



**NATIONAL OPEN UNIVERSITY OF NIGERIA**

**SCHOOL OF ARTS AND SOCIAL SCIENCES**

**COURSE CODE: MAC 343**

**COURSE TITLE: RADIO/TV PROGRAMMING**



## **COURSE GUIDE**

### **MAC 343 RADIO/TV PROGRAMMING**

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COURSE GUIDE

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## **Introduction**

### **Welcome to MAC 343: Radio/TV Programming**

This is a 3 credit unit course whose primary focus is to introduce undergraduate students of Mass Communication to the process of **Radio/TV** programmes for production and also physically producing them yourself. The essence is to improve your skill for gathering information, script them into meaningful broadcast programmes that will readily attract your listening and viewing audiences. More importantly, this course will help you to apply the learnt skills in your work place for your daily job schedules. The course is developed essentially for Nigerian students hence, the sample presented and examples used are typically Nigerian in orientation and setting. It takes into consideration, the professional and academic needs of the undergraduate students of Journalism and Mass Communication.

This course guide is meant to give you basic information about this course. Hence, it specifies the amount of time you are required to spend on each assignment. It equally directs you on how to go about your Tutor-Marked Assignments (TMAs). It advises you on how to make the best out of your course materials; through: reading them, attending tutorial classes and actively participating at these tutorials.

### **What You will Learn in this Course**

This course is meant to expose you to the basic concepts in Programming in the station, TV Script writing and format talk shows, interviews, writing and producing radio/TV drama, drama writing and production on television, writing and producing radio/TV news news gathering and writing, news alignment and selection of sound, tips for writing and producing broadcast news. The course explores both from the practical and critical perspectives, a range of qualitative, professional and academic means of broadcast news-production in the broadcast media. Hence it effectively takes you through the uses of equipments and gadgets very vital for broadcast production. The thorough understanding of this course will help you appreciate the need for professionalism in the pursuit of your journalist function, especially in the broadcast media. It will equally empower you to face the challenges of the job.

This course guide is meant to help you accomplish the aims and objectives of this course. Hence you are advised to read it carefully so as to get the best out of your course.

### **Course Aims**

The primary aim of this course is to inculcate in you the appropriate skill for gathering information and scripting then form either news or drama presentations. It also aims at inculcating in you, adequate skills for producing and presenting documentations for both the radio and television stations.

### **Course Objectives**

Certain objectives must be achieved from the study of this course. So at the end of this course, you should be able to:

- Recount the historical development of Radio/TV programmes;
- Describe the nature and characteristics of radio as well as the television
- Appreciate the limitations of radio broadcast;
- Outline the various sources of radio programmes; and
- Summarise the nature of Radio/TV audience.

## **1.0 MAIN CONTENTS**

### **Working through this Course**

To maximally benefit from this course, you should read the study units provided through your course material. You equally do the self assessment exercises which you will find under every unit of this course.

Try as much as you can to locate the texts recommended for further readings. Please read some of them to complement what you already have in your course materials.

There are also Tutor Marked Assignments at the end of each unit which constitute your Continuous Assessment for the course. At the appropriate time the School will inform you on which of the TMAs to do and when to submit them.

Remember, all the components of this course are very important as they all contribute to your total scores and eventually your success.

## Course Materials

The major materials you will need for this course

are:

- (i) Course guide
- (ii) Study units
- (iii) Assignments file
- (iv) Relevant textbooks including the ones listed under each unit.

## Study Units

There are 17 units in this course. They are listed below:

### OUTLINE

#### **MODULE 1 INTRODUCTION**

- Unit 1 The nature of radio
- Unit 2 The nature of television
- Unit 3 Station Format
- Unit 4 Programming the station

#### **MODULE 2 SCRIPTING**

- Unit 1 Scripting
- Unit 2 The scriptwriter
- Unit 3 Radio TV Script format

#### **MODULE 3 WRITING AND PRODUCING TALKS ON RADIO/TV**

- Unit 1 Talk Programmes
- Unit 2 Interview Programmes
- Unit 3 Discussion Programmes, Magazine Programmes and Spot announcements
- Unit 4 Documentary

## **MODULE 4            WRITING AND PRODUCING RADIO/TV DRAMA**

- Unit 1                    Writing and producing drama on radio
- Unit 2                    Writing and producing drama on television
- Unit 3                    Technical considerations for Television drama

## **MODULE 5            WRITING AND PRODUCING RADIO/TV NEWS**

- Unit 1                    News gathering and writing
- Unit 2                    News alignment and selection of sound
- Unit 3                    Tips for writing and producing broadcast news

Each unit is accompanied by a one or several self-tests which are drawn from the materials you would have gone through. The tests are designed to keep you abreast of what you have studied through the course materials.

### **Textbooks & References**

You will find at the end of each Unit recommended textbooks and references. Below is however a comprehensive list of textbooks and references for the Course:

- Ellis, J. (2000) *Seeing Things: Television in the Age of Uncertainty*, London: I.B. Tauris.
- Hasling, J. (1980). *Fundamentals of Radio Broadcasting*. New York: McGraw-Hill Book Company.
- Onabajo, O. (2002). *Station Management and Operations*. Lagos: Gabi Concept ltd.
- Pennington, J. (2000). Guidelines for radio programme production. Retrieved on 12<sup>th</sup> July, 2014 from, <http://www.consumersinternational.org/media/301550/guidelines%20for%20>
- Schroeder, R. (1992). *The Business of radio Broadcasting* in Burrell, H. (ed.) *An Unfettered Press*. A publication of the United State Information Agency.
- Vane, E.T., and Gross, L.S. (1994) *Programming for TV, radio and cable*, Boston: Focal Press

- Television Programme. Retrieved on 13<sup>th</sup> July, 2014 from,  
[http://en.wikipedia.org/wiki/Television\\_program](http://en.wikipedia.org/wiki/Television_program)
- Doing Radio Documentary - revised! Retrieved on 31<sup>st</sup> July 2014 from,  
<http://www.yahanet.org/guides/howto/doing-radio-documentary-revised>
- Ekwuazi, H. (1996). *The Television/Film Documentary: A Producer Resource Book*. Ibadan: National Film Institute
- Hilhard, R. L. (1978). *Writing for Television and Radio*. 3<sup>rd</sup> ed. New York: Hastings House, Publishers.
- Nichols, Bill. 'Foreword', in Barry Keith Grant and Jeannette Sloniowski (eds.) *Documenting The Documentary: Close Readings of Documentary Film and Video*. Detroit: Wayne State University Press, 1997
- What Is A Documentary? Retrieved on 31<sup>st</sup> July 2014 from,  
 Exploring the world of non-fiction film. <http://www.desktop-documentaries.com/what-is-a-documentary.html>
- Radio documentary. Retrieved on 31<sup>st</sup> July 2014 from,  
[http://en.wikipedia.org/wiki/Radio\\_documentary](http://en.wikipedia.org/wiki/Radio_documentary)
- Smith, S. (2001). 'What the Hell is a Radio Documentary?' Retrieved on 31<sup>st</sup> July 2014 from,  
<http://www.nieman.harvard.edu/reports/article/101579/What-the-Hell-is-a-Radio-Documentary.aspx>
- Documentary film. Retrieved on 31<sup>st</sup> July 2014 from,  
[http://en.wikipedia.org/wiki/Documentary\\_film](http://en.wikipedia.org/wiki/Documentary_film)
- Dominick, J. R. (2002). *The Dynamics of Mass Communication: Media in the Digital Age* (7<sup>th</sup> ed.). Boston: McGraw Hill
- HillHasling, J. (1980). *Fundamentals of Radio Broadcasting*. New York: McGraw-Hill Book Company.
- Hausman, C. Messere, F., O'Donnell, L. and Benoit, P. (2010). *Modern Radio Production: Production, Programming, and Performance*, 8<sup>th</sup> ed. Australia: Wadsworth Cengage learning.
- Hasling, J. (1980). *Fundamentals of Radio Broadcasting*. New York: McGraw-Hill Book Company.
- Onabajo, O. (1999). *Essentials of broadcast Writing and Production*. Lagos: Gabi Concept Ltd.
- Onabajo, O. (2002). *Station Management and Operations*. Lagos: Gabi Concept ltd.
- Radio Programming Formats. Retrieved on 13<sup>th</sup> July, 2014 from,  
<https://docs.google.com/a/run.edu.ng/document/>

Radio program. Retrieved on 12<sup>th</sup> July, 2014 from, [http://en.wikipedia.org/wiki/Radio\\_program](http://en.wikipedia.org/wiki/Radio_program)

Schroeder, R. (1992). *The Business of radio Broadcasting* in Burrell, H. (ed.) *An Unfettered Press*. A publication of the United State Information Agency.

