Avoid gasping by opening your mouth wider and taking the air in shallow draughts. The general idea is to avoid making a noise that can disrupt your communication.

**Projection**

Radio presenters have to work harder. They should project just enough to cut through distractions and get attention. Over projected news reading makes the listeners want to back away from the set or turn down the volume. Under normal circumstances there is no need to bark out the story like a war correspondent under crossfire. Use the appropriate vocal energy always.

**Emphasis**

Copy should be read aloud to establish which words should be given extra emphasis. These are usually the key words and descriptions.

These words can be capitalized or underlined. Some readers favor double underlining to highlight different degrees of emphasis.

Shifting the position of the emphasis in a sentence can completely alter its meaning and tone. This can have a dramatic effect on the story: Examples

*‘****HE*** *said their action had made a walkout inevitable.’*

Stressing the word he might suggest there are others who would disagree with this statement.

*‘He* ***SAID*** *their action had made a walkout inevitable.’*

Emphasizing the word said casts doubt on the truth of the statement, implying there are grounds for disbelieving it.

**Pitch**

As well as having rhythm, the voice also goes up and down. This is called pitch, and some readers who are new at their business or have being doing it fortoo long can sound as though they are singing the news. The voice goes up and downa lot, but in all the wrong places.

Pitch can add interest to the voice and variety to an item. Whatever is you need to have a permanent pitch, since it is an identity that can tell to the audience who the news anchor is.

**Microphone technique**

The important things to avoid with microphones are *popping* and *paper rustle*. Popping occurs when the mouth is too close to the mike and plosive sounds, which produce distortion. The radio newsreader can tell this is happening by listening on headphones, and can prevent it by backing away or turning the mike slightly to one side. The best way to tell your sound levels are set correctly is to always use headphones,

The closer the mic is to the mouth, the more of the voice’s natural resonance it will pick up. Late-night radio presenters use the close mic technique to make their voices sound as sexy and intimate as someone whispering sweet nothings into your ear. Where a voice is naturally lacking in richness, close mic work can sometimes help compensate.

Conversely, standing away from the mic and raising the voice can make it sound as though the presenter is speaking live on location – useful for giving a lift to studio commentary over outdoor scenes or sound effects.

Most directional mikes give their best results about 15 cm from the mouth.

The microphone, being closer to the script than the reader’s ears, will pick up every rustle and scrape of the page, unless great care is taken in moving the paper. Use thick paper that does not crinkle, or small pages, which are less prone to bending.

The best way to avoid paper rustle is to carefully lift each sheet, holding it in tension to prevent it bending, and place it to one side. To cut any noise that even this might make, lift the page while it is still being read and place it down *after* you begin reading the next item. The sound of your voice will drown out any paper rustle.

**Chapter four:** **Radio news studio and its structure**

**Studio**

Studio is a sound proof area designed for sound recording, and it is the place that we can make on air the news or the programs that the media professionals produced. Here if a program or news is broadcasting from the studio, there is a red light stayed at the gate way of the studio and it is called on air warning light. When the studio becomes in a live broadcast we call it on air studio.

**Studio layout**

Studios for transmission or rehearsal/recording may consist simply of a single room containing all the equipment, including one or more microphones.

Where two or more rooms are used together, the room with the mixer and other equipment is often referred to as the control room or cubicle, while the actual studio – containing mostly microphones – is used for interviewees, actors, musicians, etc.

**The studio desk, mixer, control panel, console or board**

Most studios will include some kind of audio mixer – analogue, digital or fully computerized. This is essentially a device for mixing together the various program sources, controlling their level or volume, and sending the combined output to the required destination – generally either the transmitter or a recorder. Traditionally, it contains three types of circuit function:

1. *Program circuits*. A series of differently sourced audio channels, with their individual volume levels controlled by separate slider faders. In addition to the main output, a second or auxiliary output – generally controlled by a small rotary fader on each channel – can provide a different mix of program material typically used for public address, echo, fold back into the studio for contributors to hear, a clean feed or separate audio mix sent to a distant contributor, etc.
2. *Monitoring circuits*. A visual indication (either by a program meter or a vertical column of lights) and an aural indication (loudspeaker or headphones) to enable the operator to hear and measure the individual sources as well as the final mixed output.
3. *Control circuits*. The means of communicating with other studios or outside broadcasts by means of ‘talkback’ or telephone. In learning to operate a mixer there is little substitute for first understanding the principles of the individual equipment, then practicing until its operation becomes second nature.

**Remote studio**

In broadcasting engineering a remote broadcast (usually just called a remote or a live remote, is broadcasting done from a location away from a formal television or radio studio and is considered an electronic field production (EFD)

**Radio car**

The larger station will have a car, reserved for newsroom use, which the editor will send out with a reporter to cover a particular story. It will be used to interview the VIP, cover a demonstration and report on a train crash. The very small operation may simply have a high-power radio microphone capable of sending a signal back to the station over a few kilometers.

