

BLOCK 1**RADIO JOURNALISM** **7**

BLOCK 2**TELEVISION JOURNALISM** **71**

BLOCK 3**ONLINE JOURNALISM** **137**

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UNIVERSITY

COURSE INTRODUCTION: BROADCAST & ONLINE JOURNALISM

Broadcast (Radio & TV) and online media play very crucial role in the field of journalism. As a student of mass communication, and as a future practitioner in the field, it is essential that you are exposed to broadcast and online journalism.

The **Course MJM 023 Broadcast & Online Journalism** has been developed as foundational course in a systematic way to take you through the step by step process of news production for radio, television and online media. It is presented in three blocks comprising 15 units covering a range of issues in news production for radio, television and online platforms.

Block 1: Radio Journalism addresses the different aspects of Radio Journalism. Unit 1 introduces the radio as a medium; Unit 2 focuses on the writing for radio news; Unit 3 describes the news gathering process for radio news bulletins; Unit 4 talks about the production process of radio news and current affairs programmes; and Unit 5 discusses the presentation skills for radio news.

Block 2: Television Journalism deals with the various areas of TV journalism. Unit 6 introduces the concept of television as a medium; Unit 7 talks about the writing for audio-visual medium, i.e., television; Unit 8 describes the concept of TV news and the world of television journalism; Unit 9 explains the whole production process of TV news programmes; and at the last, Unit 10 discusses the presentation techniques for television news and current affairs programmes.

Block 3: Online Journalism covers the different aspects of online news media. Unit 11 introduces the basic elements of online journalism; Unit 12 focuses on the writing for online news platforms; Unit 13 talks about the structure and functioning of the newsrooms of online news organizations; Unit 14 discusses the process of content production for online media; and the last unit, Unit 15 describes how to create a news website.

We hope that you will find the course content informative and useful, and after completing this course, you should be able to:

- describe the different characteristics and formats of radio, television and online journalism;
- discuss the production process of news and current affairs programmes for broadcast and online media; and
- develop writing and presentation skills for broadcast and online media.

Block

1

RADIO JOURNALISM

UNIT 1

Radio: A Sound Medium 7

UNIT 2

Writing for Radio 21

UNIT 3

News Gathering Process for Radio 34

UNIT 4

News Production 46

UNIT 5

Presentation Technique 59

BLOCK INTRODUCTION: RADIO JOURNALISM

This is the first block of the course (MJM-023), 'Broadcast and Online Journalism' which deals with 'Radio Journalism'. This block has five units in it.

Unit-1 'Radio: A Sound Medium' introduces students to the basic characteristics of audio broadcasting. It begins with a short description about audio broadcast technologies from analog to digital transmission. The unit deals with the power and intimacy of radio as an aural medium and underlines the fact that illiteracy is no barrier in receiving content, getting information and entertainment from radio. Various elements constituting the universe of radio spanning from broadcaster to the audience are briefly analysed. The unit also takes a look at some of the perceived strengths and weaknesses of radio as a medium of mass communication and looks at the future in terms of changing technology and audience profile.

Unit-2 'Writing for Radio' introduces students to the basic concept of the language used for radio programmes as distinct from the language used for print media. The unit points out that while writing a script for a radio programme, it is essential to consciously adopt the elements of spoken language and avoid the style of written/printed communication. Different elements of script writing for radio programmes are described. The theme is further developed by analysing separately the characteristics of language suitable for different radio formats. Importance of identifying the listeners for a particular programme is also underlined. It explains the importance of a good beginning and natural flow in a script.

Unit-3 'News Gathering Process for Radio' begins with a short history of the origin and growth of radio journalism in its early years with examples from BBC and American broadcasting. The unit deals with the changes coming about in the news and current affairs programmes by its transformation into an interactive media. The expansion of subjects and themes dealt under the news and current affairs programme is discussed. An overview of the changes taking place in technology and the resultant impact on news programmes is also discussed. The unit also traces the brief history of news broadcasting in All India Radio. It deals with the news gathering experience with description of sources of news, methods employed, principles of reporting etc. The unit familiarises the students with the process of gathering of news material for radio.

Unit 4 'News Production' focuses on aspects of news production process. After discussing definition and different elements of news, it talks about various formats employed in news production such as bulletins, talks, news reel, documentaries etc. The most popular and well known format news bulletin is dealt with greater detail emphasizing on the application of basic principles of Radio writing. The processes of news editing and preparing newcasts are discussed, including details about the parts of the bulletin. News bulletins of languages other than English and Hindi are touched upon with the salient features of news bulletins for external broadcast.

Unit 5 'Presentation Techniques' discusses about the importance of good radio presentation. It talks about various categories of presenters and also enumerates the do's and don'ts of presentation. It underlines the importance of some very trivial things which we tend to overlook but which affects the overall quality of presentation. The unit also underlines the importance of being natural and to develop your own style of presentation without imitating anyone else.

UNIT 1 RADIO: A SOUND MEDIUM

Structure

- 1.0 Introduction
- 1.1 Learning Outcomes
- 1.2 Radio Technology and Growth
 - 1.2.1 Analogue and Digital
- 1.3 Characteristics of Radio
 - 1.3.1 Audio Medium
 - 1.3.2 Radio as an Intimate Medium
 - 1.3.3 Literacy is not a Barrier
 - 1.3.4 Blind Medium vs. Theatre of the Mind
- 1.4 Elements of Radio
 - 1.4.1 Voice (Spoken Word)
 - 1.4.2 Music
 - 1.4.3 Sound Effects
 - 1.4.4 Pause
- 1.5 Audience
- 1.6 Sound Effects in Radio Programmes
- 1.7 Music in Radio Programmes
- 1.8 The Role of Script in Radio Programmes
- 1.9 Strengths and Weaknesses of Radio
 - 1.9.1 Strengths of Radio as a Medium of Mass Communication
 - 1.9.2 Weaknesses of Radio
- 1.10 Looking at the Future
 - 1.10.1 New Platforms for Radio
 - 1.10.2 Changing Audience Profile
 - 1.10.3 Increasing Interactivity
- 1.11 Let Us Sum Up
- 1.12 Further Readings
- 1.13 Check Your Progress: Possible Answers

1.0 INTRODUCTION

This is the first unit of Block 1 where we will be introducing you to radio. How it was initially put to use more as a medium for the military and eventually has been used for the entire population across the world.

Before we go into the details of the core issue i.e. Radio Journalism, we need to first properly understand- what is radio? We know that all of you have been exposed to radio in some way or other and believe that you know what is radio. As a student of Journalism and Mass Communication, you need to be familiar

with the nuances of the medium and therefore we will discuss all basic aspects of radio in this unit.

1.1 LEARNING OUTCOMES

After going through this unit you should be able to:

- describe the characteristics of radio;
- explain the elements of radio;
- explain the importance of sound effects;
- enumerate the strengths and weaknesses of radio as a medium; and
- outline the future trends in radio broadcasting.

1.2 RADIO TECHNOLOGY AND GROWTH

Radio is actually the technology of transmitting audio signals over radio waves from one point to other, wirelessly. However, when we talk of radio we tend to think about it as only a gadget, through which we get information, education and entertainment. Most of the times we forget that radio broadcasts are created through a complex technology. It was invented by Guglielmo Marconi (among others, Indian physicist Jagadish Chandra Bose too made a major contribution to early radio research). Radio was used in both the World Wars as a very successful means of military communication. But, the technology got established as a medium of public communication after the World War I.

In India, radio clubs in Bombay and Madras started broadcasting as early as 1923 but organised regular broadcasting started only from 23 July, 1927 when the first radio station was inaugurated in Bombay by Lord Irwin. The Indian Broadcasting Company which owned the station had to wind up its operations in 1930. However, soon the Government took broadcasting in its hands and from April 1930, the Indian Broadcasting Service, under the Department of Industries and Labour, commenced its operations on an experimental basis. On June 8, 1936, the Indian State Broadcasting Service became All India Radio.

During World War II the use of radio became more diversified. Over and above the usage in military communication, radio was extensively used for propaganda by both the parties in war. By that time civilian radio had also become an established phenomenon in many parts of the world. Shortly after the outbreak of the World War II in 1939, German radio stations regularly started broadcasting for India, primarily in Hindustani as well as in various other regional languages. These news broadcasts routinely and intentionally exaggerated the truth, withheld crucial information, and/or broadcast downright false stories, both about the war in Europe and about developments in India.

That was also the time when the Azad Hind Radio and Congress Radio started resorting to political message dissemination. Azad Hind Radio was a radio service that was started in Germany in 1942 under the leadership of Subhash Chandra Bose, in a bid to encourage Indians to fight for freedom. Similarly, Indian National Congress also operated a radio namely the Congress Radio. After Mahatma Gandhi and other Congress leaders were arrested on 9th August, 1942 at the launch of Quit India movement, the idea of starting the Congress Radio took

wings and broadcasting started clandestinely from 27th August, 1942 and continued for about 3 months.

At the time of independence India had 6 Radio stations whereas 3 went to Pakistan. India demonstrated tremendous progress in the sector of radio broadcasting over a period of time, presently we have 227 full-fledged stations (with studios) in the country.

1.2.1 Analogue and Digital

Analogue: In analogue radio transmission there are three frequency bands - Medium Frequency (commonly known as Medium Wave or MW), High Frequency (commonly known as Short Wave or SW) and Very High Frequency (VHF). The modulation technology that is used for analogue radio transmission in MW and SW is Amplitude Modulation (AM), while VHF is transmitted through Frequency Modulation (FM). The engineering of these forms is very complex, but as a student of journalism you need to understand how these worked for radio communication

Short waves of sound can travel far as the transmission is through sky wave propagation, where the radio wave is beamed towards the sky and comes back to surface of earth after getting reflected by ionosphere, a layer of ionised particles, several kilometres above the earth in the atmosphere. However, there is a lot of distortion in this kind of transmission, as the sound came in waves would crackle during rain, storm and lightning.

Medium waves, as the name suggests have a medium wavelength. Compared to short wave transmission, the sound would not travel that far but would be clearer and less distorted. However, the transmission of the waves is not blocked by hills, mountains or tall buildings. The propagation technology adopted in case of medium wave is Ground Wave propagation, i.e. the radio wave travels along the surface of ground. Availability of MW band is limited, therefore the same frequency can be allotted to different stations which are hundreds of kilometres apart. Thus, on days when the weather is clear (mostly during winter months), stations with same frequency bands may interfere with each other. But, these are rare occasions.

In India, for a long time AIR's home service had many medium wave stations with some regional programmes being simulcast on short wave too. The maximum expansion of All India Radio stations was in medium wave till the end of last century. According to Telecom Regulatory Authority of India (TRAI) consultation paper, "MW broadcasts cover almost 99% of Indian population and about 90% of geographical area". AIR now has a total number of 135 MW transmitters and 48 SW transmitters.

FM or frequency modulation uses a different technology than what is used in MW or SW transmission, which works on AM or amplitude modulation. In AM technology the receiver can receive distortions and disturbances because of weather. In the case of FM technology the distortion of transmission is minimal. The FM transmission is often called a line-of-sight transmission. Because of the propagation technologies of SW and MW, the AM transmission can travel far and wide, whereas in FM transmission, sometimes a tall building or a hill can obstruct the sound from being transmitted further. Still, as the quality of the transmission is clear, it is a favoured mode of radio communication now. The private radio stations as well as Community Radio Stations all broadcast in FM mode. All India Radio has 495 FM transmitters as of now and the number is still growing.

Digital: The Digital Audio Broadcasting (DAB) technology is an outcome of European research project which had begun in the 1980s. The first DAB channel was launched in 1995 by the Norwegian Broadcasting Corporation which was closely followed by Swedish Radio and BBC. Since 1990s DAB receivers have been available in many countries across the world.

The most positive quality of DAB is that in a given bandwidth it can offer more spectrum than in analogue mode. However, it is important that the recording of the content is also done in the same bit-rate, or else the sound quality would fall. DAB reception is extremely compatible with mobile audio listening. In case of DAB when the signal strength reaches a certain level the quality deteriorates rapidly, whereas in the case of analogue the quality deteriorates slowly.

According to available data, 41 countries around the world are functioning in DAB as of 2018. As mentioned earlier, Norway was the first country to launch DAB and in 2017 it also became the first country to completely switch national broadcasting to DAB and give up analogue technology.

Besides DAB, digital radio broadcasting has also been standardised through another standard called Digital Radio Mondiale (DRM). The DRM Consortium is an international not-for-profit organisation comprised of broadcasters, network providers, transmitter and receiver manufacturers, universities, broadcasting unions and research Institutes (<https://www.drm.org/about-us/our-role-and-mission/>). All India Radio has also adopted the international DRM model and a few MW and SW transmitters of AIR are also broadcasting on Digital platform.

1.3 CHARACTERISTICS OF RADIO

Every medium has its own characteristics which differentiates it from other media. To understand a medium is to understand its characteristics. We can enumerate the following as the characteristics of radio:

1.3.1 Audio Medium

Radio is a medium which caters to only one sensory organ i.e. the ears or the auditory organ. That is why radio is called an audio medium which can be used and utilised even while we are doing other activities like, driving, cooking, cleaning etc. Everything in radio is about sound: music, voice, songs etc.

1.3.2 Radio-An Intimate Medium

The communication over radio is viewed as a very intimate process. The connection that a listener feels with the programme is very close and friendly. That is why radio presenters have always had a large fan following. Legendary names like Devki Nandan Pandey, Ameen Sayani, Melville de Mellow and some of the contemporary presenters (now popular as RJs) have a special place in the hearts of their listeners. I am sure you also have your own favourite RJs. When one listens to the radio one has the feeling of listening to a friend, who is talking to you. That is why it is now considered better to address the listener in singular form as ‘my dear listener’ rather than ‘listeners’.

1.3.3 Literacy-Not a Barrier

Unlike newspapers, radio is regarded as the medium of the poor and the illiterates. A radio listener need not be literate to understand what is being said. Moreover,

as the language of radio communication is that of the spoken word (as opposed to the written word) it is easy for the people to understand it.

1.3.4 Blind Medium vs. Theatre of the Mind

It is often said that radio is a blind medium as it does not have visuals to support it. This in fact is the strength of radio and not a weakness, because the visuals can be imagined by the listeners according to their sensibility and imagination. Thus till one watched the Indian epic Mahabharata on television, one was free to imagine how big Bheem was and how much he ate. But with Mahabharata being broadcast on television Bheem became a six feet something man next door. That is why radio is called “the theatre of the mind”. Since it engages the mind of the listener, it is also called a ‘hot’ medium.

1.4 ELEMENTS OF RADIO

As mentioned earlier, radio is a medium of sound, which comprises of – most importantly, voice, music and sound effects.

1.4.1 Voice (Spoken Word)

It is invariably the human voice which connects with the audience over radio. It is the voices of newsreader/presenter/anchor/RJ that we respond to on radio. They provide a personality to the programme with which we can connect and identify. In case of radio drama, the voices of various drama artists lend it the dramatic variation required. In case of news the perfect pronunciation, intonation and control of the voice makes the news understandable. Therefore voice or spoken word is an essential element of radio. For every programme there is a radio show script. Though it may seem that the narrative is flowing naturally on your favourite radio station but be sure that a radio show script is being used. Most radio shows are live and to avoid any goof up a good script for the guests and presenters is very handy and useful.

1.4.2 Music

Most of the radio stations are popular because of the music being played. This is why the style of music each station plays is defined by the music policy of the station catering to the target audience of the station. This becomes the identity of the station and differentiates it from other music stations. Music is also important as a background music, interlude or change over music and at times is used to create special sound effects.

1.4.3 Sound Effects

Sound effects are crucial in creating the atmosphere and ambience. We shall discuss more about these in detail later in this unit. In short, good audio content is something that keeps listeners engaged and eager for more. Sound effects are one of the major constituents that are required to wake any audio programme interesting and engaging.