### **Presentation Schedule**

The presentation schedule included in your course materials is to guide regarding dates for the completion of tutor-marked assignments and how you can attend tutorials. Keep in mind that you are required to submit all your assignments by the due dates. Keep pace with the schedule and ensure you do not fall behind in your work.

### **Assignment File**

The Assignment File included in your Course Materials provides the details of the work you are expected to submit to your tutor for marking. The marks you obtain for these assignments will count towards the final mark you obtain in this course.

### **Assessment**

There are two aspects of assessment in this Course: the tutor-marketed assignments *and* the written examination.

You are required to submit your assignments to your tutor for formal assessment as scheduled in the Assignment File. The work you submit to your tutor for assessment will count for **30 per cent** of your total course mark. You will also be required to sit for a final examination at the end of the course. Your score in the works you submit to your tutor represent 30 per cent while your score in the final examination represents **70 per cent** of your total course mark. Note that the Self-assessments questions are meant to refresh your memory on what you learnt in a particular unit and will not be graded. But the assignments at the end of each unit will be scored by your tutor.

### **Tutor-Marked Assignment**

There are 17 tutor-marked assignments in this course. When you have completed each assignment, send it to your tutor. Make sure that each assignment reaches your tutor on or before the deadline given for the assignment. If, however, you cannot complete your work on time, contact your tutor before the assignment is due, to discuss the possibility of an extension.

The best three (i.e. the highest three of the 17 scores) will be counted for you. The total marks for the best three (3) assignments will be 30 per cent of your total course work.

## Final Examination and Grading

The *Final Examination* in MAC343 will be a written test of three-hour duration and carries 70% of the total course grade. The examination will consist of questions which reflect the type of self-testing, practice exercises and tutor-marked tasks you would have gone through. It is better for you to cover all areas of the Course to make a good success in the examination.

Once you are through with all the Units, run through them all over again. Then, run through the conclusions and summaries severally. Finally, practice again the self-assessment and tutor-marked questions in all the Units. The essence of having a Tutor is to guide you, so feel free to seek his or her advice from time to time.

## Course Marking Scheme

Below is a highlight of how you will be scored for the Course:

Assessment	Marks
Assignment 1-17	17 assignments; best three marks count @ 10% (on the averages) = 30% of the course marks
Final Examination	70% of overall course marks
Total	100% of course marks

## Course Overview

The table below is a summary of the Modules and Units for the Course, the number of weeks you should take to complete them and the number of assignments you are to do.

*Course Modules and Units*

<b>Unit</b>	<b>Title of Work</b>	<b>Duration (Week)</b>	<b>Assessment ( at the end of Unit)</b>
	<b>Course Guide</b>		
<b>MODULE 1 –INTRODUCTION</b>			
1	The nature of radio	1	Assessment 1
2	The nature of television	2	Assessment 2
3	Station Format	3	Assessment 3
4	Programming the station	4	Assessment 4
<b>MODULE 2 - SCRIPTING</b>			
1	Scripting	5	Assessment 5
2	The scriptwriter	6	Assessment 6
3	Radio TV Script format	7	Assessment 7
<b>MODULE 3 - WRITING AND PRODUCING TALKS ON RADIO/TV</b>			
1	Talk Programmes	8	Assessment 8
2	Interview Programmes	9	Assessment 9
3	Discussion Programmes, Magazine Programmes and Spot announcements	10	Assessment 10
4	Documentary	11	Assessment 11
<b>MODULE 4 WRITING AND PRODUCING RADIO/TV</b>			

	<b>DRAMA</b>		
1	Writing and producing drama on radio	12	Assessment 12
2	Writing and producing drama on television	13	Assessment 13
3	Writing and producing drama on television	14	Assessment 14
	<b>MODULE 5 WRITING AND PRODUCING RADIO/TV NEWS</b>		
1	News gathering and writing	15	Assessment 15
2	News alignment and selection of sound	16	Assessment 16
3	Tips for writing and producing broadcast	17	Assessment 17

### **How to Get the Most from this Course**

One of the great advantages you have as a student of the National Open University of Nigeria (NOUN) is that you can read and work through specially designed study materials at your own pace and at a time and place that suit you best.

Well of course, you do not see your lecturer face-to-face as in traditional university education system. Nevertheless, you can still ‘interact’ with him or her if you diligently follow this Course Guide. Sometime along the line too, you will get to see your Tutor and ask him or her questions related to any aspect of this Course!

The study units tell you what to do from time to time and ask you questions a visible lecturer could have asked. The Reference List provides additional resources that you could learn more from about the Course. However, where you do not seem to understand specific topics or concepts, note them and be sure that you use the opportunity of the Tutorials to thrash it out with your Tutor.

The objectives of the course are to help you understand what you should be able to do on completion of the unit. Therefore, you should carefully understand the objectives before you go through each unit. Also, when you are through with each unit, go back and check whether or not you have achieved the course objectives.

## **Reading Section**

Before you take off with Unit 1, do the following:

1. Read this Course Guide thoroughly
2. Organise a study schedule for yourself. There are probably other Courses you are studying alongside this Course. Leaf through the topics and sub-topics and allot appropriate time for each Unit using the Schedule provided earlier, as guide. In doing this, note the assignments you have to do and a lot adequate time so that you will not have to be 'carrying over' your assignments.
3. Once you have created your own study schedule, do everything to stick to it. There is hardly anything meaningful one can achieve in life without discipline. Self-discipline is a very important requirement every distant learner to succeed.
4. Keep the key contacts of your tutor once you are given: name, phone numbers, e-mail etc.
5. Leaf through the entire 17 topics (units) to give you a rough idea of what to expect in the entire course. This may take you one or more hours.
6. Work through the unit. Read the introduction and the objectives for the unit.
7. Assemble the study materials. Information about what you need for every unit is given in the 'Overview' at the beginning of each unit. You will find it helpful to read both the study unit you are working on and your set books on your desk at the same time.
8. Work through the unit. The content of the unit itself has been arranged to provide a sequence for you to follow.
9. At the end of the unit, go back to the objectives and be sure that you have achieved the objectives stated before you go to the next unit.
10. As soon as you submit your assignment to your tutor for marking, begin with the next unit. Do not wait until the tutor gives you back your assignments or scores before proceeding to the next unit.
11. When the tutor returns your assignment, go through it checking his or her comments, both on the tutor-marked assignment form and also on what is written on the assignment.
12. Review the entire units after completing the course (and your assignments) in preparation for the final examination. Be sure that you have achieved the unit objectives and course objectives.