The principles of using mobile facilities tend to be similar whatever their design, and the following forms a common basis for routine operation:

● Ensure a proper priority procedure for every vehicle. Who controls and sanctions its use? Who decides if a booking is to be overridden to cover a more important story? Do all potential users know these procedures?

● Remember that you are driving a highly distinctive vehicle. Whatever the hurry, be courteous, safe and legal.

● Before leaving base, check that all necessary equipment is in the car, that the power supply batteries are in a good state of charge, and that someone is ready to listen out for you.

● Switch on the two-way communications receiver in the car so that the base station can call you. Tune the car radio to receive station output.

● Radio vehicles attract visitors; make sure vehicles are safely parked day and night.

The mobile phone offers great ease and flexibility of location reporting.

**Radio Station Manager**

The station manager runs the day to day operation of the radio station, and is tasked with hitting audience, revenue and output requirements.

Station managers are in charge of the various departments, arranging the on air staff schedules, organizing advertising and promotional opportunities, maintaining the industry regulations and guidelines set for the station and dealing with any complaints swiftly. The station manager ensures that employees follow the station’s mission and goals and works to increase listenership through creating an exciting on air sound and brand. Station managers need to represent the station at all levels and build strong, long lasting relationships with the local business’s in the community they serve.

## Essential knowledge and skills of a station manager

* Having an ability to see the overall BIG picture
* Keep updated with trends in the radio industry as well as technological developments
* Excellent communication and presentation skills
* Knowledge of the Radio market, different station and program styles, and audience demographics
* Sound editorial, business and finance skills
* Ability to generate original ideas, and to think creatively about how to communicate them
* Ability to motivate, coach, lead and train others in the team
* Handling all complaints, questions, or request for information about the station
* Hiring and training of new employees, freelancers, and other personnel at the radio station
* Networking with other businesses, organizations and agencies to increase the market for advertising
* Developing budget plans, employee schedules and overseeing the daily operation of the station

# Radio Editor

Radio editors gather news, stories, and information in order to organize a radio show or program. Radio editors review information and content in order to help manage radio productions. Some editors may be a part of the news team and be responsible for reporting on air. Others may act more as producers, assigning stories to reporters or formatting daily operations.

The main role of an editor is to scrutinize headlines, stories, and scripts in order to ensure that programs present factual information that is compliant with industry standards. This may include researching local events, checking data, following up with participants, and writing headlines or content. Additionally, radio editors also work with the production team in order to develop ideas for radio shows.

**Technician**

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts.

More importantly, Sound technician roles can be split into two categories:

* **production** - the recording of all sound on set or on location;
* **Post-production** - the balancing, mixing, editing and enhancing of pre-recorded audio.

**Production activities include:**

* assessing the acoustics of the performance area and assembling and operating the necessary equipment;
* consulting with producers and performers to determine the sound requirements;
* selecting, positioning, adjusting and operating the equipment used for amplification and recording;
* applying technical knowledge of sound recording equipment to achieve the determined artistic objectives;
* recording sound onto digital audio tape or hard disk recorders;
* anticipating and correcting any problems;
* Maintaining and repairing sound equipment.

**Post-production duties include:**

* integrating (synchronisation) of pre-recorded audio (dialogue, sound effects and music) with visual content;
* re-recording and synchronising audio (post-synching);
* mixing and balancing speech, effects and music;
* Creating and altering sound effects for use in films, television, etc.

**REPORTER’S QUALITIES:**

Reporter, obviously, is a journalist and must get proper formal education that is a prerequisite for getting into this field. Despite being furnished with formal education there are certain other qualities as well that make an ace reporter.

**Nosy/ curious**

A good reporter needs to be very nosy and curious about things. Unless he takes extra interest in any apparently routine matter, he cannot hunt news. He goes beyond the things. He looks for what is behind the curtain. He peeps into the slits to find out what is truth. He gets behind the masks to uncover the faces.

But to perform all these acts he needs to be very careful and within the law boundaries otherwise he may have to face the music.

**Sharp Observation**

Unless a reporter casts searching look on anything he is unable to find out something newsworthy. He has to be a good observer of things, happenings and incidents. Good observation power is something by which a reporter gets successful in finding news.

**Public Relations**

A good reporter always tries to cultivate good relations with others. He has friends in almost every important department and walk of life. At time of need he does not find any difficulty while getting information about anything.

**Active/ dynamic**

A successful reporter is not idle or lethargic kind of person. Rather he is active and dynamic; always ready to take up assignment and go on with given tasks. Never gets late. To be an early bird, though not considered well but this is not the case with a reporter. A good reporter has to be an early bird. Being exactly in time or getting late he may get place on the last chairs in a press conference or the person he has planned to contact to may have caught the flight.

**Well informed**

One who is not updated can be anything on earth but can never be a reporter. Reporting requires a great deal of knowledge and information about ever changing scenario of the world. Lacking fresh information definitely leads a reporter to cut a sorry figure at occasions.

**Tactful**

Reporter needs to be tactful and shrewd to have persons telling him what he wants. Tactfully and intelligently, sometimes he is able to get what he needs without letting his source get alarmed. This is what a reporter is.