1.4.4 Pause

Just like spoken word, pause is equally important to convey meaning in a stream of spoken words. Appropriate pauses make the speech effective and attractive wherein the listener is able to comprehend what is spoken. Sometimes in dramatic

situations a pause can create a meaning in itself. Just think about such situations. Though radio is a medium of sounds, silence performs a very important role by giving a natural effect to the programme. People give pause and use silences even while talking to enhance the effect of what has been spoken.

1.5 AUDIENCE

It is often said that “audience is at the heart of every programme”. Therefore, understanding various types of audiences is very important in the process of programming. By listening to the audiences and responding to their queries, radio can provide the space for plurality required in media. Moreover, it is important to remember that radio gives voice to the voiceless as it is easily accessible to the poor and the marginalised where illiteracy is not a barrier. Therefore two-way communication with the audience is required so that the programmes keep evolving according to the needs and aspirations of the audience. This is why All India Radio had instituted the Audience Research Unit way back in 1946 to carry out formative research to know more about the audience, their demographics and their preferences.

Characteristics of Radio Audience: Audience can be divided according to habits, gender, age and professional engagement. Audience habits can be identified according to the time of listening, for example morning listeners, drive-time listeners, late night listeners, habitual listeners, etc. Have you seen your mother, father or some elder in the family switching on the radio first thing in the morning? They are the morning listeners. Some of them will stay with the radio throughout the day, they are the habitual listeners. In the cities most of the times you will see people listening to radio while driving. Similarly a number of young people who stay away from home, and are working or studying during the day listen to late night shows.

All India Radio programming is designed to cater to the specific requirements of gender and age of the audience too. Therefore, you will find programme for women, children, young adults, senior citizens, etc. on AIR. Similarly there are many programmes which are targeted towards the profession of the audience. For example, programmes for farmers, industrial workers, defense personnel, school teachers or students.

Target Audience: At the heart of generating programmes based on such criterion is the concept of target audience. It is believed that all programmes cannot appeal to everybody. There may be some programmes which can have universal appeal; however there are certain niche areas where the target audience is specific. Therefore, programmes are designed keeping the target audience in mind. Most of the advertisements are ideated and placed accordingly as well. Private FM channels in fact target specific audiences and brand themselves keeping that in view.

Check Your Progress 1

- Note:** 1) Use the space provided below for your answers.
2) Compare your answers with those given at the end of this unit.

1. What are the characteristics of Radio?

.....
.....
.....

2. What are the elements of Radio?

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.....

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3. What do you understand by target audience?

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1.6 SOUND EFFECTS IN RADIO PROGRAMMES

Sound effects are the backbone of any radio programme. These create the ambience and help us locate the programme in a particular mood and place. For example, to create the feel of a road journey we shall use the sounds of a moving car, horn and other such ambient sound effects. These can be used for such things as setting and place, conveying action, solving certain narrative problems and evoking characteristics. Effects should sound as though they are being heard by the character. Dubbing adds extra sound effects or brings disparate sounds together. However, care should also be taken that the sound effects do not dominate the narration/ dialogue, if any.

Sound effects can be categorised as:

- a) Natural sound or Nat sound, is not created but is present naturally while the recording is happening. These are usually present during recording in outdoor locations. However, during such recordings it should be carefully monitored that the Nat sounds do not create noise and thereby reduce the quality of the recording. Nowadays, very sophisticated microphones are also available to catch Nat sound without creating noise.
- b) Recorded sound effects: These come from the sound effects bank of any radio station. Once upon a time radio professionals used to travel to different locales to collect varieties of sound effects. Certain sound effects were also created during the recording process. For example if the scene in a radio drama requires that a character is drinking tea then the clinking sound of a cup being lifted and put down on the plate was created in the studio using a cup and a plate as that gives it an authentic feel. In fact old drama studios always had a sound room attached to it to make the recording process smooth. Nowadays stock sound effects are easily available free of cost on the Internet.

Created sound effects can be of many varieties:

- a) **Ambience:** It creates the sense of place, 'where' the action is happening and even 'when' or which time of the day or night. It is a very subtle form of effect which needs much nuanced editing.
- b) **Discreet or spot effects:** Indicates the range of usual action of a particular event. Say there is a meeting going on; the sound of paper moving, something being written on the paper, or even coughing or muttering will all be discreet or spot sound effects.

- c) **Crowds:** These sounds do not carry any meaning except locating the event in a particular space. For example the market space crowd sound will be different from the crowd sound in a meeting or a wedding or in a cricket match. Hence a lot of care is required to create suitable sound of crowds.

1.7 MUSIC IN RADIO PROGRAMMES

Music is the mainstay of radio. The ideal ratio of spoken word to music programmes is regarded as 30:70. Film songs, folk songs and classical music both vocal and instrumental are various types of music which we hear on radio. Radio programmes also use short pieces of music as signature tunes or theme music for various programmes to give the programme an identity as well as to differentiate one programme from the other. Signature tune is also used to attract the attention of listener to the programme. Stations also have musical identification tunes. All India radio transmission's opening signature tune, composed in *Raag Shivaranjini*, was the creation of a Jewish refugee named Walter Kaufmann. A Czech national, he had fled to India from the Nazis and was the director of music programmes at AIR from 1937-46.

Music augments the quality of programmes in the following ways:

- a) It adds vibrancy to any spoken word programme and helps in the flow of the programme to keep the listeners glued to it.
- b) It helps in breaking the monotony of any programme. As radio is only appealing to the auditory organ of a person, sometimes a programme can feel monotonous. This is more so in the case of talks and discussions and sometimes in the case of news too. However, it needs to be kept in mind that usage of music should be appropriate to the tone and tenor of the programme.
- c) It is used to create effects of happy or unhappy feelings, fear or joy in the programme. In other words, music is used in radio to create and communicate emotions, for example sad music for sad emotions, bright music for happy emotions and sombre music for serious emotions.
- d) Music can suggest scenes and locations. For example, if you have to create the ambience of a bright early morning situation, this can be done by playing a pleasing note on the sitar/flute/piano along with the sound of chirping birds or maybe a devotional song.
- e) It can express actions too. A fast music can suggest fast movement of a character or situation.

Activity – 1

Listen to a drama, feature or any other programme broadcast by your favourite radio station. List the categories of music used, its purpose and comment on its appropriateness.

1.8 THE ROLE OF SCRIPT IN RADIO PROGRAMMES

A radio script ensures the flow and continuity of a programme. It is the basic guideline or framework that an anchor/RJ/presenter has to follow. As time is very

precious in radio, the script helps in tightening up the programme and maintaining its professionalism. Some programmes are fully scripted, for example, news, drama, novel reading, talks etc. while others are semi scripted, for example discussion, interviews, running commentary of sports or other such programmes. Scripted programmes require rehearsals and semi scripted programmes require clarity and research on the subject matter for the background material to be used when required.

Basic rules of radio script writing are to use simple words, short sentences, one idea per sentence and rounded off statistics. It is always preferable to write in present tense and active voice. You will get to know more about script writing in the next unit.

1.9 STRENGTHS AND WEAKNESSES OF RADIO

All media have their own strengths and weaknesses. To optimise the use of any medium we must draw upon the strengths of that medium. To exploit full potential of any medium we must understand its strengths and limitations.

1.9.1 Strengths of Radio as a Medium of Mass Communication

- a) Universal coverage and appeal: Because of the reach of radio it has near universal coverage. In India, radio covers about 92% of the geographical area and more than 99% of the population. Radio has a universal appeal, for both urban and rural population.
- b) Mobile medium: It can be carried along wherever one travels. Now because of mobile telephony it has become even more portable. To watch television, one usually has to sit at one place. But radio can be heard while walking, driving or doing other household chores.
- c) There are three major hurdles in the path of meaningful mass media communication in India viz., (i) Illiteracy (ii) Access that is reach of media in remote places and (iii) Affordability. It becomes difficult for a poor uneducated villager from a remote place to access newspapers or television even if the reach is there. Radio is the medium which has the inherent advantage to overcome these barriers. Therefore, radio is regarded as the medium of masses.
- d) It is very quick. It is probably the fastest way to get news instantly. You may have noticed that sometimes at the time of breaking any news television has only sound or speech (may be from reporter or affected person). Visual footage comes at a later stage.
- e) It activates or keeps engaged your mind and thus called ‘hot’ medium or ‘active’ medium and also ‘theatre of mind’.
- f) Low cost: Production and dissemination of content for radio is relatively cheap. A radio set is quite affordable in comparison to a television set. Radio does not need electric supply for it to run but television needs electricity. Production cost of a radio programme is quite low in comparison to television programme. A basic radio station requires minimal investment. The cost of transmitter has gone down. With radio being received on mobile phone instruments, the cost has further gone down.

- g) Cost effective advertising: With advertising on radio, a brand can dominate its category with relatively less spending. Any brand can be established through this medium with very low cost, as the production cost of radio advertisements is quite low compared to film or TV.
- h) Good supplementary medium. Radio is a good supplementary medium and can add-to other media in message transmission. Have you ever thought why people listen to radio commentary while watching a match on TV?
- i) It is the ideal and most effective medium for visually challenged.

1.9.2 Weaknesses of Radio

- a) No visual support. As mentioned earlier, radio is a medium meant for the auditory organ, i.e., ears. This might lead to loss of information if there is distraction within a programme. Visuals can hold the viewers to the programme, but with only audio people might get distracted leading to a loss of information.
- b) Sometimes due to channel surfing reception of messages might be incomplete. This is more relevant when we tune in to radio for music. If a station is giving out some message, as we are more interested in the music, we might tend to change the station and in the process lose out on the message.
- c) Most of the time it is difficult to provide lengthy information in a programme. If a radio programme wants to give a lot of details of a fact, it might become too long and boring.
- d) It may not be suitable for demonstration or skill development. Likewise it cannot lucidly present statistics or complex data.
- e) Messages might be easily forgotten. As it is not easy to go back to the programme, unlike a newspaper, there is ample chance of forgetting the message.

Check Your Progress 2

- Note :** 1) Use the space provided below for your answers.
 2) Compare your answers with those given at the end of this unit.

1. What are the strengths of radio in comparison to television as a broadcast medium?

.....

1.10 LOOKING AT THE FUTURE

Invention of radio was a scientific and technological marvel and the evolution of radio over the past century has seen wonderful new strides in broadcast technology. From the days of amplitude modulation to frequency modulation, radio has consistently made use of and benefitted from technological advancements. From

the bulky and heavy radio sets of yore to adoption of mobile telephony for reception, radio has seen and successfully met many challenges.

1.10.1 New platforms for Radio

It has been reported extensively in India that the number of transistor sets being bought has come down drastically. Now people are increasingly using Radio in cars and on mobile phones. Satellite Radio, direct to home (DTH) radio through set-top boxes have been there for a while. All India Radio has many channels on Doordarshan's DTH platform.

The latest avenue that has come up in a very big way is broadcasting through Internet. Many listeners around the world have started using internet radio. In India too, All India Radio has adopted it in a big way with live streaming of many of its channels which can be heard on computers as well as mobile apps. Radio content is also becoming available through podcasting or 'audio on demand' which provides listeners the facility to listen to their favourite programmes at a time of their own convenience. Even on website of All India Radio and some other popular broadcasting organisations audio versions of the news and certain other programmes are available (along with texts to make these accessible to the hearing impaired also). Though it is not the radio that we have known traditionally but it is radio in its new *avatar*. Similarly websites like Pandora, Spotify and many others have added podcasting to the world of radio in a big way and this has become an important space now.

1.10.2 Changing Audience Profile

Radio has seen massive changes in its audience profile through the ages. When radio started in India in 1920s, it was a costly gadget. The receiving sets were expensive and people had to pay a regular licence fee. It was a box like apparatus and needed electricity to run. Initially the programmes were meant for people who were urban, well off and educated. However, with radio coming under the government ambit and particularly after India attained independence in 1947, the programmes were created for the entire population including the socio-economically disadvantaged sections. The most democratic change in radio programming came when it became mobile through transistor. It liberated radio from having to sit in one corner of the house and made it possible for it to move around. Moreover, the dependence on electricity was eradicated. Next liberation in radio in India happened when government lifted the provision of licence fee and made it free for all. In independent India, the government regarded radio as the medium for development communication and that led to further democratisation of the audience profile.

Next change came with the proliferation of the private FM channels. These stations are targeted towards the comparatively younger and urban, upwardly mobile audience with substantial purchasing power. Community radio movement has now taken strong roots in our country and that means micro-level programming for specific communities. Thus we can see the progressive change of the audience profile through the times.

1.10.3 Increasing Interactivity

Some of the increasingly common two-way interactive radio features include:

Digital Displays: Information such as date, time, network, battery status, and menu options are presented on digital displays that make important information

stand out at a quick glance. Some two-way radio sets also feature LCD colour displays for enhanced readability.

Bluetooth Technology: With Bluetooth-equipped handsets, your two-way radio can communicate wirelessly with many types of wireless earpieces. This provides hands-free communication abilities, which can be especially useful for first responders.

Text Messaging: Combining audio and messaging communications in one portable device means twice the communication power for two-way radio users.

Phone-in programmes: Increase in the popularity of phone in programmes has made it more interactive and intimate. The responses have also become immediate.

Check Your Progress 3

- Note :** 1) Use the space provided below for your answers.
2) Compare your answers with those given at the end of this unit.

1. Write short notes on:

a. Interactivity in Radio

.....
.....
.....
.....

b. Changes in audience profile

.....
.....
.....
.....

1.11 LET US SUM UP

We hope by now you have understood the characteristics of radio and its significance. How it is a medium of sound and the visualisation by the listener depends on the appropriate use of various audio elements. You should have also understood that it is an intimate and democratic medium. Radio has traversed from analogue to digital platform. The role of radio has expanded and changed over the years from a totally public service medium of the masses to a medium of immense commercial potential. All India Radio (Akashvani) has discharged its role as the premier public service radio broadcaster of the country and made glorious contributions in the realm of providing information (including news), education and entertainment since pre independence era.

1.12 FURTHER READINGS

1. Fleming, C. (2010). *The Radio Handbook*. London: Routledge.
2. Hendy, D. (2007). *Radio in the Global Age*. Cambridge: Polity Press.
3. McLeish, R. (2018). *Radio Production*. Taylor & Francis.

1.13 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. Following are the basic characteristics of radio:
 - **Audio medium:** Radio can only be heard and not seen. It caters only to the auditory senses and can be used while doing other activities like, driving, cooking, cleaning etc.
 - **It's an intimate medium:** When listening to a radio the listener feels connected to the programme as well as the programmes because the content is presented like a one-to-one conversation. This makes the whole process intimate for the audience.
 - **Literacy is not a barrier:** A radio listener need not be literate. Unlike the print medium, radio uses spoken word and not the written word.
 - **Blind Medium:** It does not have any visuals. It caters to the imagination of a listener and each listener can create their own visuals in their mind while listening to a programme.
2. Radio has four main elements:
 - **Spoken word (Voice):** The spoken word delivered through the voice of the presenter is what connects a listener to a show. It is thus, the most important part of radio communication.
 - **Music:** Is the mainstay of radio entertainment. Different genres of music for different audience create a unique identity for each channel. It is also important in other radio programmes to establish context, location, etc.
 - **Sound Effects:** These are crucial to create the atmosphere and ambience in any radio programme.
 - **Pause/ Silence:** These are as important as the spoken word. Appropriate pauses at appropriate places make the speech effective and help in better comprehension.
3. Every programme cannot appeal to a universal audience. Different programmes appeal to different segments of audience according to their age, gender, occupation, etc. Thus, radio programming is done keeping in mind a particular set of audience in mind, which the show will attract. This set of audience is referred to as target audience.

Check your Progress - 2

1. Radio in India reaches almost 99% of the population. It is a mobile and inexpensive medium that does not need electricity. It provides quick information and is the most suitable medium for the visually challenged.