13. The two greatest things you can do to write very well is to *read* and *study* what others have written (in newspapers, magazines, Internet, etc) and then write your own piece. Depending on your pre-existing skills, your first articles may
14. not be outstanding. But work further; polish your skills, using the nuggets provided in the course and you will get better as a writer. It is not a bad idea if you send some of your best pieces to newspapers for publication, although this will not form part of your grades in this Course. After all, the course name is *Journalism Publication*. It will sharpen your skills if you get your articles published because you will notice some differences in what you submitted for publication and what is actually published.

### **Facilitators/Tutors and Tutorials**

There are 12 hours of tutorials provided by NOUN in support of this Course. You will be notified of the dates, times and location of these tutorials. You will also be given the contact details of your tutor as soon as you are allocated to a tutorial group.

Your tutor will mark your assignments and comment on them. He or she will keep watch on your progress and will be ready to assist on any difficulties you might encounter e.g. when you do not understand any part of the study units or/and the self-tests or exercises or when you do not understand your tutor's comments on the assignments you had submitted.

Make up time to attend all tutorials. It is a great opportunity for you to clarify any areas you do not understand; where questions (most of which you should have noted during your studies) would be instantly answered. Don't forget also that you will get to interact with fellow students and the Tutor at the tutorials – another excellent way of learning. You will find it very helpful if you prepare questions list before attending tutorials and ask those questions during the tutorials.

### **Summary**

This Course Guide is prepared to give you a detailed grasp of **Radio/TV Programming**. If you follow it and carefully study through the 17 units, you should be able to easily answer the following questions:

1. What is **Radio/TV Programming** all about and how from the print journalism?
2. What are the key concepts in Radio/TV Programming?
3. How does **Radio Programming** differ from **TV programming**?

If you can successfully answer the above questions, do your assignments well and on time and participate meaningfully in your tutorials (especially, asking your tutor to put you through where you do not seem to understand very well), then you are most likely to score a very good grade in the Course.

You will find the Course very interesting if you follow the instructions in this Guide. Enjoy yourself!

**MAIN  
WORK**

**MAC 343 RADIO/TV PROGRAMMING**

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**MODULE 1                    INTRODUCTION TO RADIO AND TELEVISION**

- Unit 1                    The nature of radio
- Unit 2                    The nature of television
- Unit 3                    Station Format
- Unit 4                    Radio/Television programming

**UNIT 1                    THE NATURE OF RADIO**

**CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main contents
  - 3.1    Nature of radio
  - 3.2    History of radio programming
  - 3.3    Principle of writing for radio
  - 3.4    The nature of radio audience
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutored-Marked Assignment
- 7.0    References

## **2.0 INTRODUCTION**

Working in radio entails an understanding of the nature of the medium you have chosen to work for. The medium of radio is different from newspaper and magazine and writing for radio slightly different from television. It is important to understand the medium and be comfortable within the environment you have chosen. This unit will therefore help you understand the development of radio and the working environment of radio.

## **3.0 OBJECTIVES**

On successful completion of this unit, you should be able to:

- Understand the historical development of radio programmes;
- Understand the nature and characteristics of radio;
- Understand the limitations of radio broadcast;
- Outline the various sources of radio programmes; and
- Understand the nature of radio audience.

## **4.0 MAIN CONTENTS**

### **3.1 The nature of radio**

Selecting the best programme to fill the broadcast airtime depends largely on the broadcast personnel understanding of the system on the one hand and the understanding of what the target audience wants on the other. Understanding the system implies taking note of the challenges of the medium and taking full advantage of the medium to fulfill the expectations of the target audience. It also means taking cognizance of the shortcomings of the station in your script so as to be able to create an unforgettable message that will help you achieve the desired goals of the programme.

The medium of radio is such that affords both the technical crew and the on-air performer the opportunity to make information available on first time basis without the complexities of film

processing or visual consideration. All the performer needs to do is to speak intelligently on the microphone while the audio console operator provides the technical support.

### **Characteristics of radio**

**Radio informs:** The medium of radio is such that affords both the technical crew and the on-air performer the opportunity to make information available on first time basis without the complexities of film processing or visual consideration. All the performer needs to do is to speak intelligently on the microphone while the audio console operator provides the technical support. The medium in other words is a medium of immediacy where fast-breaking news is relayed first to thousands of people in different places in a matter of minutes. Information about an occurrence can be filed in by listeners via cell phones, sms and fax to presenters who immediately relay such information without caution by calling for more information from other witnesses around the event. Hasling (1980) describe the potential of radio as an avenue to source for current information thus:

...they are source of information for contemporary social, commercial, and intellectual needs. The data they provide will influence conversation, attire, buying habits, and may also have an effect upon listener`s musical taste and political opinion.

**Radio educates:** Radio can educate us and broaden our knowledge about issues and events. Even more importantly, radio is now use to compliment the classroom teaching in a more interesting and exiting way and at learners` convenience.

**Simplicity of radio:** The simplicity of radio takes various forms. In the first instance radio is easy to operate and as such does not require heavy equipment that is needed as compared to all other media. In another instance it affords those working in the station to be creative and express themselves freely but taking cognizance of the acceptable on-air norms. Again its simplicity makes production process less cumbersome as compared to the production process in television.

**Radio is inexpensive:** Just like radio is simple, it is also financially healthy. Firstly, it is cheaper in terms of purchasing receivers, secondly, it is financially healthy because it does not require a full complement of staff that is needed for television. Some radio stations in Nigeria are managed by 10 staff and in some countries it could be less. This means that the station gets to pay less staff and can use the money for other innovative programmes

Its expensive nature also affords production personnel to be creative. In Hasling (1980), words, “innovation can be tried without huge financial investments.

**Radio does not need electric power supply:** The good thing about radio, particularly in developing countries where electric power is erratic, is that people can listen to radio broadcast just by powering their receiver with batteries.

**Radio receiver is portable and mobile:** Radio receivers come in different shapes and sizes which makes it possible for people to carry and move around with it without losing out any aspect of their favourite programmes.

**It is not a literate medium:** Unlike the print medium which requires ability to read and write, radio does not require a literate audience. All that is required is a good ear and a good listening habit.

**Radio is an entertainment medium:** it is a medium that provides entertainment to the different categories of listeners. Its raw material is sound and as such relies heavily on music from popular types of music are classical, light classical, light, devotional, folk to reggae.

**Radio is a medium of persuasion:** when enlightening a large dispersed audience is the ultimate goal, radio may be the best medium to use, because it can be used to raise and motivate people to action. Onabajo (1999:2-3) identifies five areas that radio can be used in this form:

- Radio signals can reach almost all corners of the world, with an instant message;
- The message can be understood easily;
- Radio appeals to the ear and other human faculties, particularly the imagination;

- Radio programmes can be very stimulating to human emotions, depending on the way they are presented; and
- Radio is very profitable for group listening, because of the discussion which naturally follows.

***Radio is a supplemental medium:*** the uniqueness of radio lies in the fact that a listener can be engage in other chores while listening to it. In this regard, Dominick (2002) concluded that radio is rarely the prime focus of our attention but rather “it provides an audio background for other activities”.

***Radio messages are transient in nature:*** the medium of radio as been described as a fast breaking medium that tells the story first before other medium. The nature of the medium allows emergency information to be relay to millions in a matter of seconds, however just as information can be relayed life, so also can the listeners missed the information.

Radio as described above is a supplemental medium which implies that if the listeners did not pay close attention to what is being said he/she will lost out on what is been discuss. This means that, unlike newspaper and magazines that one can go back to, radio information is fast moving unless the information was stored in a permanent form like tapes and CDs while the programme is on.