Check your Progress - 3

1. a) Rapid advances in technology have led to increase in the two way communication feature of radio. Information is available through digital displays. Bluetooth technology allows for hands free communication

Radio Journalism

and text messaging allows for interaction. The phone-in format has been popular for a long time and allows for feedback, special requests, questions, etc. to be sent in by the listeners.

- b) When radio was introduced as a medium of communication it was expensive, bulky and required electricity to run. Through the years this has changed. This has led to a change in the audience profile of the medium. From being a medium of the rich it has become a medium for the poorest of poor. People of all segments of life have access to it and use it for information gathering and entertainment.



UNIT 2 WRITING FOR RADIO

Structure

- 2.0 Introduction
- 2.1 Learning Outcomes
- 2.2 Radio Writing – Challenges of the Medium
- 2.3 Basic Elements of Radio
- 2.4 Difference between Language of Print and Radio
- 2.5 Radio Writing for Different Radio Formats
- 2.6 Radio Writing – Broad Categories of Programmes
 - 2.6.1 Information Based Programmes
 - 2.6.2 Awareness Based Programmes
 - 2.6.3 Entertainment Based Programmes
- 2.7 Identifying the Listeners
- 2.8 Research for a Script
 - 2.8.1 Example of a Documentary
- 2.9 Attractive Beginning
 - 2.9.1 Examples of Attractive Beginning
 - 2.9.2 Maintaining the Flow of Script
 - 2.9.3 Precautions for Final Draft
- 2.10 Let Us Sum Up
- 2.11 Further Readings
- 2.12 Check Your Progress: Possible Answers

2.0 INTRODUCTION

You have already understood the medium of radio and its basic characteristics. You have also acquainted yourself with the constraints and strengths of this medium. Radio writing simply means writing in the language of radio, so now we shall try to understand what is meant by the language of radio.

Radio writing is different from any other kind of writing. It is also true that radio writing is more difficult and challenging than other kinds of writing. This is so because radio is an aural medium. Further, even if we know the fundamentals of the appropriate language for radio, the creative challenges for writing still persist. The language for children's programme cannot be the same as that of a youth programme; and the language for rural programme will be entirely different than the language of any literary programme. Another issue is the absolute necessity to remain within the time duration allotted for the programme. Moreover, you have to deliver a powerful message or convince the audience about a product through spoken words only. The writing also varies according to the format. The craft of writing a talk will be entirely different from writing a radio play. Keeping all these

things in mind, we shall try to learn some basic characteristics of radio writing in this unit.

2.1 LEARNING OUTCOMES

After reading this unit, you should be able to:

- differentiate between the languages of print and radio;
- recall the main elements that constitute language of radio;
- identify different forms of radio programmes;
- distinguish between different formats of radio programmes; and
- describe different stages of radio writing.

2.2 RADIO WRITING - CHALLENGES OF THE MEDIUM

Although you have understood the basic nature of radio as a medium, it is necessary to know certain essential facts before we venture into radio writing.

If you go to watch a movie in a cinema hall, you purchase a ticket and keep sitting in the darkness, not doing anything else except watching the movie. Similarly, while reading a book it is essential to devote your whole attention to the reading process. But, just imagine how many of us listen to radio while doing nothing else. Most of the radio listeners are engaged in some other simultaneous activities as well.

While listening to radio, someone may be driving a car, a housewife may be cooking in the kitchen, a student may be solving a mathematics problem, a farmer may be tilling his land, a shopkeeper may be attending to his customers and so on. Therefore, the radio writer has to shoulder a double responsibility. Firstly, from the very beginning of the programme, by sheer magic of his/her words he/she has to attract the listeners towards the programme, and, after that keep them engaged in it till the end. Further, the content of a radio programme has to be understood by the listeners then and there, in real time, during the process of listening itself. While reading a book or a magazine, the meaning of a difficult word can be looked up in a dictionary and to clarify a point or doubt one can go back to the earlier passage. But, this is not possible while listening to radio. Hence in radio writing there is no scope for difficult words, long sentences, unknown references etc. A radio script has to be in a language we use to speak or talk to each other. That is why the language of radio script is called 'Spoken Word'. It should be friendly and informal. Another challenge for a radio writer is the wide diversity of listeners – from scholarly intellectuals to illiterates - so a radio writer has to find a balance in his writing so that it can appeal to a wide spectrum of society.

2.3 BASIC ELEMENTS OF RADIO

Every Radio programme is in fact a message to the listeners. If this message is communicated to and understood by the listeners and also appreciated, then that radio writing can be considered effective and fruitful. A message through radio

or any other medium, have certain codes from the sender of the message and one who receives the message decodes them. Let us understand this by some simple examples.

When we talk to each other, then the codes which work to deliver the message are:

1. Spoken words
2. Facial expressions
3. Body gestures such as hand movements

The person to whom we are talking decodes, i.e. understands these. For instance, just by staring sternly, a father can convey his anger or disapproval to his child. A professor can stop a student coming late to the class just by a movement of his hand.

In the print medium, i.e. books, magazines, newspapers etc., written words, pictures, tables, graphs etc. work as 'codes' to take the message to the readers. Now, let us try to understand the codes which work for a radio message, i.e. the basic elements which create the 'language of radio'. As you have learnt in Unit 1, there are four basic elements which constitute radio programmes, i.e. whenever we listen to any programme of any radio station from any part of the world, we shall hear only these four:

- i. Spoken words
- ii. Sound effects
- iii. Music
- iv. Pause or Silence

Words are the most important part of any radio programme. These words are different from printed words because they reach a listener through a 'human voice' and thus are 'spoken words'. Words of radio form a double code. One, their own meaning embellished by the beauty of language and second, the voice in which these are rendered. Thus, the quality of voice as well as delivery of words can make the language of radio more effective, depending on the style of presentation. In brief we may say that:

- i. Words used in a radio programme are spoken words.
- ii. These give a feel of human presence.
- iii. These also reflect some aspects of the speaker's personality.
- iv. These may tell us about the 'broadcast stations' or even the country from where the broadcast is coming.

Because radio is a blind medium with no visuals, appropriate sound effects enrich the visuals created by spoken words in listeners' minds. Radio plays and documentaries take immense help from suitable sound effects. Music also helps in developing the language of radio. For example, a musical piece of just 30 seconds, which is played as a 'signature tune', identifies not only the broadcast institution but also the individual programme. Similarly, the effect of an opening or dropping curtain in a theatre is achieved by 'fade in' and 'fade out' of music in

a radio drama. The background music in a radio drama is helpful in making a scene lively.

Radio is a sound medium but absence of any sound is also an important part of language of radio. This really is the most interesting contradiction that no radio programme can be imagined without natural and even deliberate pauses or silences. Pause is an integral part of the grammar of radio. The use of a comma or full stop in print is replaced by that of a pause in radio.

2.4 DIFFERENCE BETWEEN LANGUAGE OF PRINT AND RADIO

Having understood the basics of radio language as a spoken language, we can now very well understand the difference between languages of print and radio. Sometimes experts invited for broadcast don't understand the requirements of radio and bring a script designed more for the print media, i.e. using the characteristics of 'written word' and not 'spoken word'. Let us try to understand the delicate difference through some examples.

In a newspaper if we read an article we may find – 'we should take the precautions mentioned below'. Likewise we may say 'the above facts are important' in an article. However, as there is no 'below' or 'above' in spoken language, using similar phrases in a radio talk will sound ridiculous. Again, instead of mentioning dates in radio, the use of 'yesterday', 'day before yesterday' or 'last week' or 'last month' etc. may be better suited as spoken language.

In radio, we try to paint a picture through spoken words as radio is a blind medium. Hence, if we say that the height of Bhakra Dam is 740 feet, it may not conjure a picture. But, if we say that Bhakra Dam is as high as three Qutub Minars put one above the other, then it will make a visual impact in the mind of a listener. We may also say that the height of Qutub Minar is the same as 125 people standing on one above the other. It again creates a visual.

Similarly in print we may say that the capitals of Japan, Malaysia and Indonesia are Tokyo, Kuala Lumpur and Jakarta respectively but in Radio it will be appropriate to say that Tokyo is the capital of Japan, Kuala Lumpur is Malaysia's capital and Jakarta is the capital of Indonesia, thus avoiding the use of word 'respectively'. We avoid using complex and complicated sentences in radio language. Simple words and short sentences are the requirements of radio communication.

Likewise, while talking about history, instead of saying '1520 AD' it might be better to say approximately 500 years ago. Long figures such as 'Rupees 15 lakhs 53 thousands 9 hundred 74' may be better said as 'about 15 and half lakhs' or 'more than 15 lakhs'.

To summarise of what we learned in this part of the Unit, we can say that a radio listeners may be engaged in some other activities while listening to radio; therefore we should keep our words simple and friendly as in our normal conversation. Long and complicated sentences need to be avoided. Short sentences and simple words are essential requirements of radio language.

2.5 RADIO WRITING FOR DIFFERENT RADIO FORMATS

Just as poetry, short story, novels, drama, essays, travelogues etc. are different formats of literature, similarly there are many formats of radio programmes and these formats are created by combinations of the four elements of radio i.e. spoken word, sound effect, music and pause. Pause is a compulsory element for all the formats. If we take only spoken words (no sound effect, no music), we get the following formats:

1. Radio Talk
2. Dialogue
3. Interview
4. Discussion
5. News Bulletin

If we combine spoken words with sound effects we have the following formats:

1. Quiz
2. Radio Report
3. Live Commentary

If we combine spoken words, sound effects and music, then we have:

1. Radio Feature/Documentary
2. Radio Drama
3. Radio Spots (Advertisements/commercials)
4. Radio Serial
5. Docudrama
6. Newsreel

Every Radio format has its own attraction and requirements. We choose a format as per available airtime, subject or theme, target audience, etc. Thus, while a radio advertisement may be of just 30 seconds duration, a radio play may be 15 minutes to 1 hour long, and a talk may usually be of 4 to 9 minutes. We have to understand a particular radio format before writing a script for it.

It has to be understood here that certain formats of radio programmes have to be unscripted by their very nature. For instance, running commentary of a sports or non-sports event cannot be pre-scripted as it is essentially a live description of what is happening on the spur of the moment. However, proper preparation and having detailed background material are indispensable for running commentaries also. Similarly, interviews and discussions are also extempore formats but systemically preparing talking points is essential for these, so that invaluable radio time is put to optimum use.

Activity – 1

Listen to different scripted radio formats like talks, plays, documentaries, etc. and then compare them with non scripted formats like interview or commentary.

2.6 RADIO WRITING – BROAD CATEGORIES OF PROGRAMMES

After understanding the language of radio, we should also be aware of the various fields for which radio writing can be done. We have a vast range of subjects for people of all age groups having varied interests. Broadcasting touches many areas of our life and so the scope for radio writing becomes almost unlimited. It is, however, worth mentioning that, unlike AIR stations, private FM channels should not be taken as the representative model of a radio station. The main purpose of private radio channels is earning commercial revenue through mostly entertainment oriented programmes. They use not more than 3 to 4 programme formats out of more than 25 programme formats available to programme producers. Let us know in detail what kinds of programmes are broadcast from a radio station dedicated to public service broadcasting. That would make you familiar with the whole scenario of broadcasting. But, first we should know the three major functions or objectives of broadcasting, which result in three broad categories of programmes.

2.6.1 To Inform (Information based Programmes)

From the very beginning, the first and foremost purpose of radio broadcasting has been to provide information to the listeners. Many informative programmes are broadcast every day from a majority of radio stations. News bulletins and programmes on current affairs are prime examples of this role played by radio. Although now there are hundreds of television channels and also social media platforms from where one get all sorts of information, the role of radio as the primary information disseminator to a wide spectrum of society continues to be relevant.

2.6.2 To Educate (Awareness based Programmes)

To educate is the second most important function of radio. This is particularly true of broadcasting in India. Radio serves people by not only informing them about the latest happenings but also imparting education to them in a non-formal manner. Radio stations broadcast educational programmes for the listeners to supplement their knowledge.

There are millions of visually challenged people who cannot avail the benefits of print and visual media. Radio provides great service to these people by giving information and education, thus enabling them to lead a productive and dignified life. Radio has also done a great service by educating the farmers about the improved techniques of agriculture and opportunities for better marketing of their produce. It also helps the students' community by imparting them education of high quality.

2.6.3 To Entertain (Entertainment based Programmes)

Entertainment is the third most important activity of broadcasting. While there are multiple means of entertainment available for affluent people in larger cities, multitude of people still get a lot of their entertainment from radio programmes. In fact, a special service named 'Vividh Bharati' with a mix of film music and other light hearted programmes was created in 1957 by All India Radio to cater to the entertainment needs of millions of people all over the country. Now, FM channels of AIR namely FM Rainbow and FM Gold also serve the infotainment needs of the people.

Private FM Channels function with a focus on entertainment, whereas AIR FM channels also devote airtime for information and education.

Check Your Progress 1

- Note :** 1) Use the space provided below for your Answers.
 2) Compare your answers with those given at the end of this unit.

1. How is Radio writing different from other media?

.....

2. What are the three broad categories of radio programmes?

.....

2.7 IDENTIFYING THE LISTENERS

After learning about the broad categories of programmes, radio writers should also know about the programmes for special audiences.

Whenever we plan a programme and write a script for it, we have to keep in mind the listeners of that programme. Certain programmes are for all the listeners but many are targeted at special groups of audience. When we write for a particular audience group, we also need to identify various sub-groups and their particular requirements. For example, radio stations have programmes for women but all women may not have identical interests. A housewife may have some requirements but a working woman may have different requirements. Similarly, needs of an unemployed youth would be different from those of a young person holding a good job.

2.8 RESEARCH FOR A SCRIPT

Any radio script can be effective on the basis of its content, which depends on the research about the subject. Let us take an example. If a talk on the historic Red Fort in Delhi, mentions about the fact that the road opposite Red Fort going to Chandni Chowk used to be a ‘Canal’ during the Mughal period, will certainly attract the attention of the listener. Listeners may like this information, which might be hitherto unknown to them that the road which is now brimming with heavy traffic is the place where people used to enjoy boating in the moonlight. To find out unknown, rare facts on a given subject, we should consult books on the subject, go through magazines for relevant articles, consult subject matter specialists, visit a particular place or tourist spot or historical building concerning the subject and so on. Formats like documentaries require deep and detailed research. But, even for writing a radio talk of 5 minutes, the importance of research can’t be ignored. If we write for radio without proper knowledge of facts, it will only be a ‘play of words’, which would be unethical and will almost mean cheating the listeners.

2.8.1 Example of a Documentary

Let us take a practical example to understand about the need of in-depth research for a format like a radio documentary. Suppose you have to write a script for a documentary on 'Suicides in India'. You will have to find out the average annual number of suicides in the country along with the data and information on various aspects such as tendency for suicide in different age groups, reasons for suicide, government efforts to prevent suicides, role of NGOs, society, family members, friends, etc. Information about the trends in other countries and preventive efforts made is also relevant.

For a documentary on 'Suicides in India' broadcast by All India Radio, the writer carried out the research by consulting psychologists, psychiatrists, sociologists, writers, social workers and government officials on various known and unknown aspects of suicide. He also consulted books research papers, magazines and internet. The writer also talked to those who had tried to commit suicide but survived. Legal experts and family members of those who committed suicide were also consulted. A number of lesser known facts emerged from the research like:

India is among those countries of the world where large number of suicides take place. In India every 6 minutes someone commits suicide and 100 people attempt suicide every hour. The tendency to commit suicide is not confined to cities only, it has reached smaller cities, towns and even villages.

Many children commit suicides due to increased pressure and expectations from family and schools. Many elderly people are also committing suicide due to depression and loneliness.

Suicides indicate mental illness but mental health has not been given due attention in our country. People hesitate to go to a psychiatrist or counsellor due to the perceived stigma of being called insane.

About 95% of the people contemplating suicide can be saved, if timely help can be offered to them and that 'vulnerable' moment can be avoided. In fact, the attempt to commit suicide is a 'cry for help'.

Now, you must have understood the importance of the research for a particular subject.

2.9 ATTRACTIVE BEGINNING

After you have done proper research on a subject and get down to write a script for radio, the most important aspect is an attractive beginning. You must have observed that newspapers often give very catchy, interesting and attention seeking headline to their news stories. For instance, there was a headline "Pak PM throws a no ball" making dramatic use of the fact of the Pakistani Prime Minister having been a well-known cricket bowler.

Attractive beginning is important for all the mass media but in a radio programme it is very crucial as this medium has no visual dimension like television or cinema and, hence, the opening few lines of a radio programme often decide the fate of the entire programme. In the case of television, someone may keep watching the programme because of a favourite actor or actress or a beautiful visual but the same is not true for radio. A very formal beginning of the radio programme has

very little chance of being attractive. Whatever be the subject, the beginning should be such that it connects immediately with the listener, creates curiosity, touches emotions and forces the listener to pay attention and start listening to the programme.

2.9.1 Examples of Attractive Beginning

Suppose you have to write the script of a radio talk on environmental pollution. A traditional formal beginning for this could be:

“Pollution is a serious problem in India. There are mainly three kinds of pollution – air pollution, water pollution and sound pollution.....”

Such a beginning may not attract many listeners because of its formal tone. However, if you start the script in the following manner:

“Taj Mahal is the symbol of eternal love and one of the Seven Wonders of the World. But, are you aware that this gleaming white monument may become black one day? No, it is not just a horrible imagination; the increasing environmental pollution can make this a reality one day, if we don’t wake up now and start protecting our environment”...

Such a beginning is much more likely to catch the attention of the listeners because Taj Mahal touches a chord with every Indian, as it is a symbol of glory and also one of the prominent identities of India.

Similarly if you have to write a talk or documentary on the Bheel tribe, a formal beginning might be like this:

“In India there are many tribes. Bheels are one such prominent tribe. They live mainly in Rajasthan and Madhya Pradesh.....” Again such a formal opening may not appeal to many listeners. But to make the programme connect better with listeners, we have a number of other informal opening options.

1. We may begin with the story of ‘Eklavya’ who gave his ‘thumb’ to his ‘Guru’ (teacher) as ‘Gurudakshina’ or fee.
2. Story of ‘Shabri’ in Ramayan who offered fruits to Lord Ram after tasting them to check whether they were sweet enough.
3. Story of great warrior Maharana Pratap, who was given shelter by ‘Bheels’ in the forests when he was fighting the army of Akbar.

2.9.2 Maintaining the Flow of Script

An attractive beginning catches the attention of the audience and makes them listen to our programme, but that is not all. We have to ensure that our listener continues to listen to the whole programme with maximum possible attention. If after a good beginning, the writer is not able to maintain the flow and the progression of the script does not arouse any curiosity then the programme will not achieve its objective. Hence, it is necessary for a radio writer to ensure that along with the use of informal and friendly language, relevant and interesting facts on the subject continue to be presented in an attractive manner so that the listener remains engrossed in the broadcast.

The talker may be a very renowned and knowledgeable person but while broadcasting he/she should use interactive phrases such as ‘let us see why it happens’ and ‘you must be wondering why it is so’ just to establish a friendly rapport with the listener and make them a partner in discussing the subject.

Basic rules of a Radio script:

a) Use simple words: Easier simple and common words should be used. We need to remember how we talk, not how we write. Radio is a medium whose least common denominator audience are the laymen, using simple words is really important. A list of a few radio appropriate words in English is provided below. I am sure you can find such equivalents in your own mother tongue too:

Written	Spoken
Adequate	Enough
Anticipate	Expect
Commence	Begin, start
Conclude	End
Manufacture	Make
Purchase	Buy
Underprivileged	Poor

- b) Use short sentences:** Sentences should avoid conjunctions as much as possible. The sentences should ideally be of a length appropriate for talking. Remember, unlike print we cannot go back to the sentence and rehear it.
- c) One idea per sentence:** One sentence should carry one idea. Never clutter one sentence with too many ideas.
- d) Avoid sound clashes:** Read your copy aloud for awkward sounds. Be sparing in the use of ‘s’ ‘th’ and ‘ing’ sounds. Avoid words like ‘thrust’, ‘wrists’ and ‘frisked’ all of which are difficult to pronounce.
- e) Use present tense:** This is especially relevant for news bulletins, particularly the headlines. For conveying the immediacy and to drive home the urgency of news, use of present tense is a cardinal rule. For example:

The Monsoon Session **has commenced (commences)**

We **have responsibility** for quality..... **(are responsible)**

The Prime Minister **has inaugurated** the project **(inaugurates)**

- f) Use active voice:** Scripts should be written in active voice, for example: -
A new governor was **appointed by the President.... (President appointed)**

Ten shops were **destroyed by a fire** ... (A fire destroyed)

A meeting will be held **by the teachers**.... (Teachers will hold a)

- g) Avoid stock phrases, superfluous words and clichés. Below is a tentative list of each word that we tend to use every day while writing in English (which is not exhaustive):

Stock Phrases:

“Lead from the front” – Where else?

“Follow in x’s foot steps”- just follow

“Ground rules”- just rules

Superfluous words:

Set a *new* record

Died in a *fatal* accident

Holiday *period*

Future plans

It is a *true* fact

In a week’s *time*

First priority

Past History

Check Your Progress 2

Note : 1) Use the space below for you answers.

2) Compare your answers with those given at the end of this unit.

1. What are the basic rules of writing a radio script?

.....
.....
.....

2.9.3 Precautions for Final Draft

Once you have written and evaluated your script for a radio programme and found it suitable for broadcast, keep the following precautions in mind while preparing a final draft:

1. Script should be typed or written only on one side of a sheet so that no noise is recorded while turning the pages.
2. It is better to finish a paragraph on the same page. If that is not possible, at least, the sentence should be completed. Carrying an incomplete sentence on to the next page should be avoided because it will create a break in the flow of reading at the time of recording. A new page should always begin with a new sentence.
3. Nothing should be written which is against the code of conduct of the concerned broadcast organisation.

4. Decency of language should always be maintained.
5. Nothing should be written which can hurt the sentiments of any community or ridicule any disabled person even if it is a programme of humour or satire.

2.10 LET US SUM UP

Radio writing is different from writing for a magazine or a newspaper. While listening to a programme, it is not possible for a listener to go back and forth; therefore a radio broadcast has to be followed and understood by the listeners simultaneously in real time. Short sentences and simple language are essential for a radio script. For effective radio writing, the writer has to be mindful of the duration and format of the programme and also be aware of the target listener for whom the programme script is being written. The beginning of the programme should be very attractive and flow of language and content should be maintained till the end of the programme to sustain the interest of the listeners. Intelligent research about the subject is very important to make the programme rich in content.

2.11 FURTHER READINGS

1. Grove, C., & Wyatt, S. (2013). *So you want to write radio drama*. London: Nick Hern Books.
2. Horstmann, R. (1997). *Writing for radio*. London: A & C Black.
3. MacLoughlin, S. (2001). *Writing for radio*. Oxford: How To Books.

2.12 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. Radio is an audio medium and hence a radio script has to be written for the ear. It should be written in a conversant manner while using simple words and short sentences. Unlike the print, a listener cannot go back to re-hear a portion that is unclear. Also, there are no supporting visuals in radio like that in a television. So, care needs to be taken to make a script easily comprehensible.
2. The formats of radio programmes are as follows:
 - Programmes that inform – These provide information and news to the listeners.
 - Programmes that educate – These help educate. Several different educational programmes are broadcast for different segments of people – students, farmers, etc.
 - Programmes that entertain – This has increasingly become one of the key radio functions. No one wants to hear anything boring and thus the increasing need for entertaining programmes.

1. While writing a Radio script, you should:
 - Use simple words and short sentences. Unlike print, a listener cannot go back and re-hear what's been said. So it is important to use words and sentences that will be easily understood in one go.
 - Present one idea per sentence so as not to confuse the audience.
 - Use active voice and present tense, as these make for simpler language that is easily understood.



UNIT 3 NEWS GATHERING PROCESS FOR RADIO

Structure

- 3.0 Introduction
- 3.1 Learning Outcomes
- 3.2 The history of Radio Journalism
 - 3.2.1 Origin
 - 3.2.2 BBC and Radio Journalism – ‘Inform, Educate and Entertain’
 - 3.2.3 Radio Journalism in other countries
 - 3.2.3 Second World War and Radio listening
- 3.3 The New Role of Radio and its Responsibilities
 - 3.3.1 Radio as Participative Media
 - 3.3.2 Rural Focus
 - 3.3.3 Radio and Environment
 - 3.3.4 Health and Family Welfare
 - 3.3.5 Women and Children’s Programme
- 3.4 Changing Technology and its Impact on Radio
 - 3.4.1 Change of Technology
 - 3.4.2 Early Days Sound Equipment
 - 3.4.3 New Technology
- 3.5 All India Radio and News
 - 3.5.1 History
 - 3.5.2 Iconic Indian Broadcasters
 - 3.5.3 News Services Division
- 3.6 News Gathering
 - 3.6.1 Sources of News
 - 3.6.2 Methods of Gathering News
 - 3.6.3 Principles of Reporting
- 3.7 Let Us Sum Up
- 3.8 Further Reading
- 3.9 Key Words
- 3.10 Check Your Progress: Possible Answers

3.0 INTRODUCTION

Despite being almost a century old profession, radio journalism has undergone a sea change during the past few decades. The catalysts for this are changes in ways of news gathering, news production and news dissemination. The basic content, production methods, presentation styles and evolution of technology have all been factors in this change. There is hardly any area of human life now not touched by news and news based programmes. Being one of the easiest and quickest media, radio provides real time news and plays an important role in society. Gone are the days of just hearing a newsreader rattling off a series of

news items as written in the text of a news bulletin. The sound bytes and actuality inserts make a news bulletin more lively and interesting to listen to. The listeners not only hear the newsreader but also the voices of the news makers and other people. For instance, news of an accident is no longer just a description but often includes the anguished voices of the victims too. Thus, the earlier monologue style presentation is being replaced by the increasingly popular interactive radio style enabling the listeners to participate in the programmes. Even before other social media emerged, radio had started evolving into the two way communication pattern. Further, news alone is not sufficient but detailed news analysis is also required. This has also contributed to an increase in multiple voice programmes. Delivery of radio programmes is also possible through several new and emerging platforms like 'Direct to Home (DTH), satellite radio, Internet streaming, web radio, mobile apps, podcasting etc. Therefore, these days a radio journalist has to be equipped with the latest formats in news gathering, news production and news dissemination techniques keeping pace with the technological advancements in the field. News gathering has become a very important area of radio's functions.

3.1 LEARNING OUTCOME

After going through the unit, you should be able to:

- state the origin and growth of Radio Journalism;
- analyse the growth of radio broadcast in India;
- explain the meaning of news gathering;
- elaborate the Process, Techniques and Tools of news gathering;
- state the Important principles of news gathering; and
- explain Reporting.

3.2 THE HISTORY OF RADIO JOURNALISM

3.2.1 Origin

Since the invention of Radio by Italian inventor Guglielmo Marconi, Radio has grown by leaps and bounds impacting life of the entire humanity on our planet. Marconi was recognized generally for sending out the first radio transmission on a temporary station in 1895. Though he was a pioneer in the field, many radio stations had sprung up in the United States by the time his New Street Works factory in Chelmsford went on air with the first entertainment radio broadcast in 1920. Since then the world has begun to shrink with the radio waves reaching every nook and corner of the world carrying entertainment and information. Ironically, Marconi's great invention was banned by the licensing authority – General Post office in 1920 giving in to the pressure of those who opposed it, as it interfered with military and civil communication. However, public enthusiasm for it led to revocation of this ban in 1922 paving the way for BBC.

3.2.2 BBC and Radio Journalism – 'Inform, Educate and Entertain'

British Broadcasting Company (BBC) was a private company established by the then leading wireless manufacturers including Marconi in 1922. It's first General Manager **John Reith** gave the golden rule for broadcast- "**inform, educate**

and entertain". BBC professes to follow this till today. Considered primarily as an entertainment media, **radio journalism** was not high on its agenda for a while. During this transformation period, BBC was banned from broadcasting news bulletins before 7 PM. Besides it could not broadcast its own sourced news items but had to source all news from wire services. But the general strike in Britain in May 1926 put newspapers temporarily out of production and suddenly BBC became the main source for news with the lifting of restrictions placed on it. This opened a huge arena for radio journalism. However, this popularity in forging a national audience contributed to replacement of the private commercial entity British Broadcasting Company by British Broadcasting Corporation, a non-commercial organization established by the Royal Charter, which came into existence on January 1, 1927 with John Reith as its first Director General.

3.2.3 Radio Journalism in other Countries

In comparison to Britain, broadcast in America started much earlier. Reginald Fessenden, considered to be the father of American broadcasting, made a breakthrough in voice and music by 1906. He coined the terms Broadcasting and Narrowcasting. However, **Radio Journalism** didn't take off in the United States until 1920, when **the world's first radio news** was broadcast on Aug. 31, 1920 by the radio staff of *the Detroit News*. Canada, Australia and other countries also saw phenomenal growth of radio in the 1920s with Radio Journalism and news gaining prominence.

3.2.4 Second World War and Radio Listening

It was the Second World War, which became a catalyst to boost radio journalism in late 30s and early 40s. Radio's strength of instant reach to the listeners outsmarted news papers' reports. While BBC journalist Alvar Lidell became a house hold name in Britain; Egbert Roscoe Murrow of CBS was hogging the lime light in America. CBS used for the first time **Radio Bridge** on March 13, 1938. It was nothing less than a revolutionary broadcast at that time. Radio journalism reached a new high during World War II. Nothing could beat Radio's advantage of instant reach.

3.3 THE NEW ROLE OF RADIO AND ITS RESPONSIBILITIES

3.3.1 Radio as Participative Media

The paradigm shift in radio from a one-way medium to interactive medium has led to new challenges as well as taking on new responsibilities. In the beginning, radio neither could see its listeners, nor could speak to them and the relationship was based on mutual faith. The only interaction between them was through listeners' letters. In other words, radio and its listeners trusted each other without actually knowing each other. As radio became participative and interactive medium, thus changing its relationship with listeners. The listeners also contributed to the content of radio, which was hitherto a domain of only the programmers.

3.3.2 Rural Focus

The role of All India Radio's broadcast to farmers, particularly in the 1960s, helped launching green revolution to wipe out hunger from the country. It became

so popular among the farming community that a rice variety promoted in the programmes for farmers was named as **Radio Rice**. Programmes for rural listeners were specially designed to cater to the day to day seasonal needs of the farming community. These helped the farmers about modern and improved agricultural practices, the benefits of using right fertilizers and identifying the best seasons for sowing their crops. Farmers could also get information about the best possible prices for their produce and guidance of agricultural experts. The radio programmes for farmers were broadcast not only in Hindi but also in different regional languages and dialects.

3.3.3 Radio and Environment

Radio has been able to focus on preserving environment and conservation of wildlife and forests. Information about government initiatives for forestry, wildlife conservation and maintaining ecological balance is provided to the listeners to create awareness, which is crucial for the success of such efforts. Besides World Environment Day, many other relevant global events such as World Day to Combat Desertification and Drought, World Water Day etc. are also observed by AIR stations every year. Radio can be the game changer in meeting these challenges effectively because concerned initiatives need people's participation for success.