***Radio is an audio medium:*** the simplicity of radio implies that, producers can design programmes without planning for video –it is an audio-only medium. In Asemah’s (2011:20) words, it is a blind theatre.

## **SELF ASSESSMENT 1**

Take a second look at the features of radio and state why these characteristics could also be its limitation.

### 3.2 History of radio programmes

History of radio broadcast programmes began in 1901 through the use of the dots and dashes of wireless telegraphy – a transmission of sound from a transmitter to a receiver. The transmission was not only limited to few people, it was also limited to only those who understood the code. But this change when Reginald Fessenden, with the help of the General Electric (GE) Corporation, built a high-speed, continuous-wave generator. Fessenden's invention made possible the broadcast of human voice and music signals to listeners in 1906. It is also on record that Fessenden made a Christmas eve broadcast to ships at sea from Massachusetts by reading from the bible and playing 'Holy Night' on his violin.

Hasling (1980) writes that until the medium was able to carry human voice and music, the Morse code was a point-to-point method of communication and that it had been used as a means of transmitting messages and news events and that the medium was not conceived as a medium of entertainment but strictly for information.

Following Fessenden ground breaking attempt of transmitting voice and music, an American inventor, Lee De Forest became the first disc jockey (DJ) when he transmitted phonograph recordings from the Eiffel Tower in Paris. Charles Harold also sent broadcast signals around April 1909 from his Harold school electronics Institute in San Jose using San Jose Calling.

Radio programmes came to Nigeria in form of rediffusion. This method according to Uche (1998:36) citing Milton (1955) was a system in which programmes are:

...distributed by lines from the studio to the various listening boxes for which the subscribers pay a small fee. Amplification is needed at some locations and was provided...by a makeshift and home apparatus.

The above explanation meant that the rediffusion centre work in conjunction with the British Broadcasting Corporation. By implication therefore, the programmes that were transmitted across to subscribers were a relay of BBC programmes from Daventry, England. By relaying BBC programmes, audiences were exposed to broadcast content that had no local content. It also implies that Nigerians were left out of the scripting of the programmes.

Although the local stations continued to rely on foreign programmes to fill the air time, the trend changed when the National Broadcasting Commission (NBC), forced all radio and television stations to comply with the 70-30 percent of the local content to foreign policy the Commission introduced. Today, almost all local stations in Nigeria rely solely on local material to develop there programmes except in news programmes where news about events around the world has to be relayed.

## **SELF ASSESSMENT 2**

Take a trip down memory lane and examine why NBC introduced the 70-30 percent programme policy.

### **3.3 The principles of writing for radio**

There is time limit in radio production that suggests that the script must be written so as to be able to time the script. The limit of the medium also meant that the copywriter must write as he would speak. His adoption of this method will make the script appear conversational and interest. The following principles must be adhered to by every copywriter who wishes to make a success of his/her career in radio.

Broadcast script, particularly radio script measure up to laid down parameters. The measuring scales are: Clear, Concise, Complete, Conversational, Current and Correct.

**Clarity:** a clear copy means the writer employs simple, easy-to- understand manner to convey the message to the audience. There is sequence of pattern which allows the story to flow logically. The medium of radio is such that listener cannot go back to what he or she has missed any aspect of the programme. The only way the listener can follow the story is for the writer to develop the story in a logical way. Clarity of thought implies that the script:

- Should be clear to avoid misinterpretation;
- Should avoid putting too many thoughts or numbers into one sentence. It is preferable if the story or script express one main idea;

- The writer must choose words that everyone will understand. That is the writer must use words that are within the vocabulary of the listener.
- Descriptive words should not be sacrificed;
- Avoid vague language;
- Use the active rather than the passive voice when you can;
- Make sure your message can't be misinterpreted;
- Avoid using slang or jargons. It is not every listener that are familiar with such slangs which is why it is advisable to always translate military, technical, legal and foreign terms into simple language; and
- Don't switch codes. Don't use foreign language that is outside the audience.

**Concise:** conciseness means that the writer has eliminated all unnecessary words that add nothing to the message. Radio is not a medium of too many words like newspaper; as such the copy must be direct, clear and brief.

- Avoid wordiness;
- Be brief;
- Avoid words that on the surface appear good but manifest meaning say the opposite of the intension of the writer which Akinfeleye (1987:87) called 'journalese';
- Get straight to the point;
- Use short but effective sentences;
- State only relevant information; and
- Avoid repetition.

**Complete:** completeness means the script has all the information the audience must know. Regardless of the genre that the script is addressing, it must, like news story, include in it at least four five "Ws" and in some cases like drama include the "H."

**Conversational:** the principle of having a successful programme and audience loyalty is to write the way you talk, just as if you are carrying on a conversation with just one person and not the millions listening at the other end. As observed by photographytraining.tpub.com (2014) the twofold objective of the conversational tone is that first, it allows the announcer to

pick up the drift of the story and second, it makes the copy sound “right” to the audience. A good broadcast writer “listens” to the story being written.

**Current:** currency in a copy meant that the copy is timely and up to date. Currency in drama gives the suggestion of relevance and relatable to the people. Current information will.

**Correct:** correct presentation of facts and figure is the hallmark of good journalism as well as writing.

- Have perfect grammar, and spelling. Bad grammar and wrong spellings will make the writer appear incompetent;
- Punctuation is absolutely vital to expressing the right meaning;
- Double check;
- Make sure your facts and figures are accurate; and
- Make sure your documents are in the correct format.

It is important for programme developers, script writer, producers and directors that the medium of radio:

- Writing style is not the same as newspaper and as such must appear natural when the copy is been read. The best way to make it appear as natural one-on-one conversation is to use the everyday speech that an average listener would understand;
- Is an immediate medium that presents events as if they are occurring now; radio uses present tense to give its copy the sense of immediacy.
- Is a personal medium that is a person to person medium; it creates a relationship between the presenter and the listeners that sometimes goes beyond on-air relationship. There may thousands listening to the station at the same time but each has the sense of having intimate relationship with the host of the programme.

- Words are only heard once on radio and if not well encoded may be lost on the listener. The radio script must be clear and simple.
- Is a sound-only medium scriptwriter must take care that words and sound are carefully selected and use.

## **SELF ASSESSMENT EXERCISE 2**

1. Compile past radio enlightenment programme that has been use extensively for mass mobilization and assess its success.
2. Listen to two radio stations with similar program philosophy and identify the scheduling strategies they adopted.

### **3.4 The nature of radio audience**

Radio programmes are directed to a set of people called audience. This group of people may heterogeneous in nature, scattered across different locations and can be different in terms or culture and values, yet they are collectively called audience because they listen to the content of a radio station. According to Onabajo (2000:113), audience is a collection of individuals with shared experiences, traditions, conditions of life and needs. It is seen as a group of people that are homogenous in terms of media use and interpretation. By implication, these individuals vary with regards to their social class, economic interest and religious beliefs.

Radio target audience, are those members of a society who listens to the station and those the station would like to acquire as listeners who are probably listening to other stations. A radio station wants to build on the numbers of the listeners it has to have more bargaining powers when canvassing for adverts, and unless it wins the loyalty of members of the audience, wining more adverts for the station may be out of reach. This is why Hasling (1980:93), concludes that a radio station wants the listeners to listen to its programme”.

Unlike what we were made to believe by theorists like Skinner as cited by Anaeto, Onabajo, Osifeso (2008:99), who in his stimulus-response theory asserts that the media messages constitute a powerful stimulus capable of provoking immediate ad predictable reactions in the

audience, researches has shown that the media audience are active and not passive. Scholars like Elihu Katz, Jay Blumner and Michael Gurevitch in their work on media uses and gratification showed that people are not just passive receivers of the messages, but active influences of the message effect. This is because they “selectively choose, attend to, perceive and retain the media messages on the basis of their needs, beliefs et cetera” (Anaeto, Onabajo, Osifeso, 2008).