3.3.4 Health and Family welfare

Radio's contribution through its Health and Family Welfare programmes is immense. Subjects covered in these programmes have a lot of variety such as raising the age for marriage, maternal care, breast feeding, child survival, children's rights, girl child, adverse child gender ratio and regressive mindsets leading to female infanticide. Creating public awareness about Tuberculosis, Leprosy, HIV/AIDS and so on is critical for better health of the people.

3.3.5 Women and Children Programmes

There are several issues facing women which require creating awareness. The areas of concern include atrocities on women, trafficking of women, female foeticide and infanticide, education and employment opportunities and security for women. There are other problems as well like obscene portrayal of women and gender discrimination. International Women's Day is observed with special programmes by AIR to highlight these issues. Children programmes broadcast by radio stations target children of age group 5-14 years.

Check Your Progress 1

Note : 1) Use the space provided below for your answers.

2) Compare your answers with those given at the end of this unit.

1. List the benefits for farmers from Radio programmes designed for them.

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3.4 CHANGING TECHNOLOGY AND IT'S IMPACT ON RADIO

3.4.1 Change of Technology

Change of technology has impacted journalism in many ways. It has influenced how journalists do their work, the content of news, the structure and organisation of newsroom and the relationships between news organisations, journalists and public. New media like the Internet, World Wide Web and digital videos are examples of technologies that are transforming journalism. New communication technologies, digitalisation and technological convergence are transforming broadcast news production.

Now let us know something about the equipment used for news gathering.

There are two broad categories of equipment used in Radio stations.

1. Transmission equipment
2. Studio equipment

3.4.2 Early Days Sound Recording Equipment

Microphones

There were two types of microphones – Dynamic and Condenser. Both are extensively used even now. Dynamic microphones are stronger and can withstand heat and humidity better than Condenser types. Therefore, these are preferred for outdoor recording. Condenser microphones give better quality but are more sensitive to heat and humidity. Therefore these are used for indoor/ studio recordings.

Sound Recording Machines

The equipments used now are completely different from what it used to be. The older ones were quite heavy to carry. For instance, ¼ inch magnetic tapes were used in open reels in recording machines. These were reliable and rugged but editing was cumbersome and time consuming. Later, cassette recorders came to the market which used thin magnetic tapes. These were easy to handle but their output was of lesser quality.

3.4.3 New Technology

As the world moved on to digital technology, equipment of yester years have become primitive. Today, radio channels operate in a **multi-platform world**. This means tailor made softwares are available to take care of A to Z operations of production. The traditional tasks of audio programming include scripting, audio recording, editing, scheduling, on-air broadcasting and logging. But now new challenges and opportunities have to be addressed like multichannel web delivery web-streaming, on-demand audio, stereo channels etc. The latest technologies and delivery platforms also came out with solutions. AIR has also kept pace with the changing and evolving technology. New advanced software systems take care of the entire radio production and broadcasting needs. Most of these systems have the facility for the flow of news in text and also insertion of sound bites.

3.5 ALL INDIA RADIO AND NEWS

3.5.1 History

As per the website of News Services Division of All India Radio, news broadcasting in India began on July 23, 1927 at Bombay (now Mumbai) by a private company named Indian Broadcasting Company with its first news bulletin. Then, the Calcutta (now Kolkata) station put out a Bengali bulletin on August 26, 1927. Till 1935, only two news bulletins - one each in English and Hindustani – were broadcast by the Bombay station and a Bengali bulletin was broadcast from Calcutta. The Indian Broadcasting Company encountered financial problems and closed down. Eventually, the then Government of India took broadcasting under its direct control and named it the Indian State Broadcasting Service. It was renamed All India Radio, popularly known as AIR on June 8, 1936. The organisation took on another name Akashvani in 1956. The public broadcaster, along with Doordarshan, came under the autonomous corporation *Prasar Bharati* on November 23, 1997.

3.5.2 Iconic Early Indian Broadcasters

All India Radio's iconic broadcasters Melville de Mellow in English and Devki Nandan Pandey in Hindi are considered by many as the most towering and popular figures of news broadcasting in India. They, along with other esteemed newsreaders like Vinod Kashyap, Indu Wahi, Ashok Vajpeyi, Roshan Menon, Lotika Ratnam, Pamela Singh, Surojit Sen, Barun Halder, were household names in the country for a long time. People used to tune in to the prime news broadcasts to listen to the baritone and mellifluous voices of these legendary figures of radio. Melville de Mellow's non-stop seven-hour commentary on Mahatma Gandhi's last journey in 1948 is a historic performance of broadcasting in the world. "Ye Akashvani Hai, Ab Aap Devki Nandan Pandey Se Samachar Suniye" is how many people used to wake up with the news in those days.

3.5.3 News Services Division

All India Radio is now one of the world's largest radio network. Its News Services Division (NSD) with headquarters at Delhi presently has 46 Regional News Units (RNUs) located across the country. NSD, along with the RNUs, at present puts out more than 600 news bulletins every day in 92 languages and dialects on Primary, FM and DTH channels and language services of External Services Division (ESD). AIR has a very big reservoir of correspondents and part time correspondents both at home and abroad feeding the General News Room in New Delhi and also the Regional News Units. Though radio news broadcasts commenced in 1927 from Bombay and Calcutta, from Delhi the first news bulletin was broadcast on January 19, 1936 to coincide with the beginning of radio transmission here. Besides news bulletins in English and Hindustani, broadcast of talks on current affairs in both the languages were also started by the Delhi station. On August 1, 1937, the Central News Organisation (a precursor to the present NSD) was set up. In September, Mr. Charles Barns took over as the first News Editor. He later became the first Director of News.

The news bulletins broadcast by News Services Division are categorised in three categories – Home, External and Regional bulletins.

Talks Unit of NSD deals with the current affairs and news based programmes. These include daily ‘Samyiki’ and ‘Spotlight’ and weekly ‘Charcha Ka Vishay Hai’ and ‘Current Affairs’ programmes on national hook-up. Many other programmes are broadcast by stations on regional hook-ups and also locally.

To make the news programmes more sound based, Radio Newsreel was started on December 10, 1955 both in English (Radio Newsreel) and Hindi (Samachar Darshan) from Delhi. These have a sharp one sentence lead and move on to sound bites or correspondent reports. Similar programmes are organised on respective state hook-ups by concerned RNUs.

The News Services Division is headed by a Director General (News), who is one of the senior most officer of the Indian Information Service. The different operational wings of NSD at headquarters in Delhi include: General News Room, Hindi News Room, Reporting Unit, Talks Units (English and Hindi), Newsreel Unit, New Format Cell, Indian Languages Units, Monitoring Unit etc.

Check Your Progress 2

Note : 1) Use the space provided below for your answers.
2) Compare your answers with those given at the end of this unit.

1. When did the first news bulletins broadcast in India?
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2. What are the three main categories of News bulletins broadcast by AIR?
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3. What is a News reel? Explain.
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3.6 NEWS GATHERING

According to Collins dictionary News Gathering means “The work of collecting news for publication or broadcast”. So it is related to the process of collecting the news. Before getting into methods of news gathering and principles of reporting let us try to understand what could be the sources of news.

3.6.1 Sources of News

The main sources of news for a radio news room are its own correspondents, news agencies and its monitoring unit. News doesn’t happen in the radio station or newsroom. It is also not necessary that it will materialise only during the day. So how do the reporters get their stories? They get these from different sources. One such source can be some person who gives information. For this to happen

the reporter needs contacts. A contact can be any individual, who could be associated with a government or private department or institution like hospital, police station, political party office etc. The journalist needs to keep on expanding his/her range of contacts and also updating the contact list. Whenever required, the journalist can call his/her contact relevant to the information needed. Sometimes, contacts can also approach the journalist to provide new information.

How does one know whether the information being provided is correct or accurate? The information should not only be credible (true) but also accurate (correct). The best way to ensure this is by cross checking the information received from one source with another source. Double sourcing or multiple sourcing will contribute to accuracy, balance and objectivity of the news story. The reporter should also find out whether it is a fact or an opinion. Facts cannot be disputed but opinions can vary. News items have to be based on facts alone. Opinions can be presented in analysis oriented programmes. However, speculation cannot be news.

The next task of the journalist would be to get all information by using the 5Ws and H method. The 5 Ws are Who, What, Where, When and Why whereas H stands for how. **Who** was involved? **What** happened? **Where** did it take place? **When** did it happen? **Why** did it happen? And... **How**? Based on this the journalist would draft a story.

Official statements: Government actions affect all people and therefore constitute news. Thus, a major source of news for all journalists is official statements and press releases/communiqués issued by various government ministries, departments and organisations. These could be on multifarious occasions. One such occasion for the government to issue official statements arises following talks/interactions with leaders of other countries. These statements provide the official position of both the countries or in the case of multilateral international fora, a group of countries. A radio journalist may follow it up with reactions from various quarters.

Press Releases/Communiqués: Press releases and communiqués provide official news as well as news from private organisations and firms. These are often composed in a chronological form and thus the main news may not be in the beginning. At times it may be at the bottom. It is the news person's job to find out where the real news is. The release has to be edited and redrafted for a radio news bulletin.

Press Conferences: Unlike press releases, press conferences provide journalists an opportunity to pose questions to those who address the media persons. Clarifications and elaborations can be sought then and there on the floor and many a times the real news will come from such responses and replies and not from the press releases or opening statements which are normally distributed before the beginning of the press conference.

Interviews: An interview involves a conversational technique designed to procure information and it requires practice. Generally interviews are of two types. The first is confrontational and the other uses the art of employing interview to gently elicit information. These days most of TV news anchors and interviewers adopt a confrontational style. They start with attacking questions. But some of the best interviews are masterpieces of the art of gently eliciting information. For instance Martin Basheer's interview with Princess Diana and David Frost's interview with former US President Nixon were the most watched programmes in history. Interviews can be conducted by appointment or can be taken on the spot or even

on telephone. The best interviews are **Vox Pop (people's voice)**. These are spontaneous and candid.

Speeches: Speeches given by leaders and other important persons often create news and also catchy headlines.

News Agencies: News agencies are organisations specially engaged in collecting news stories and then providing these on a commercial basis to different media organisations such as newspapers, TV news-channels, etc. The radio news room also subscribes to and receives news stories from different news agencies. These stories, called copies, from both Indian (such as Press Trust of India (PTI), United News of India (UNI), Bhasha, Univarta etc.) and foreign news agencies (Reuters, Associated Press (AP), Agence France-Presse (AFP) etc.). The received news story has to be rewritten to make it suitable for use in radio bulletins.

Monitoring Unit: Many radio stations have their own monitoring units to monitor broadcasts by other media organisations from all over the world. BBC and CNN are monitored most because of their global reach. Monitoring media from West Asia and Africa also gives access to news in those regions.

Another source of news is confidential source:

Usually this kind of news attracts a large number of listeners but there are many risks and pitfalls in using confidential sources. A journalist can ordinarily refuse to reveal the source. However, there can be circumstances where a judge orders a journalist to reveal the source. Then, the journalist has two options – to reveal the source or go to jail for contempt of court. Many journalists went to jail for refusing to reveal their source. Judith Miller of *New York Times* spent 85 days in *jail* in 2005 for her refusal to *reveal* her *source* for her report on the issue of alleged weapons of mass destruction in Iraq.

3.6.2 Methods of Gathering News

Journalists mostly use four methods in news gathering - **observation, conversation, interviews and research.**

Observation: A good radio journalist is a keen observer. The details caught by his/her eyes and ears contribute to the creation of good copy. News is not just a mechanical rendering of facts about an incident but also a coherent and holistic account of how it happened, who and how many were affected, their reactions and so on. The picture that the journalist sees should be brought to the listeners.

Telephone Conversation: Telephonic conversations are widely used by journalists to collect news.

Interviews: We have already seen in detail about the methods and efficacy of interviews. Interviewing is a very useful method to collect information.

Research: Many news items need further research to get to the complete truth.

3.6.3 Principles of Reporting

Unlike newspapers, writing or reporting a story for radio is for ears and not for eyes. While reading newspapers, the eyes can catch several words at a time. But, ears can hear words only one after the other. A listener cannot absorb a lot of details at a time. Besides many are casual listeners. Their attention span is very short. They may be distracted by other things happening around them. If what you are reporting is not interesting, they may easily switch off mentally and even literally. Moreover their understanding levels are vastly different. One may be an illiterate and the other may be a highly educated person. One may be a young man and the other may be an 80 year old lady. But there is one thing in common. All of them want not just to hear the news but see the news. It is easy for a TV reporter to show the scene of action by showing visual footage. What does a radio reporter do? He/she adopts the technique of reporting the picture of what is happening through sound. **So writing for radio is writing a picture in sound.** The radio reporter not only conveys the information but transports the scene to the listeners using a microphone. In a way the listener sees the scene through the eyes of the reporter. This is the essence of creative writing for radio. How do we do it? We do it by using all our five senses for our writing. That is how a picture in sound is created.

Example:

Foreign Secretary Raghunath has arrived in Islamabad. He will hold talks with his Pakistani counterpart tomorrow. They will cover various topics relating to bilateral ties. The talks are expected to be tough.

Correspondent's voice report or voice cast:

"The sky over Islamabad was overcast, when Pakistan International Airlines plane carrying Indian newsmen landed there last night. It appeared as if nature itself was forecasting tough days ahead, when Foreign Secretary Raghunath picks up threads and resume talks with his Pakistani counterpart tomorrow. The talks could be as bumpy as the flight was....."

The correspondent's voice report brings in a picture in sound to the listener.

A severe cyclone has struck the coastline near Chennai. The damage to communication and road traffic has been reported in the region.

Correspondent's voice report or voice cast:

"The road leading from Puducherry to Chennai seems to have almost disappeared after the Cyclonic storm that hit the coastline near Chennai. Roads are submerged as torrential rain flooded the area. Trees are uprooted and electric poles have fallen with the wires hanging precariously. Few fishermen colonies along the coastline have disappeared. However, there has been no casualty as the people living in low lying areas had been moved to safer places well before the storm lashed the coastline."

Use the five senses - sight, hearing, taste, smell and touch - in your reporting as per the requirements of the situation.

Check Your Progress 3

Note : 1) Use the space provided below for your answers.
2) Compare your answers with those given at the end of this unit.

1. Elucidate three sources of news.

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2. What are the principles of reporting?

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3. Writing for Radio is writing a picture in Sound. Explain.

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3.7 LET US SUM UP

In this unit, we studied the history of radio journalism, its growth in India and the pioneers and iconic broadcasters. The world events that boosted radio’s potential to reach out to the world were explained. The cardinal functions of radio to inform, educate and entertain were analysed. The role and responsibility of radio in the present scenario particularly in health and agriculture sector and emancipation of women were looked into. News Gathering and its principles were also studied. Source of news were discussed and writing pictures in sound was learned.

3.8 FURTHER READING

De Maeseneer, P. (1989). *Here’s the news*. Manila: Reginal Service Center.

3.9 KEY WORDS

- Sound bites** : the recorded voice of news makers.
- Multi-platform** : wholly computerised radio work station for broadcast of news, music and other programmes like Dalet or Netia.
- Voice cast** : a news dispatch by correspondent recorded in his/her own voice
- Radio Bridge** : It is a radio format linking correspondent or experts on one platform to analyse a news event like election
- Phone in** : It’s a Radio programme to enable a listener to ring up a number to interact or get the latest news.

3.10 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. They learn farming techniques, gets experts advice to increase the yield and information on best sowing season. They learn about the use of fertilizers. They get to know about the weather and market information to get the best possible prizes for their produce.

Check Your Progress 2

1. A private company, the Indian Broadcasting Company's Bombay station put out the first ever news bulletin in the country on July 23, 1927.
2. Home, Regional and External Bulletins.
3. It uses very little text and more sound bites. It has got sound bites or correspondent report presented in an interesting manner.

Check Your Progress 3

1. News Agencies, Correspondents and monitoring unit.
2. Writing a picture in sound, writing for the ear and not the eye and writing in spoken language. Keeping in view the varied interests of target audience while writing. Lucid and direct writing will keep the interest and engage the listener till the end.
3. By reflecting the five senses - sight, hearing, taste, smell and touch- in a story will help write a picture in sound.

UNIT 4 NEWS PRODUCTION

Structure

- 4.0 Introduction
- 4.1 Learning Outcomes
- 4.2 What is News
 - 4.2.1 Main Elements of News
- 4.3 News Formats
 - 4.3.1 News Bulletin
 - 4.3.2 Talk
 - 4.3.3 Radio Newsreel
 - 4.3.4 Phone in programme
 - 4.3.5 Radio Bridge
 - 4.3.6 Features and Documentaries
- 4.4 News Production (News Bulletins)
 - 4.4.1 How to Compile a News Bulletin
 - 4.4.2 Basic Principles of Writing a story
 - 4.4.3 Process of Editing News and Preparing for Newscast.
 - 4.4.4 Lead/Intro
 - 4.4.5 Techniques of Writing Headlines
 - 4.4.6 Selection of News and Scripting
 - 4.4.7 Feeding the News and Sound Inputs
- 4.5 Language Bulletin
 - 4.5.1 Basic Features
 - 4.5.2 Selection of items and Compilation
- 4.6 External Broadcast
 - 4.6.1 Basic Features
 - 4.6.2 Selection of News Items
 - 4.6.3 Style of Writing
- 4.7 Let Us Sum Up
- 4.8 Further Readings
- 4.9 Key Words
- 4.10 Check Your Progress: Possible Answers

4.0 INTRODUCTION

News Gathering, News Production and News Dissemination are the three major functions of a radio news room. All three are interdependent and one cannot be performed without the support of the other. Of these, news production calls for special skills in deciding what the news is, writing a story and presenting it using the radio medium. At the outset we have to realise that it is an audio medium and therefore the style of writing differs substantially from that of print or even audio-visual media. As it was said in unit-3 that many of the radio listeners are just

casual listeners. One may be having breakfast, another may be talking to somebody, and yet another may be driving a vehicle and so on. To grab the listeners' attention is not easy. And even if the listener does listen to radio, it may well be for a short time only. To catch and then retain the listeners' attention in that limited period poses another challenge. A very good piece of news can be boring to listen to if not written and presented properly. If the listeners don't find the news items of interest to them, they will move on to music or other channels or simply switch off. On the other hand, even an ordinary news item can be made interesting to listen to if presented in a professional manner.

4.1 LEARNING OUTCOME

After going through the unit, you should be able to:

- list the main elements of news;
- describe news formats and their advantage;
- describe the process of news production;
- understand editing and compilation of news bulletin; and
- find out basic features of language and external news bulletins.

4.2 WHAT IS NEWS

Before you learn production of radio news bulletins, let us try to understand what is News. There is no exact definition and a universal one to describe what news is. UNESCO Associate and expert Mr. Paul De Maeseneer says, "*News is a piece of information about a significant and recent event that affects the listeners and is of interest to them.*" It could at best be a working definition.

4.2.1 Elements of News

Novelty (the quality of being new), **timeliness, significance, interesting to the listeners. impact on listeners and conflict** are the main elements of news. A few more can be added to these - proximity or nearness, prominence, government action, development, human interest, weather, sports etc. as these also affect the listeners greatly.

The most important element of news is that it has to be **new** information. **Timeliness** is very important. It must be a recent event, which had not been reported before. News should focus on what actually happened and not speculate about what will happen in future. What happened last year or last month or even last week is history. What happened today or at the most yesterday is really news. However, even though some major incident might have happened long back but if it comes to light now, it can still make news. With radio news the emphasis is even more on what happens now as radio is a 'now' medium.

Significance is what makes an incident news. What happened? Is it too serious? Are too many people affected? Is it a really big event? Such factors arouse the interest of your audience. Celebrity stories also relate to this element. Marriage of a film or sports star is news, while common people's weddings are usually not. However, what is significant for one may not be so for others.

Interest of listeners or the relevance for listeners is a basic factor for deciding what news is. What is of interest to people of Delhi may not be relevant for

Kolkata residents. Some news definitely would be of interest to both but not all. Therefore, the selection of news items should depend on the potential interest of your audience. It is imperative that a radio journalist know well his/her audience and their interests. The first question to be asked is whether the news item is of interest to the listeners? Is it relevant to them?

Events having **impact on listeners** instantly make news. What affects a large number of people creates great interest amongst the audience. For instance, fluctuations in petrol or diesel prices affect everyone. So these are news. Demonetisation created very big news because it affected everyone.

Conflict is another very important element of news. By nature, we are attracted to the drama involved in a conflict situation. Wars are major and sustained news events. Elections command active attention of a lot of people. Then, the factor of oddity also contributes to news interest of a situation. A very old saying in journalistic circles is that a dog biting a man is not news but a man biting a dog is. Why? It is an unusual and unique event.

4.3 NEWS FORMATS

The news can be presented in different formats of varied duration having their own special characteristics. Some of them are as follows:

4.3.1 News Bulletin

In the realm of news, radio's strength emanates from its capacity to inform current affairs instantly. There are many formats to cover current affairs. A radio news bulletin is one such very prominent format with different presentation styles depending on the length and requirements of the bulletin. A two minute or five minute bulletin will not have headlines because these bulletins are already brief. These will present the news crisply in the order of priority. A ten minute bulletin will, however, start with about 4-5 headlines followed by detailed news and end also with a repetition of the headlines. It may have one break in the middle of the bulletin restating the identity of the originating organisation. This will help those who may join later to identify the station/organisation broadcasting the news. It can include sound bites or voice dispatches of correspondents. A 15 minute bulletin can however carry several sound bites, voice dispatches and even short news capsules made using both sound bites and dispatches or vox pops. Live dispatches by correspondents from news location also find a place in such bulletins. These can have two breaks after every five minutes with a crisp short sentence announcing what more is to come in the bulletin.

4.3.2 Talk

As news bulletins give a very brief account of a news event, there is a need to go for other formats to give the details that listeners would like to know. This news analysis is done employing different radio programme formats namely **talks (as commentaries), reviews, panel discussions, interviews etc.** AIR has two daily programmes 'Samayiki' and 'Spotlight', which provide in depth news analysis using mostly the formats of talks and interviews. Then, there are two weekly programmes 'Charcha Ka Vishay Hai' and 'Current Affairs' in the discussion format.

4.3.3 Radio Newsreel

Radio Newsreel is a format embellished with many sound bites and actuality inserts. The linking script is kept very short. Appropriate sound inputs are interwoven into this brief script. This renders the news presentation more lively and interesting compared to simple reading of a text. Voice dispatches of correspondents are also used in Radio Newsreel. However, Radio Newsreel is always pre-recorded and edited for broadcast unlike the news bulletins, which are presented live.

4.3.4 Phone in Programme

It is an interactive programme in which an anchor and one or more experts discuss a subject and the listeners can have live participation in the programme by calling some designated numbers. This provides two-way communication and therefore is very interesting and effective format. Market Mantra is one such popular programme of AIR giving information about stock market behaviour and tips from experts for better investment options.

4.3.5 Radio Bridge

Radio Bridge programmes are produced with elaborate networking in place. This format is very effective in informing and analysing major events such as counting of elections or budget presentation, when inputs and reactions from many parts of the country need to be woven into the programme. In this format also, an anchor with or without a panel of experts sits in the main studio connected to anchor persons with their respective panels of experts at radio stations at various locations along with correspondents deployed at various places where action is happening like, in the case of elections, counting centres, headquarters of political parties, etc. On election counting days, this kind of programme can continue for several hours capturing the election verdict scenario by reporting minute to minute position and incorporating analysis and reactions from experts, leaders of political parties, common people, etc. This interactive programme brings in people from various locations on one platform.

4.3.6 Features and Documentaries

Radio features and documentaries are employed for detailed reporting and analysis of news based stories. These give elaborate treatment to the subject with music, vox pops, experts' inputs, interviews, actuality sounds etc. in one programme. Traditionally, features and documentaries were of half an hour duration. But now, shorter and crisper versions are preferred.

Check Your Progress 1

Note : 1) Use the space provided below for your answers.

2) Compare your answers with those given at the end of this unit.

1. State five elements of News.

.....

.....

.....

.....

2. Which programme formats help analyse news.

.....
.....
.....

3. What are the advantages of Radio Newsreel?

.....
.....
.....

4.4 NEWS PRODUCTION

4.4.1 How to Compile a News Bulletin

Compilation is a very important aspect of creating a news bulletin. The editor should know about the listeners and what are their areas of interest, because, he/she has to select the news items keeping this in mind. The editor’s first task is to rewrite the stories in a radiogenic language, keeping in mind the length of the bulletin and relevance to the listeners. Once this job is over, the stories are arranged in the descending order of interest and importance. This process is called bunching of the items. The most important and interesting item should come at the top of the bulletin and the least important at the bottom. The idea is to retain the attention of the listener for as long as possible. Normally sports and weather items are covered at the end of the bulletin if these items do not make big news on that day. The situation will change in circumstances such as cyclone hitting some areas or a grand victory for Indian sportsmen or some other major sports news. After the bulletin is finalised, the headlines are drafted usually of one crisp sentence each. National bulletins cover national, international and regional news. Regional bulletins focus on regional developments and news.

Length and structure of News Bulletin

- Structure – headlines followed by body of the bulletin
- Length of the bulletins is normally 10 minutes with one break.
- But there are also 5 minutes bulletins without headlines.
- There is another category of two-minutes of headlines only.
- Longest bulletins could go for 15 minutes with two breaks.
- Normally about 600 words are covered in 5 minutes bulletin.
- Bulletins are typed in 14 font and triple space so that, if needed, last minute corrections and insertions can be easily made.

4.4.2 Basic Principles of Writing a News Story for Radio

It is also prudent to remember that during one bulletin the listeners can hear a news item only once. Unlike newspaper readers, they can not go back and listen to a part again. Further, a newspaper reader’s eyes can grasp a lot of details while reading. Therefore, print journalists can write long sentences and cram a lot of information and statistics in it. Newspaper pieces are written for the eyes. But radio scripts are written for the ears. You get only one chance to reach the

listeners and they hear only one word at a time. So the writing style for radio has to differ substantially from the style used for print reporting. Now, with the progression of technology, more actuality sound based bulletins and programmes are produced to make it sound more real. Thus, new formats of news have emerged.

Accuracy, Balance, Brevity and Clarity are the basic principles of news writing.

Accuracy : You have to find out whether the news is credible (true) and accurate. If accuracy is absent, you lose your credibility, which then is very hard to regain. There have been many instances where incorrect information, sometimes of a momentous nature, has been mistakenly disseminated by the media. The added problem with the broadcast media is the fact that here dissemination is instantaneous and thus it becomes very difficult to retract and mitigate the adverse fall out of the error. In addition to carelessness, these mistakes happen when each channel or agency wants to beat all others in ‘breaking’ the news first. In this terrible rush, sometimes not enough cross checking of the actual facts is done with other sources before putting the story on air. The best way to ensure accuracy is by cross checking with different sources.

Balance: Another principle in writing is maintaining **balance**. If a story carries only a one-sided version, it will be lopsided. The truth will not come out in its entirety.

Brevity: Give another sub heading Brevity. There is a famous saying that brevity is the soul of wit. This holds true for the news items also. All unnecessary and irrelevant details have to be cut out retaining only what is essential. Chiseling and honing are essential but some pertinent and interesting details have to be provided to maintain the attention of the listeners.

Clarity: One may have the best news story. But, it may not be understood if clarity of expression is lost. There are several aspects to be kept in mind to achieve clarity of thought and expression while producing news based programmes or let us say any programme for radio. Some of the principles to be followed are:

Spoken language: Radio news script should be in spoken language. It should be as if you are telling the story to someone. The best way to do this is to read aloud the story as you write or type the script. This will avoid tongue twisting words. We use simple words in spoken language. For instance, you won’t say - “I am contemplating to go to market”. You are more likely to say that “I am planning to go to the market”.

Avoid complicated sentences: Write using simple sentences and in present tense. Relative pronouns like who, whom, whose, which, that etc. will complicate your sentence. Avoid complex and compound sentences and complicated clauses.

Writing for ear and not for eye: Radio script requires writing for the ear and not for the eye. A newspaper reader can catch a lot of details and many words in one glance while reading. He/she can also go back in case of any doubt. A radio listener cannot do this. Therefore loading too many words into a sentence will make it difficult to follow and understand.

Rounding off large numbers: Large numbers should be rounded off to the nearest round figure. It will make these easy to grasp. Besides, the rupee or any other currency name should come at the end of the number and not before. Because that is how we speak. We don’t say - give me Rs.5. We say- give me five rupees. Rs.105343.53 can be said as *over one lakh rupees*. See, how easier it now to understand!

Short span of attention: Avoid information overload. Listeners have short span of attention. They cannot absorb a great deal at one time. Avoid cramming too many details into one item.

Avoid clichés: State the facts as they are. There is no need to add clichés, i.e. oft repeated and overused phrases, which do not enhance the news value of the story.

4.4.3 Process of Editing News and Preparing News Cast

Rewriting the story for radio news, writing in inverted pyramid format, writing the lead, writing the rest of the story, writing the headlines, attribution including the dateline are important principles of editing the news. How do we go about it?

- Select the lead news story.
- Also select other stories to be included in the rest of the bulletin.
- Redraft the stories to suit the need of the bulletin without altering any fact.
- Use sound inputs – voice casts, sound bites, capsules or wraparounds, expert comments and live inputs.

Inverted Pyramid Format

Write the story in inverted pyramid format. The most important information should be on top and the rest of the information should follow in the descending order of importance. It is just opposite to the composition in a literary form. In literary writing, the story is slowly built up and usually the climax comes at the end. Not so with news writing. It is actually in the reverse order. The climax will be at the top and the other details are given in the decreasing order of priority. This style makes it easier to edit the story even at the last minute. If the item seems too long, the last one or two sentences can be removed without materially affecting the story if it is written in the inverted form. Even if all the other sentences are edited out except the first sentence, it will still indicate what the news is about. That is the advantage of writing in the inverted pyramid form.

4.4.4 Lead/Intro

The opening lines of the story, called **Lead** by the Americans and **Intro** by the British, must catch the attention of listeners. Leads have to be short and brief to catch listener's ears. Lead sets the tone and tenor for the subsequent narrative of the story. It must entice the listeners to listen further. A great story with a poor lead can drive away listeners from hearing the news. In the earlier days, journalists used to sincerely follow the five Ws - who, what, when, where & why - to write a lead. If even two or three of these are properly followed, the lead or intro would be good.

Cut out non-news leads

Lead should contain important and substantial news. 'Today is Independence Day', 'A workshop will be held this afternoon to discuss climate change' - these kind of leads will not be very effective without any substantial news.

Hard or soft lead

A hard lead comes out with the crux of the story immediately. Example: *Opposition candidate Ibrahim Mohamed Solih defeats Abdulla Yameen in the Maldives presidential poll.*

A soft lead does not straightaway give news. It prepares the listener to wait for the news to follow. Example: *Yameen concedes defeat in the Maldives presidential poll; Mohammed Ibrahim triumphs.*

Suspense and delayed lead:

Here the key information is not revealed at the beginning of the story. The real news may come in the second sentence or even later. Example:

“It was water, water everywhere. But the global search for Commander Abhilash Tomy did not go in vain. French Shipping vessel OSIRIS located him at last in the vastness of South Indian Ocean today.”

The lead of the story should present something new. It cannot start saying “As reported earlier.....”

Normally avoid negative lead. If the listeners miss the first word ‘**no or not**’, they will get it all wrong. Example: *No increase in the Income Tax rates, says the Finance Minister.*

Refresh the lead: Refresh the lead every two or three hours. If a train accident is reported, subsequent stories should give different leads like information on rescue and relief operations. If the arrival of a foreign dignitary is reported, subsequent stories should lead with details of his/her activities since then.