The fact that radio audience has selective power informs the need to offer a variety of interesting programmes that will not only give a station an edge over others in the same business but also attract more audience as well as advertisers. Hasling (1980) sums this up:

Radio broadcasting is a highly competitive business. In a large metropolitan area you could be up against forty or fifty other stations. All of them are trying to attract and hold a particular audience segment, and all of them are will be attempting to do it in their own unique way. Some stations may have a few loyal fans who listen to one station exclusively, but more frequently listeners will switch from one station to another.

Even with new media, many people still listen to radio, and as observed by Dominick (2002:193), at least three-fourths of all adults still listen to radio, and the average person will, or at least have the radio on for about three hours. Dominick (2001) explains further the listening pattern of radio audience:

Most people listens to radio in the early morning when they are getting ready for and driving to work and in the late afternoon when they are driving home. These two “day parts”, consisting roughly from 6 A.M. to 10 A.M. and 4 P.M. to 7 P.M., are called drive time.

### **Characteristics of radio audience**

The concern of every radio station is to know those who constitute its audience, when they are available, social and economic status, their location and profession among other variables. The answer to these issues lies in research. Audience research is a major element for any media producer. Broadcast audience research will give audience demographics which will define audience age and the work they do. In other words it defines the socio-economic pattern of the

audience. Knowing the demographics of the station audience will help producers to design and shape station programme to appeal to a group with known viewing habits. A well designed information gathering will also give a station seeking to know about its audience psychographics information.

The technique for successful broadcast operation is to be able to match the characteristics of the audience with programme content and presentation style. It is important for every radio station to understand who their audience is. Onabajo (2000) notes that audiences are known to the media primarily as statistical aggregates produced by rating services and market researches and the media's orientation to their audiences is dominated by numbers. Research suggests that if useful information is to be effectively conveyed to people through the broadcast media, the presenter must be sensitive to what the audience wants or needs." Idebi (2010:56) lists the characteristics of radio audience as:

- Radio audience has no social barriers, obstacles or distinctions. They cut across the divides, either Doctors, Professors, women, children and so on.
- Radio has no personal value, as its message is personal to the people being addressed because it is also a friendly medium.
- Radio audience is non-captive and they are restless. They tune in for good programmes and switch or tune off from such station at the slightest provocation or when the programme becomes boring.

Generally speaking, media producers construct their audiences based on three factors – demographics, psychographics, and lifestyle. The demographic characteristics of audience include age, gender, income, and occupation, cultural and socio-economic factors. Although it is not always feasible to analyze every psychological traits of radio audience, there are however several factors that are critical for making programme decision. The indicators are attitudes, personality types, and behavior among others. The indicators for lifestyle on the other hand are the different activities that mark people as different from others.

## **5.0 CONCLUSION**

In spite of the avalanche of new media, radio continues to remain significant source of information and entertainment across the world. It relevant lies in the fact that it is a medium where breaking news can be relay without and creativity or difficult production technicalities. Radio will continued to remain relevant because, as observed by Hausman, Messere, Benoit and O'Donnell (2011:2), radio has two magic properties: “one, it is still one of the few media that can be accessed reliably and safely in the car, where we spend an ever-increasing proportion of our time, and to, it is constant companion of multi-taskers.”

## **6.0 SUMMARY**

So far you might have understood from this unit:

- The historical development of radio programmes;
- The nature and characteristics of radio;
- How a radio characteristics could also double as a limitation;
- The concept of programme and programming and various ways a radio station can schedule programmes; and
- Understand the nature of radio audience.

## **7.0 TUTORED-MARKED ASSIGNMENTS**

1. How did radio programme evolve?
2. Discuss two significant strategies that any private radio station uses to attract audience in a metropolitan city in Lagos.
3. What are the defining features of radio?
4. Identify two audience radio stations target and why.
5. Why must a radio station strictly observe the principle of writing for radio/
6. The nature of radio audience demands that a station must develop interesting programmes. Discuss.

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## **UNIT 2**

## **THE NATURE OF TELEVISION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Nature of television
  - 3.2 Writing for television
  - 3.3 Producing television programme
  - 3.4 Nature of television audience
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

The uniqueness of television is its ability to present audio, text and video at the same time. This uniqueness makes it stand out above radio, newspapers and magazines. Writing for television requires careful planning because all ideas are what they seem until it is executed into reality that can be viewed. It is therefore important that you become familiar with the concept of writing and producing script for television.

### **2.0 OBJECTIVES**

On successful completion of this unit, you should be able to:

- Understand the nature of television;
- Understand the principles of writing for television;
- Understand how television programme are produce
- Strategies of programming a station

### 3.0 MAIN CONTENT

#### 3.1 Nature of television

Television is a medium used for transmitting and receiving moving images and sound. The introduction of television brought a new way not only to inform society but also to entertain them in a way that has never been done. From the few who subscribed to it in its early days, to what some called “television of abundance”, television is now accessible even in the remotest part of the country.

The world of television is interesting as well as amazing- it is a medium with a double power of audio and visual. It is a medium that can be use to educate and enlightened people, and advertise products. The medium can also be used bring information on the environment, political, economic and cultural heritage to its audience. Its characteristics are stated below.

#### **Characteristics of television**

***Television is an audio-visual medium:*** Its audio visual power makes television a magic medium which captures live events and at the same time allows us to watch these events in our living rooms. The powerful visual nature of television helps to create vivid impressions in the minds of viewers and the fact that people are seeing the picture as well as hearing the sound gives them a sense of emotional involvement. This quality also creates a long lasting image in the minds of viewers. The content viewers see now stays with them thereby making television images more memorable.

***TV is a mass medium:*** The above feature makes television to meet the criteria of mass medium in the sense that even if the viewer cannot read, he/she can still understand the programme content. This makes it an ideal medium to design messages of mass mobilization for those who cannot read or write but have access to television.

**It is expensive:** Television is also a medium of communication that needs large amount of money to run because of the technology and expertise needed to run a television station. Beyond the machinery and expertise, filling the air time with world standard programmes requires a huge

amount of money to produce. Network programmes like prime-time series are even more expensive to produce and maintain. Unlike most stations in America and Britain, most Nigerian televisions no longer have station-produced soap operas or dramas but prefer mitted by independent producers, who in most cases are not faring better for lack of sponsorship.

***Audience segmentation:*** Another feature of television according to Dominick (2002) is audience fragmentation. According to Dominick (2002), audience fragmentation most apparent in the cable industry where new cable channels are increasingly geared towards small, well-defined audience niche.

Finally, television is also capable of being a live medium. Usually, the technology of television transmission of an on-going event is usually hours after radio had relayed the information. Those were the days where television transmission hours begins at 4p.m or 5p.m and end at twelve midnight. Today, events are beamed live as they occur and where there is no picture, on-air programmes are terminated to bring information to viewers. This nature of television allows it to transmit visuals and information almost instantly.

## **SELF ASSESSMENT 1**

Take a survey of television and see if you can classify the station according to the programme they offer.

### **3.2 Writing for television**

Writing for television requires that the intending writer learn his craft. In other words the first step is to undergo formal training in approved tertiary institution as well as undergo on-the-job training which must be supervised by people who have had some success as television writers.

However, before taking the decision to write for television, the New Zealand Writers Guild (2014) advised all would-be television writers to:

***Study the market:*** Learn what types of shows are produced in your country. In Nigeria most drama on both private and government owned media are produced by independent producers just

like must talk shows. The only productions that are mostly handled by station staff are documentaries, news and current affairs programmes.