Rest of the story: Once you have settled on the lead, fifty percent of your job is over. Now you have to concentrate on the rest of the story. You have to pick up out the next most important part of the story. For example, the following is a news agency story:

A military plane carrying soldiers and their families has crashed soon after takeoff in northern Algeria, killing 257 people in what appears to be the worst plane crash in the north African country’s history. The defense ministry said 247 passengers, made up of Algerian soldiers and their relatives, died along with 10 crew members when the plane crashed into a field on Wednesday, next to an airbase in the town of Boufarik, 20 miles (30km) from the capital, Algiers. The cause of the crash was unclear and an investigation has been launched, the ministry said. The head of the Algerian army, the vice-minister of defence, and military chief of staff visited the crash site to inspect the wreckage. Video taken close to the crash site and published by the local news site Algérie24 showed a plume of black smoke billowing into the air. Pictures showed the burnt-out tail section of the aircraft separated from the rest of the fuselage, which was being attended to by rescue workers. The private Algerian TV network Ennahar published images of body bags lined up in the field.

The aircraft that crashed on Wednesday was a Russian-built Ilyushin Il-76 military transport plane. The Il-76 has been involved in a number of crashes, most recently in 2016 when one on a firefighting mission crashed near Lake Baikal in north-east Siberia, killing all 10 crew members on board. (227)

For a radio news bulletin, this story is edited and redrafted as below: ‘**An Algerian military plane has crashed killing all 257 people onboard. The plane crashed today in a field near an air base in the town of Boufarik soon after it took off. The town is 30 kilometers off the capital Algiers. The cause of the crash of the Russian made IL-76 plane is not clear. The Algerian Defence**

Ministry said the victims include Algerian soldiers and their relatives besides 10 crew members. An investigation is on.’ (76 words) The story was built up in a clear, brief and logical manner. 227 words are reduced to just 76 words.

Attribution : In the earlier quoted story, the details of the passengers were attributed to Algerian Defence Ministry. This is correct because they only had the details of the passengers. Where ever needed, quote the source. It will add **credibility** to the story. In newspapers, attribution is given usually at the end of the sentence. In radio news, it is given at the beginning of the sentence.

The dateline: Unlike in a newspaper, radio news does not give dateline in the beginning but it is included in the story.

4.4.5 Techniques for writing Headlines

- Headlines come at the top of the bulletin.
- Generally comprise a single sentence for each of the story mentioned in the headlines.
- They work as teaser making listeners continue listening.
- Headlines should not reveal too much or too little.
- If these reveals too much, the listener need not listen to the details in the bulletin.
- If these reveal too little, interest of the listeners to listen to the bulletin may not be aroused.
- Chiseling and honing are must for writing a good headline.
- Headlines are repeated at the end of the bulletin to enable those joining late to be apprised of the salient details of that bulletin.

An example:

News item: *“India has accelerated to buy drones from Israel that can be armed, Defence sources said, allowing military to carry out strikes with less risk to personnel”*

The headline could be: **India’s plans to buy Israeli drones are put on fast track.**

4.4.6 Selection of News and Scripting

1. Select the news items of importance as well as interest to your listeners. On an average about 80 thousand words are received by the New Room on a usual day. You need at the most about 1500 words even for your lengthiest 15 minute bulletin. Therefore, selecting the important items of interest to your listeners and rejecting unwanted items, passages and words are one of the main jobs of an editor.
2. As said earlier, the best way to write a radio script is to read it aloud as you write or type. This helps you to write in spoken language. You will thus be able to identify in advance and guard against the tongue twisters.
3. Don’t overload with information. Choose simple sentences to write the story. Avoid complex, compound and complicated sentences.

4. Avoid insertion of clauses and complicated phrases.
5. Avoid clichés.
6. Avoid superfluous adjectives and superlatives.
7. Write in present tense or present perfect tense to convey immediacy.
8. Use active verbs.

4.4.7 Feeding the Texts and Sound Inputs

Radio stations are using **computerised multiplatform radio work stations** these days. All the phone calls from the correspondents or from other sources are fed to radio software platforms like the Dalet or Netia. This software is capable of editing and compiling of both text and sound inputs, as per editor's choice. News Services Division of All India Radio has a New Format section to deal with sound editing. The edited versions of sound inputs are put into the audio file. The compilation editor edits the text of the news inputs first and then inserts sound bites, voice casts etc. into the texts at appropriate points. The software has the provision to broadcast both as inserted when the bulletin goes on air. The system can also take telephone calls live from the correspondents and others and make these a part of the news bulletin.

Check Your Progress 2

- Note :** 1) Use the space provided below for your answers.
 2) Compare your answers with those given at the end of this unit.

1. State at least 3 principles of writing story for Radio

.....

2. Why writing lead is important?

.....

3. What is Headline?

.....

4.5 LANGUAGE BULLETIN

4.5.1 Basic features

Language bulletins are basically translation of news from English or Hindi news copies. News agencies are presently functioning in these two languages only and therefore the only option is to translate the news items from these languages into the desired language. This really calls for excellent skills in translation as well as very good command over both the languages – language which is being translated and the language into which translation is being done.

There are two basic features for language bulletins:

1. Literal translation should be avoided.

The usage of words and phrases varies in English as well as other languages. For instance 'A nuclear station has become critical' means it is now ready for functioning. However, if it is literally translated, it will give a totally wrong meaning.

2. News items that interest the language listeners should be chosen.

Apart from national news, Tamil speaking listeners would be more interested to know about the events in Tamil Nadu. Bengali speaking listeners would want to know about what has happened in West Bengal. All India Radio is broadcasting news bulletins in all Indian languages and even in some dialects. Interests of these listeners should guide the language editor while selecting the items.

4.5.2 Selection of Items and Compilation

The language editor must have at least three lists of items with him – international, national and regional. The news items should be carefully chosen to give a right blend of this news spectrum. Finally, the editor should have only one consideration for selecting the news items and that is the interests of the listeners. Otherwise the core listeners will be lost. After translation, items have to be bunched together as per the priority of the news stories. The most important and interesting item should be at the top, the next most interesting after that and so on.

4.6 EXTERNAL BROADCAST

4.6.1 Basic Features

The first and foremost requirement of any external broadcast is to cater to the needs of people where the broadcast is targetted to.

Listeners abroad are not familiar with the names or places in India unless they are citizens of Indian Origin. They are not familiar with the customs, festivals and many similar aspects of Indian culture. Also they may have particular interest in some fields. For instance, Cricket has now become a popular sport in Afghanistan. Hence, thorough background knowledge is needed about the interests of the people of the countries covered by the broadcasts.

4.6.2 Selection of news Items

The cardinal principle for selecting news items for broadcast remains the same. These should be important as well as of interest to the intended listeners. Knowledge of the customs, culture and interests of the people of the targeted region are therefore essential to create bulletins beamed for audience abroad. Besides, awareness about the dynamics of politics of the countries of the target region, their relations with other nations and geography of the region will help in choosing the news items.

4.6.3 Style of Writing

While the core principles remain the same, the style of writing news items for external broadcast bulletins differs in some ways from that employed for the home

bulletins. For instance, listeners abroad are not familiar with rupees. It is better to say in dollars as it is an international currency and everyone understand its value. Similarly, internationally recognised terms like millions and billions have to be used instead of lakhs and crores. The places have to be described geographically, like ‘the South Indian state of Tamil Nadu, North Eastern city of Guwahati, Central Indian state of Madhya Pradesh’ etc. Instead of Chief Minister of Maharashtra, ‘Chief Minister of the Western State of Maharashtra’ should be used. Similarly, not just the Prime Minister but ‘Prime Minister of India’ has to be said. Instead of saying just Iduki Dam, ‘Iduki Dam in the western Ghat of India’ has to be said and so on. The idea is simple. Foreign listeners need to be helped with some additional information to understand the news as they are not familiar with many details about India.

4.7 LET US SUM UP

In this unit, we studied the possible definition of news, elements of news, various news formats and process of news production including the tasks of selection, editing and compilation of news bulletins. Creative writing for radio news and techniques of drafting headlines were highlighted as important aspects of preparation of news bulletins. Developing an evolved news sense as well as competence in use of radio techniques are the best ways to achieve high quality, accurate and credible radio news production. Important elements of language bulletins as well as those for external services were also discussed.

4.8 FURTHER READING

“*Here is the news* – A Radio News Manuel by Paul De Maeseneer, AIR Style Book, *Here is the news: reporting for media* By Parthasarathy News writing By George A.H.

4.9 KEY WORDS

- Sound bites** : recorded voice of news makers.
- Multi-platform** : the wholly computerized radio work station for broadcast of news, music and other programmes like Dalet or Netia.
- Live Dispatch** : reporting live from the place of event
- Vox-pop** : sound bites from a cross section of people
- Voice cast** : news dispatch by correspondent recorded in his/her own voice
- Radio Bridge** : radio format linking Correspondent and/or experts on one platform to analyze a news event like election.
- Phone in** : radio programme enabling a listener to directly participate by calling a designated telephone number
- Compilation** : choosing and editing various news items and putting them together for broadcasting a news bulletin.

4.10 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. Novelty, Significance, Timeliness, Impact on listeners and what Interest to them.
2. Commentaries, reviews, panel discussions, interviews etc.
- 3 It is predominantly a sound based programme. Provide sound bites of people and reports from correspondents.

Check Your Progress 2

1. Accuracy, Balance, Brevity and Clarity.
2. It will catch the attention of the listeners.
3. Headlines come in the beginning of the bulletin, they work as teaser making listeners continue listening, it should not reveal too much or too little, chiseling and honing are must for writing a good headline.



UNIT 5 PRESENTATION TECHNIQUES

Structure

- 5.0 Introduction
- 5.1 Learning Outcomes
- 5.2 What is Presentation
- 5.3 Categories of Presenters
 - 5.3.1 Announcer/Compere
 - 5.3.2 News Reader
 - 5.3.3 Narrator/Voiceover Artist
 - 5.3.4 Radio Jockey
 - 5.3.5 Commentator
 - 5.3.6 Anchor/Host
 - 5.3.7 Stock Characters
- 5.4 Requirements for a Presenter
- 5.5 Script for Presentation
- 5.6 Voice Training for Presentation
- 5.7 Styles of Presentation
- 5.8 Do's and Don'ts While Presenting a Programme
- 5.9 Let Us Sum Up
- 5.11 Further Readings
- 5.12 Check Your Progress: Possible Answers

5.0 INTRODUCTION

In the previous four units of this block on Radio Journalism you learnt about the unique attributes of radio medium, script writing, news gathering and news production. In this last unit of the block we will try to understand the skills required to present a radio programme in a manner so as to make it interesting, effective and successful in the process of communication. You will agree that any programme will fail to make the desired impact, despite having good content and a well written script, if it is not presented attractively. In this unit we will examine the attributes of a good presenter and learn how to work on a script before presenting it over the microphone.

5.1 LEARNING OUTCOMES

After going through the unit you should be able to.

- understand the importance of presentation;
- identify the categories of presenters;
- discuss the attributes of a good presenter;
- transform a script to make it suitable for radio presentation; and
- develop your own presentation style with due preparation and practice.

5.2 WHAT IS PRESENTATION

Overall impact of a radio programme depends on the script, production quality and also the way of presentation. You may argue that presentation and packaging is a part of production quality and that is subsumed into it. However, being an aural medium, the selection of words for the script is as important as the rendering of it i.e. presentation. Therefore, it is imperative that the producers of radio programmes should learn about the presentation techniques equally well because that can make or mar the entire production.

In our day to day communication and conversation, facial expressions and body gestures add a lot of meaning to the spoken words, thereby helping in understanding and adding more impact to the message. But a radio presenter does not have the visual support of such facial expressions and body movements during communication, as listeners cannot see him/her, and therefore one has to put more efforts and creativity into the art of rendering the speech to make it memorable and impactful.

For our understanding, presentation broadly means packaging of the content in a radio programme and technique means art, method or procedure for attractive and effective presentation. Radio being a medium of sound, radio presenters should possess a pleasant, good quality voice, command over the language/dialect of broadcast, good diction and flawless pronunciation as well as confidence and flow in speaking. They should have what is called ‘the gift of the gab’, meaning ‘the ability to speak with eloquence and fluency’.

5.3 CATEGORIES OF PRESENTERS

Presenters are, in effect, representatives of the broadcasting organisations and act as links between the organisation and listeners. While the internal hierarchy and programme production team of the organisation remain in the background, a listener identifies with the presenters and establishes a rapport with them. A presenter can be compared, to some extent, to a sales-person where he/she is expected to know all about the nature, content and mood of the programme which he/she is going to present. Presenter’s success lies in compelling the listener to listen that programme. It can be easily seen that a presenter’s role becomes crucial in establishing and then maintaining a vibrant rapport with the unseen listener. It is even more so, when the profile of the unseen listener is complex and diversified, which is almost always the case in India due to its bewildering diversity. For a public service broadcaster, which has to cater to and serve all strata of the society without any form of discrimination and exclusion, this challenge is even more pronounced and thus the role of the presenter assumes even greater significance. Radio presenters can be classified into various categories which may sometime appear overlapping but subtle variations give rise to various forms. Some of the prominent categories of Radio Presenters are discussed below.

5.3.1 Announcer/Compere

Announcers have been the traditional identity of Radio Stations, particularly in All India Radio. Sometimes by just listening to a voice you can say which AIR station you are tuned to.

The broad general category where all presenters have to start is the announcer/compere category. Announcers generally announce all of the important information

relating to the public, including programme details, time, commercials, public interest messages and sometimes weather reports.

An announcer essentially introduces the broadcast of a particular programme/item with all its necessary details. These details vary as per the nature and genre of the programme. For instance, if it is a talk, then these details include the subject or the title of the talk, the name of the talker, i.e. the person delivering the talk and a very short and crisp introduction of the talker (to justify why this particular individual was chosen to deliver the talk on this particular subject). If it is an interview, then the announcer has to tell the listeners about the subject or theme, the name of the expert or interviewee (again with a short introduction to justify his selection) and also the name and a shorter introduction of the interviewer. If it is a discussion, then there ought to be more than two participants and a moderator who need to be introduced along with the subject. Other genres like poetry recitation, short stories, features and documentaries, radio drama, magazines, commentaries, etc.; almost all have a title and a cast of performers as well as producers, editors, voice over artists and so on, to be announced by the announcer.

Radio stations broadcast music programmes of great variety such as Hindustani or Carnatic classical music (vocal or instrumental), light classical music, light music, folk music, western music and of course, the highly popular film music. These also have a galaxy of performers in different roles and capacities. The announcer has to announce most of such names. All names do not have to be announced right at the beginning but some major names are required to be announced. However, after the main programme has been broadcast, all names have to be announced. Announcer's task is not confined to just announcing the names of the performers or participants, it also involves offering the listeners an insight into the programme in a way that makes the listener curious about the programme.

Announcements are brief and clear messages to provide information of the station's name, which frequency the listener is tuned into, the time, day and date and which programme or musical number one is going to listen to. Traditionally, the flow of such announcements on radio used to be in an impressive but formal monotone. In comparison, the compering was informal and relaxed. Compering essentially is an informal, intimate and conversational style of announcement. In AIR stations, there are comperes for special audience programmes such as programmes for women, youth, children, farmers, industrial workers, defense personnel, etc. These comperes speak in the language and/or dialect with the tone and style suited to that particular target audience.

Now a days announcements in general have become quite chatty with involving more than one person so that a conversational style can be adopted to convey the information. Of course, such multiple person presentations were in vogue earlier also but mostly in special audience programmes.

Most of the times, the presenters have to do the necessary pre-research and then scripting for a certain on-air presentation. As and when required, they help in some broadcast related activities also like scheduling, editing, etc. Successful announcers are usually quite popular with their listeners and occasionally make public appearances to promote special events.

As has been mentioned, announcers also need strong writing skills, because they normally write their own material. In addition, the announcer should be able to improvise all or some part of the show. It is crucial that an announcer has the temperament to work under tight deadlines.

Sometimes some of the announcements have some peculiar names of people, places, procedures etc. These announcements need to be pre-written and properly rehearsed in advance before going for broadcast. As an illustration, here is an announcement for a Carnatic Music programme, which might present some difficulties of pronunciation and diction to a north Indian presenter, if he/she has not prepared well:

“You are tuned to the Rajdhani Channel of All India Radio, Delhi on Medium Wave 450.5 Metres that is 666 Kilohertz. In our today’s programme of Carnatic Music, we present to you a vocal recital by Pilavula Thakke Usha. Accompanying her are R. Hemlatha on Violin, S. Vaidyanath on Mridangam and Ravichandran on Ghatam. First listen to a composition written by Thyagaraja in Raga Hansdhwani which is in Khanda Chapu Taal.”

5.3.2 News Reader

The news is an important segment of programming. You are aware that a News Reader reads the script of a bulletin prepared by the News Editor and team. However, in some radio stations, just like television news anchors, news readers are also journalists. In such cases they perform a dual role of journalist cum presenter. The first and foremost quality that a News Reader should have is good voice which is steady but not shrill or jarring. He/she should be fluent in reading with perfect diction, pronunciation, pace, pauses and pitch. The reading should reflect a sense of confidence which comes with a good understanding of the news content included in the bulletin. He/she should have adequate knowledge of the events and happenings within the country and around the world. An aptitude for journalism would be a great asset in this regard. In any emergency or crisis situation, he/she should remain unruffled and be able to present even unrehearsed, handwritten news items flawlessly.

The basic difference between news reading and presentation of other programmes is that news is presented in a formal, fact of the matter and objective style in which emotions are avoided.

5.3.3 Narrator/Voiceover Artist

Features and documentaries are among the most popular radio formats. In these programmes the linking narration is the backbone which ties up different channels of content together. When you listen to a radio feature the first thing that attracts you is the voice of its narrator. Depending on the demands of the theme of a feature or documentary, an artist is chosen to do the narration so that he/she can enhance the effect of the programme with his/her unique voice quality and narration style suited for that particular programme.

Voiceover is a term used mainly in television production. In a TV programme or documentary when you do not see the speaker on the screen and only his/her voice is used for the programme, it is known as voiceover. Voice over artists these days have a huge role in dubbing dramatic programmes or films from one language to the other. Cartoon and animation programmes also utilise their talent and skills in a big way.

5.3.4 Radio Jockey

You might have come across terms like DJ, VJ and RJ. These terms basically define the role of a person in an event, activity or broadcast.

DJ or Disc Jockey presents and plays film or pop music on popular demand usually in a public place like a restaurant, club, etc. or during a celebratory event like a wedding. The term comes from the days when primarily discs or records were played for music.

VJ or Video Jockey is also an announcer who presents music videos as well as live performances mostly on private commercial television stations.

Radio Jockey or RJ has become the most popular term now for a radio broadcast presenter. You can see that the role and the task are essentially same that of a radio presenter, announcer or compere. The novelty is in nomenclature. Now it is commonplace to hear radio presenters not only using the term RJ but prefixing it with their broadcast name in such a way that it becomes a part of the name. And today RJs are commanding great popularity for themselves as well as for their respective organisations.

5.3.5 Commentator

The word 'Commentator' immediately brings to mind sports commentators. Around the world, sports commentary has been one of the most popular forms of radio programming. In India, we have had many iconic sports commentators like Jasdev Singh, Sushil Doshi, Murli Manohar Manjul, Suresh Saraiya, etc. Many people feel that one of the most important factors contributing to the popularity of Cricket in India has been its radio commentary on AIR stations. Sports commentary has not been confined to Cricket alone, Jasdev Singh himself was a legendary Hockey commentator.

The art and craft of radio commentary does not limit itself to just sports commentary. There can be many kinds of non-sports commentators also, specialising in some particular field, activity or event. If you have heard the Republic Day Parade Radio Commentary from Rajpath in New Delhi describing all the action as it happens, you would know how the commentators create an exact word and sound picture of the parade for the people who are listening to the commentary. A commentator is usually, but not necessarily an expert in a specific field of activity, has good command over language, extensive vocabulary, and is willing to research and understand the intricacies of an event which the radio station plans to broadcast live. The occasion could be related to national events, sports, public life, cultural happenings, scientific conclaves, community events, etc.

Keen observation and ability to describe any happening extempore in a lucid manner are essential attributes of a good commentator.

5.3.6 Anchor/Host

Anchors are radio programme hosts who put together different items seamlessly using sound bites and narratives. Anchors usually conduct and moderate live broadcasts with provision for real time listeners' participation through phone calls, SMS, e-mails, etc. along with the participation and interaction with subject matter specialists, experts and opinion makers normally present in the studio. Anchoring

is arguably perhaps the most complex of the range of jobs a presenter can undertake. During the special radio shows and phone-in programmes, anchors handle various tasks such as dial outs also.

5.3.7 Stock Characters

To attract and retain audience through appropriate use of dramatic elements, many a times comperes perform as Stock Characters, i.e. they adopt the names and mannerisms of such nature that over a period of time, these characters become instantly recognisable to members of a the target audience group. Because of this, use of stock characters in skits and family serials is very popular.

Check Your Progress 1

- Note :** 1) Use the space provided below for your answers.
 2) Compare your answers with those given at the end of this unit.

1. What is Radio presentation?

.....

2. What are the categories of radio presenters?

.....

5.4 REQUIREMENTS FOR A PRESENTER

Good presenters can be identified by their performance, but you may wonder as to which are the inherent and acquired skills that make somebody a competent presenter. As it has been mentioned earlier, there are certain attributes which one needs to have in order to become a good presenter. Those who have a pleasant and well-modulated voice, good sense of timing, rich vocabulary, correct pronunciation and command over the language can hope to succeed as radio presenters. The most successful presenters attract a large audience by combining a pleasing personality (in case of TV) and voice with an appealing style. For being a good radio presenter, an attractive voice, good pronunciation and articulation are basic requirements.

Senior and experienced broadcasters have enumerated from time to time, the attributes of a good radio presenter. If we collate those with some other important aspects we may summarise these as follows:

Radio is a very personal and intimate medium. It requires talking to your audience on a one-to-one basis. The presenter must talk to the audience in a very personal and intimate tone. Speak as if you are talking to a friend - an equal and intelligent person, never talk at or talk down to your listeners. Therefore, always imagine a friend's face on the microphone and then talk to him or her. Radio is for talking to a person. Even if lakhs of people are listening to you, they are doing so individually and not collectively as a crowd. Hence, always speak as if you are addressing one person.

The first and foremost responsibility of those speaking into the microphone is to communicate in an easily intelligible way. Therefore, the radio performer needs to first develop and then further refine his/her speaking skills – articulation, enunciation, intonation, pronunciation, variety and naturalness. That is why education to enhance communication skills has become an increasingly important factor.

The language used should be colloquial, spoken language which we use in our day to day conversations. It should not be offensive or vulgar. Good taste and decency should always be maintained.

Build your own style. Understand your own personality and try to be yourself. Don't imitate or copy anyone else. People would like it if you are honest to yourself and speak with conviction and self belief.

As far as possible, try to maintain an equal distance from the microphone. Getting too close or moving too far away will affect the level of your voice. Similarly, you also need to watch your angle to the microphone when you are speaking. Sometimes people tend to spread all pages of their script on a table and start reading. That results in continuous change in the angle of your mouth to the microphone which may adversely affect the quality of your voice and delivery.

While reading take a single sheet of paper in your hand, keep it behind the microphone and after finishing the page, put it down gently. Normally the news readers fix each single page on a cardboard and pick these one after the other. That would be the best practice. However, if that is not possible, then fold the corners of the pages of your script and lift them one by one and after reading, put these gently on the table. Softly picking up and dropping of a sheet makes less noise than dragging it on the table, which creates a paper rustling sound. The microphones installed in a broadcast studio are very sensitive and the rustling noise picked up by them is very irritating as well as distracting.

Sitting posture is also important when you are broadcasting or recording a script. If the chair is not comfortable; it is too high or too low; it will affect the quality of your delivery. If you are sitting in a slouching position, you may not be able to speak with the desired intensity. Presentation is a performance and it has to be taken in that spirit. That means you have to be agile and alert while speaking.

Good sense of humour will always enhance your performance as a presenter. Communication made in a very serious manner is not always desirable. Try to have a smile and warmth in your tone as you speak into the microphone. You should be aware that you have only the medium of sound to convey your message, thoughts, information and emotions. You can't use actions, gestures or a visible smile to support your communication. So, try to put everything into your voice, which is required as per the script or the nature of the programme. Read it with interest excitement, humour and above all a personal touch. Remember, a smile can be heard.

Activity – 1: Write a paragraph about your favourite announcer/Compare/RJ from any channel or station, elucidating his/her qualities as a radio presenter.

5.5 SCRIPT FOR PRESENTATION

While writing a script for Radio presentation the following things must be kept in mind:

- Radio engages the ear and not the eye. A radio broadcast is meant to be spoken and heard, not to be written and read. Therefore the language used should be the spoken language, which is conversational and colloquial. Choose simple and descriptive words.
- Use simple and short sentences. Be alert about proper usage of sentence and paragraph structures, grammatical construction and vocabulary, which blends with the daily conversational style of the listeners and is therefore simple and easy to follow.
- Avoid negative constructions and passive voice.
- Avoid homophones (similar sounding words that are spelt differently – such as ‘aloud’ and ‘allowed’) and alliterations as these create confusion of sound and meaning.
- A person’s designation should be mentioned before his name unlike the practice in print.
- While using numbers - especially multi-digit figures, it is advisable to round them off and use with words like approximately, around, more than etc.
- For ease of reading before the microphone, use good quality of paper. The copy should preferably be cleanly typed, with double line spacing and enough margins on both sides. Write or print only on one side of the sheet. It is also advisable to use a bigger font size and divide the matter into paragraphs.
- Incorporate all the necessary instructions in the script.
- Avoid abbreviations and use of words that are unfamiliar.
- Do not split the sentence on to two pages. Always complete a sentence on the same page. If the space is not enough, start it from the next page. Always leave enough margin while writing for any last moment corrections.
- The best way to improve your script as well as rendering is to read it aloud. When you read it aloud to yourself, you are more likely to identify and make the desired changes in the script and also improve your presentation.
- Imaginative use of proverbs and idioms adds a lot of colour to the language and helps in effective communication.

5.6 VOICE TRAINING FOR PRESENTATION

Every programme tells a story – either to inform, or to educate, or to entertain and mostly to do all the three things together. You have to use sound creatively to tell your stories. If one speaks in a monotonous tone, it soon becomes uninteresting. Variation in tone and pitch of our voice is modulation. A radio broadcaster must be able to modulate his or her voice delivery to achieve maximum possible impact. Similarly, effective diction is very important. Diction is choice and use of words in speech and writing which decides the style of enunciation and can make or mar a radio broadcast. Good intonation, i.e. rise and fall of voice while

speaking is also important for breaking monotony and adding interest. Correct technique for breathing while speaking is another crucial factor for a good broadcast. Employing suitable rhythms of speech in tune with the topic and target audience is also desirable.

5.7 STYLES OF PRESENTATION

In good old days presenters like Amin Sayani, Tabassum, Harish Bhimani, etc. were known and appreciated for their style and enjoyed a celebrity status amongst their listeners. If you think of news reading in Hindi, the distinct styles of Devkinandan Pandey, Ashok Vajpayee and Vinod Kashyap, etc. come to mind while for English news reading, we remember stalwarts like Borun Haldar, Surajit Sen, Lothika Ratnam, etc. If you think of voice over or running commentary, you are likely to recall great broadcasters such as Melville de Mellow, Jasdev Singh, etc. In present times, most of the RJs of FM radio channels enjoy a celebrity status due to their distinct presentation styles.

As a radio producer you need to keep one most valuable practice in mind – allow the content of the programme to guide you to select the appropriate presentation style. It is always advisable to create a style of your own rather than copying or imitating someone else.

5.8 DOS AND DON'TS WHILE PRESENTING A PROGRAMME

- Do not tap or strike the table with your legs or any other object as it creates a disturbing sound. Often we do it as a habit or nervousness without even realizing.
- Change sheets of script quietly by picking up and putting down papers carefully as the rustle of paper is irritating.
- Participants should see the cues (signals) given by the Recordist or Producer. He/she must understand these properly and act accordingly.
- Use a participatory style of presentation and use a friendly tone. Imagine that you are in a group discussion talking to a small group of people. Avoid lecturing as if to a large audience.
- Use conversational language.
- Keep track of the time and properly wind up the session by thanking experts and participants.
- Announce the theme, date and the time of the next session.
- Anchor should summarise the content in the end, preferably point wise.
- During the broadcast if there is no interaction with the listeners, anchor should be ready with some questions to make the session interactive and lively.
- Welcome the listeners and participants in the beginning of the programme and thank them at the end.
- Introduce the theme and resource persons for the session in progress.

- Announce telephone, fax numbers and email ids. Help the listeners from time to time as to how they should ask questions, giving advice such as first they should mention their names and the places from where they are calling. They should be advised to ask their question slowly and clearly to make sure it has been understood by the expert.
- Invite questions and comments from the listeners and then decide the order in which these should be responded to.
- Always keep your target audience in focus. It means you should know your audience and also be familiar with the conditions in which the programmes will be heard and received. Never forget whom you are talking to.
- Never use a pinned up or stapled script. Before starting the recording or broadcast, remove the staples of the script and use one page at a time.

Activity – 2 Find out the correct pronunciation of the following words and speak 5 times loudly to learn the correct pronunciation:

Colonel, Suite, Choir, Draught, Coward, Hypocrisy, Possessed, Aberration, Boisterous, Charismatic

Check Your Progress 2

- Note :** 1) Use the space provided below for your answers.
 2) Compare your answers with those given at the end of this unit.

1. What are the essential qualities of a Radio Presenter?

2. Describe three do's and three don'ts of effective radio presentation.

5.9 LET US SUM UP

In this unit you have gained a fair idea of the importance of good radio presentation. You are now familiar with the different categories of radio presenters and have also studied the art and science of various styles of radio presentation. We have familiarised you with some basic principles of radio which remain constant. You have also acquired detailed knowledge of the desirable as well as avoidable actions for ensuring a successful and effective radio communication.

5.11 FURTHER READINGS

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5.12 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

1. The rendering of Radio Script into speech for listeners by a radio presenter is called radio presentation.
2. Radio presenters are divided into several categories according to the shows they host. These are:
 - a) Announcer/Compere
 - b) News Reader
 - c) Narrator/Voiceover Artist
 - d) Radio Jockey
 - e) Commentator
 - f) Anchor/Host
 - g) Stock Characters

Check Your Progress 2

1. A radio presenter should have a good command over language, along with a well-modulated voice, correct pronunciation and good vocabulary. He/ she needs to build a personal relationship with listeners while being able to multi-task. A presenter should be able to communicate clearly and thus should be articulate, with clear enunciation, and intonation. He/she should use everyday language for the programmes.
2. **Do's**
 - a) Use conversational tone and language
 - b) Always welcome and thank the experts and listeners in the beginning and at the end of the programme.
 - c) Mark the script for pauses and punctuations.

Don'ts

- a) Don't strike the table or anything else while recording, as it creates disturbance.
- b) Don't make rustling sound of papers.
- c) Don't speak too fast or too slow and don't be too close or too far from the microphone.

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A blog by Ms. Rupa Jha from BBC Hindi



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