**Practice:** as put by Hybels and Weaver II (2001:25), it is always good to put into practice what you have learnt in class and even on-the-job training and try it out on the world. In the same line the New Zealand Writers Guild advised that the best place to start is to write television scripts for already existing shows or for shows that you have created.

Having gone through training, both at the former and informal training, every intending writer must note that television writing style differs slightly from radio in that the writer must take into consideration the video elements. According to Fang (1991) besides all the other constraints which limit the writing, the words should relate to the pictures. If the words and the pictures do not support each other, they surely fight each other for the viewer's attention, a dissonance that detracts from understanding.

**Watch TV:** by watching television, you have a grasp of idea of the various genres. According to the New Zealand Writers guild, if you are writing for television you need to understand the medium, the way stories are told on television. Watch great shows. Watch not so great ones and learn the difference. In Dowling's (2011) view a would-be writer would learn an enormous amount about dialogue, structure and basically how things work in any area of choice. On the other hand Shovlin (2014) has this to say about watching television to learn how to write:

It might sound obvious, but actually watching programmes in a genre similar to the one you would like to write in can be a great help. What works and what doesn't? What do you think broadcasters are looking for? How far can you push boundaries? Is introducing a child character an easy way to make a programme cute and appealing?

**Research:** a successful script is so because the writer did a thorough research to understand the audience and the selected topic. You must be comfortable and happy with the topic for you to undertake a thorough research.

**Script layout:** every broadcast station has its own in-house style, comply with this style if you want to make a success of your career. Above all, Shovlin (2014) says the script must use words that are easy to read and understood.

**Beware of the remote control:** readers may be forgiving about lengthy scene-setting expositions but television viewers are not blessed with such patience. If the station is not offering them interesting and relevant programmes they would usually go to other station that are reading to offer what will meet their interest. Dowling (2011) advised every writer to construct his/her opening scenes to make it as punchy as possible.

**Rewrite, rewrite, and rewrite:** according to Dowling (2011) after the exhilaration and rush of getting that first draft down on paper, the hard work of editing begins. Be your own worst critic; if a word, a look or a scene isn't working then go at it again until it does – or else cut it out entirely.

**Dialogue isn't everything:** often people like realistic dialogue but writing for television is not all about dialogue. There are other ways to tell the story. There are other elements such as sound, effects and silence that will tell the story along with the use of dialogue. Too long dialogue can be boring and uninteresting.

**Try to be original:** be yourself and do something new that sets you apart from others. Again, if it is something someone has done before, find another angle to it and tell it from a new injecting your own style.

## **SELF ASSESSMENT 2**

Watch any television station and note the programmes that turn you off. Attempt to identify the reasons why you have been turned off by the programme.

Study the Nigerian television industry and learn the different types of shows aired Monday through Sunday and identify the area you would like to specialize.

### 3.3 Producing television programmes

There are a variety of programmes that make airwaves on a daily basis on television. Some make it to prime time, some are a product of syndication and some died even after the first episode. The reason programmes succeed or fail lie in the production process. These processes are pre-production, production and post-production. These are discussed below.

**The pre-production stage:** The pre-production stage is generally the conceptualization stage - a stage where everything that will ensure a successful production is identified and put in place. This stage according to Burrow and Woods (1978:261) is further divided in five areas, namely: script familiarization, facilities and equipment, cast and crew, production requirements and script preparation. The script preparation will be well treated in module 2.

The first stage is to develop the idea into script, however Burrows and Woods (1978) advised that it is at this stage that the director or producer must determine the purpose of the script in other words the objectives of the programme. Unless the objective is clearly reflected in the script, the overall desired goal of the programme will not be achieved.

Also important at this stage is to identify the cast and crew that will assist in the delivery of the script. Generally speaking, the scriptwriter often has the idea of who should read the script from the moment he/she start turning the idea into script. In addition to that, the script would give the director an idea of the suitable location and equipment that would be needed. Kristain (2014) sum up the stage like this:

Pre-production is the first stage of television production. This is when scripts are written, story lines are crafted and a storyboard is developed. Producers will do research, location scouting, casting and budgeting. Actors will rehearse and the director will plan his approach. This is more or less a planning stage, making sure that all the elements are in place for production and post-production. A timeline will be established and producers will coordinate different elements of both production and post-production to ensure the most efficient workflow.

**The production stage:** The production stage actually meant you are ready to start rolling the tapes. The script guides both the cast and crew with the strong monitoring from the director. Production could be shot in the studio and it may be a remote area production. When it is an outside location, the site selected must be in consonance with what the script says. But beyond that, it means also making sure that all the equipment needed is available.

**The post production stage:** Post-production or the evaluation stage includes ensuring that the recorded programme falls within the allotted time adding inserts arranging the visuals in a proper sequence, credits at both the beginning and at the end of the programme as well as taking stock of the budget. According to Kristain (2014), the post production level can occur after production or simultaneously during production, depending on the planned approach for workflow.

### **SELF ASSESSMENT 3**

Visit a radio or television station and monitor the production of any programme.

#### **3.4 The nature of television audience**

The broadcast audience is a group of people who listen to or watch a radio or television programme. It could be a group of people who gathered in a common place to listen to a programme or scattered across different geographical location. But usually, a broadcast audience is heterogeneous in nature. Audience diversity exists in terms of culture, beliefs, values, taste, and profession.

Humans have a variety of needs which they try to fill on a daily basis. The media on the other hand projects what each individual needs is and tries to fill the projected needs through the variety of programmes offered. In other words, the audience is vital to the existence of a station because every programme of TV is designed with a particular audience in mind.

One other important factor about the audience of broadcast media is that it plays a significant role in how broadcast content are shaped. This is done in three ways namely: interactive capacity, voting capacity and audience as producer [brianair.wordpress.com].

The interactive role of audience in programme often comes in form of phone-in programmes where audience contributes or gives suggestions about how to meet audience expectations through station programmes. Audience as voters comes in form of the audience being asked to be the impartial judge in reality programmes. For some reality programmes like *MTN Project Fame*, audiences at home are asked to vote for their favourite participants to stay on in the programme while at the same time vote off their least favourite candidate. On some programmes, studio audience participates in the voting exercise.

Audiences are today acting as citizen journalist with little or no editing from news editors. What this means is that the audience are given opportunity to participate in news reporting as well as photojournalism. On most station`s traffic radio programmes, many listeners call in as urged by the concerned station to give report of traffic from different locations.

The television audience selects what he exposed himself to. In his opinion, Dominick (2002) stated that various demographic factors, such as age, sex, social class, and education affect viewership. Again, because broadcast audience is becoming fragmented most stations are no longer adopting the generalist approach to programming. Today, narrowcasting is the order of the day to please the different groups that make up the audience. Audience fragmentation according to [www.answer.com](http://www.answer.com):

...is a situation that becomes increasingly baffling to advertisers as the specialization of publications and broadcast opportunities becomes even more diverse. In addition, the advent of cable television has made a vast number of television stations available to viewing audiences as well as confusing the geographic locations of viewers.... Additionally, viewers now have the opportunity to watch two or three times as many television stations as in the past, so that audience size for any one local station is likely to be smaller than in the past. This situation creates an economic problem for advertisers who need to reach large audiences to make their advertising dollars cost-effective. In addition, since the number of viewers determines the advertising rates, audience fragmentation will affect the networks' revenues as the audience size diminishes.

## **4.0 CONCLUSION**

Television has become part of our everyday life. Its pervasiveness is what today, programmers and even educators are now employing to reach their audience across discipline and geographical location. And the only way to ensure that a station become a brand, is to ensure that the station has interesting, educative and informative. In other words, the script must be well written for easy understanding.

## **5.0 SUMMARY**

Under this unit, you have been exposed to various aspect of television programme writing along with:

- Nature of television
- Writing for television
- Producing television programme
- How to construct television Programme Formats
- Strategies for Programming a television station

## **6.0 TUTOR-MARKET ASSIGNMENTS**

1. Assumed that you are the programme producer of a television station and justify the best programme strategy that you would employ to stay top in the business.
2. Why would post production stage be regarded as evaluation stage in the production process?
3. Identify and discuss five steps that a would-be television writer must take note when writing for television.
4. Why is it necessary for a would-be writer to study the market?

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## **UNIT 3**

## **STATION FORMAT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Station Format, philosophy and its implication
  - 3.2 how audience affect format
  - 3.3 programme format
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Broadcast functions include surveillance, information, entertainment, education and transmission of social heritage among others. These functions help each media house perform in the society without failing. In modern day broadcasting, broadcast stations are defining how they want to serve the society through the programmes they beam to the society. They do this by designing a format or programming format that best describes the overall content they have to offer and that makes them unique in their own right. Under this unit therefore, will advance students understating of station or programme formats, and how a station audience can affect a format.

### **2.0 OBJECTIVES**

On successful completion of this unit, you should be able to:

- Understand the concept of programme format and why it is necessary in broadcast media;

- Understand the concept of station philosophy;
- How audience affect station format; and
- The need to promote the station
- **MAIN CONTENT**

### **3.1 Station format, philosophy and its implication**

A station programme or station philosophy refers a certain kind of approach to fulfilling its role in the society or toward its audience. A stations programme reflects the philosophy of the station that is the programme is designed to achieve the goals of the station. AIT's philosophy is to bring African experience to its viewers home, by implication all the programmes that the station relayed promotes African culture, value system and politics.

Writing on the essence of formats, Hasling (1980) insist that every station must have a programming structure. On the other hand Dominick (2002) writes that "perhaps the most meaningful way we can organize radio (television) stations is according to their format, a type of consistent programming designed to appeal to a certain segment of the audience." According to him:

A format gives a station a distinctive personality and attracts a certain kind of audience that advertisers find desirable. In fact, the development of radio after 1960 is marked by the fine-tuning of existing formats and creation of new ones that appeal to people in distinct demographic and lifestyle categories.

A radio/TV format or programming format, or programming genre refers to the overall content broadcasting over a radio/TV station. The way a radio or television classifies its programme genres from country to country. Sometimes, it is a mixture of different culture of other countries along with the host station local culture. The reason is to cater for those minority audiences that form part of the listening or viewing audience.

To come up with a scheme that would help in deciding the right format, www.audience dialogue (2008), advice broadcast media to adopt both the trained markers and radio programmers

approach. According to the cite, Well-trained marketers will advise you to set the target audience first, then find out what type of programs they like., while an experienced radio programmers will know the format they want, and try to find a target audience for it. But in practice, you need to work from both ends at once, juggling formats and target audiences till you have both a viable-sized potential audience, and a format that you think you can deliver better than any competing station.

Hassling (1980) classify station format by loose or rigid format, adding that a highly structured station will have a very rigid format giving little or no room for flexibility in what they say or do on air, while a loose format allows air personalities to exercise some creative expression in terms of their music and ad lib remarks.

Another way to classify a station is to look at it from the perspective of commercial and non-commercial station. According to Hausman et al (2011), commercial stations make their money by targeting audiences for advertisers who buy air time on the stations' airwaves, a non-commercial station or public service stations design programmes that will meet the needs of their audiences.

Another method is to look at it from the philosophy of the station. While some stations are purely entertainment station, others can be all news or information station or even a generalist programme approach. Nija FM is a radio station that pride itself as a news and talk station, NN24 is an all news television station. Regardless of the approach a station adopts, the essence of choosing a format that best suits the station goals will help the station position itself in the market, match programme with audience and audience with marketers.

## **SELF ASSESSMENT 1**

Compile a list of radio or television station in any state of Nigeria, their mission statement and philosophy.

### **3.2 How audiences affect television format**

Before a station determines the type of programmes it beams, a lot has gone into it. They must have researched into the market they are operating, the people and their needs. Their efforts culminate into designing programmes that will appeal to the audience and advertisers. Hausman

et al (2011) are of the opinion that a well arrange programme will attract a number of listeners/views to the station. According to them, a format is the arrangement of programme elements into sequence that will attract and hold the audience segment a station is seeking. Hasling (1980) on the other hand has this to say on radio programming format:

Programming is the most important aspect of radio station operation. The message that is communicated is, after all, the central reason for all of the technological talents and energies that go into sound transmission.

The implication of Hasling statement is that if the meaning of the message is lost on the audience, the station has failed to achieve its purpose. In other words, programme does not match the needs and aspirations of the audience, getting money to stay in business may be difficult. Generally speaking, the research that a station conducts on its audience will reveal the categories of people who make up the audience, their profession, age, gender, location and economic status. Station programme tend to tilt towards what the research outcome is. If the audience has more teenager and young adult, the type of programme a station will transmit will appeal more to this category of audience that it will to the older audience.

Both Schroeder (1992) and Hasling (1980) agreed that broadcasting industry is a competitive business where all are trying to attract and hold a particular audience segment as well as win adverts that will settle bills incurred. In trying to entertain the audience and win advertisers over, broadcast media managers must strike a balance and make sure that the two are kept happy. They only way to do that, according to Schroeder (1992) is for stations to work hard to provide programming that listeners want and enjoy. The general rule is, if the programme is what the audience wants and enjoy, advertisers will bring their commercials.

## **SELF ASSESSMENT 2**

Watch any television station in your market and identify the audience segments that are not being served by the station.

### **3.3 Programme format**

Generally speaking, there are two main formats – music and talk. Every type of programme falls under these two broad categories. The two categories are discussed below:

## **Music format**

There are many variations of music formats; each variation is built around the specific genre of music.

**Country-western format:** This programme format mostly attracts older generation and those who love country music. Music in this format reveals emphasis on steel guitar and vocals in a southwestern accent.

**Folk:** This is a broad category that can include contemporary music as well as traditional. This could include highlife music that is found in most African society

**Adult contemporary (AC):** This consists of a blend of suitable oldies and current soft-rock hits.

**Classical:** This refers to serious music that has survived for several generations. It is the type of music that is played by symphony orchestras in concerts hall.

**Jazz:** This type of music is highly rhythmical and often free-form music.

**Gospel/Religious music:** This type of music is often inspirational and used to spread the gospel.

Reggae music is associated with Jamaicans and is played among different African countries.

**Top 40:** On some radio stations it could be Top 10, Top 100 and are labeled so because they are current hit records. It consists of selections that are most popular in terms of requests and record sales.

## **Talk Format**

Radio stations rely on speech and music to fill the air time while televisions also depend on the two elements but compliment it with video to intensify our imagination. As observed by Onabajo (1999:10), talk programmes are basic form of broadcasting and existed before radio began, so it is no surprise that other broadcast programmes is an off-shoot of talk. The different programmes that emanate from talk is listed below, however these programmes will be discussed extensively in module three.

- Talk shows

- Drama
- Documentary
- News
- News magazine
- Interview
- Discussion

#### **4.0 CONCLUSION**

Programming is the most important function of a radio/TV stations the reason d'être of their operations, but the truth is if the programme does not a. Most often broadcasters see the broadcast audience appeal to the audience the station would be out of business. Although there are various ways a station can source for programme, it is often advisable for each station to develop its own programme that will reflect its philosophy and at the same time attract and hold the audience. This is the ingredient every station needs to get commercials or sponsors for their programmes.

#### **5.0 SUMMARY**

In this unit, you have been exposed to:

- Why station develop station philosophy;
- Station format and the need for programmes to reflect station philosophy;
- The different programme formats that a station can adopt; and
- How broadcast audience can affect a station programme.

#### **6.0 TUTORED-MARKED ASSIGNMENTS**

1. AIT's philosophy is "sharing the African Experience" monitor the station's programmes and comment whether its programme reflects its philosophy.

2. If you are the manager of a radio station that has the philosophy of less talk more music and caters strictly for the Nigerian audience, make a suggestion of the type of music that your station will play to satisfy your listening audience.
3. What do you understand by a station philosophy?

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## **UNIT 4 RADIO/TELEVISION PROGRAMMING**

### **CONTENT**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Programming
  - 3.2 Construction Programme Format
  - 3.3 Sources of Programme
  - 3.4 Programme Scheduling Strategies
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Broadcast programming or scheduling is the practice of arranging television or radio programmes in a daily, weekly, or season-long schedule. Programme scheduling strategies are employed to give programs the best possible chance of attracting and retaining an audience. They are also used to deliver programs to audiences when they are most likely to want to watch them and deliver audiences to advertisers in the composition that makes their advertising most likely to be effective (Ellis 2000: 136). Having said that therefore, it is expedient to expose you to strategies broadcast stations use to arrange their programmes to hold loyal audience and to possibly get other potential audience in this unit.

### **2.0 OBJECTIVES**

After studying this unit, you should be able to:

- Identify the different types of programme scheduling strategies.
- Distinguish between programme and programming

- Describe how programme formats are constructed
- Discuss the various programme sources

### **3.0 MAIN CONTENT**

#### **3.1 Programming**

A radio programme is what a station has to offer to its listeners and advertisers. The type of programme a station has determines the type of people who listen to it and the amount of advertising it commands. According to Wikipedia (2014) a radio program is a segment of content intended for broadcast on radio. It may be a one-time production or part of a periodically recurring series. Regardless of who is listening or watching, Pennington (2000) advises broadcast stations must through their programmes:

- convince listeners that they are on their side, and interested in what concerns them;
- encourage them to feel part of the programme;
- encourage them to contribute their views and concerns to you; and
- Not to patronize them.

On the basis of this therefore, the task of every programmer/producer/director is to:

- Choose programs that meet the needs and wants of an audience.
- Negotiate the development or “rights” to a program.
- Organize those programs into a cohesive schedule that flows from one program to the next.
- Market the programs to the appropriate audience.
- Convince advertisers the programs will reach their consumers.

In view of the above, every station attempts to arrange their programmes in such a way that will suit the audience they cater for. Broadcast Programming or scheduling is defined as the practice of arranging television or radio programmes on a daily, weekly, or season-long schedule. The practice is used to schedule programmes to build an audience for a new show, retain audience, or compete with other stations’ programmes.

Station schedule programme in a particular time for the following reasons:

- To maximize the size of an audience targeted by advertisers.
- To attract audience for the programme;
- To give the programmes the best chance to survive or be accepted by its target audience;
- To match programmes with target audience available at the time; and
- Deliver audiences to advertisers in the composition that makes their advertisements most likely to be effective (Ellis, 2000).

### **3.2 Constructing programme formats**

Broadcast stations (radio/television) have different formats. For commercial broadcast stations, their target is to get advertisers to bring their products and services to their station for airing and for sponsorship of some of the stations` programmes. The concerns of this type of station are to attract advertisers` money so as to keep the station going while at the same time keeping the interest of their listeners/viewers high. Without the money from advertisers, the station may find itself at the brink of collapse. Larry Levite, president and owner of Alogonquin Communications in the United States, affirms this when he said broadcasting is an unusual business in which there are two clients- the advertisers and the listeners/viewers. According to him, `without the advertisers, you are out of business; without listeners [viewers], you are out of business ` (Schroeder, 1992:68). To keep the station going and the listeners/viewers tuning in, Levite suggests that broadcasters take care of them and make them happy.

Another station format is non-commercial broadcasting in which the station rely more on subvention and public goodwill. Unfortunately, there is no private broadcast station operating a non-commercial programme format and the few government stations transmitting public affairs programmes still commercialize some of their other programmes.

Regardless of the kind of format a station adopts, it must also have a programming structure or programme format that suits the station as well as the audience of the station. The programme format a station adopts gives the station its identity as separate from other stations in the same market. The reason a station must have a well-defined structure according to Hasling (1980:85),

is because “Programming is the most important aspect of radio [television] operation. The message that is communicated is after all, the central reason for all of the technological talents and energies that go into sound [visual] transmission.” The message Hasling (1989) is talking about could be in form of speech or music. In this instance, some stations could adopt a music format with a mixture of talk which in most cases forms part of their evening programme. Others could adopt sports or news. It is however important to note that the language of transmission also form part of the station`s format.

### **3.3 Sources of radio/TV programmes**

A radio station sources its programmes two ways: internally and externally. Internal programmes are those programmes that are developed and produced by staffs of the station or a programme a station developed in collaboration with another agency.

#### **Programmes sourced internally include among others:**

Networks may have lost its importance in some countries; they are still very relevant in Nigeria. Network programming implies that there are local stations that depend for some part of their daily transmission even if they still have their own programmes that they transmit to their audience. The relevance of network programmes are often in the areas of news, public affairs programme, documentaries and even entertainment programmes like drama and talk shows. As in the case of Nigerian Television Authority (NTA) and Federal Radio Corporation of Nigeria (FRCN), their affiliate stations across the 36 states rely on NTA network for news, some discussion programmes, news magazines etc on a daily basis. For African Independent television (AIT) and its sisters’ station RAY Power and Faaji FM also follow the same path as NTA and FRCN. The problem with station under the network is that sometimes they are compelled to carry the commercials of the network like the case of NTA and FRCN

In another way, a programme could be syndicated to stations who have agreed on the terms with the network to air the programmes of the network. According to Hasling (1980), when a station becomes affiliated with a network, it agrees to make a certain amount of its air time available for the broadcasting of network programmes. Stations can also develop a variety of programmes

from talk to drama to fill the air time. A station could also develop musical programmes that suits the audience that tune to the station.

**Programmes sourced externally include among others:**

***Independent producers:*** there are independent producers who come up with programmes like drama, soap opera, discussion and talk shows as a means of livelihood. These producers may syndicate their programmes to interested stations. They buy air time from stations but source funds from sponsor of the programme.

***Religious programmes:*** more stations are accepting religious programmes from sermons, live crusades and magazine programmes.

***Reality shows:*** the trend world over is reality TV, and Nigeria is not left out. Today programmes like *Maltina dance hall*, *Nigeria idol*, *MTN Project Fame* among others command good number of audience across the nation.

***Live shows/coverage:*** stations like Lagos Television (LTV 8) organizes *Ileya* festival, Christmas carnival, musical shows et cetera to fill the air and also source for funds. Although these programmes are seasonal, they are planned (depending on when the event occur) to fall into the station's quarterly scheduling of programmes.

### **3.4 Programme scheduling strategies**

**Flow/Stacking:** according to Vane and Gross (1994:175), is a technique used to develop audience flow by grouping together programmes with similar appeals to "sweep" the viewer along from one programme to the next. This strategy revolves round audience of broadcast programmes; the idea is for audience of a particular programme to flow from one programme to another. For audience to flow into another programme, the station must be ready to schedule its programmes with similar appeal together.

**Block programming:** station schedules programmes back-to back for a period of time to retain viewership. According to Onabajo (2002:39), scheduling programmes in blocks to make

audience flow forward to later programmes `is not necessarily because of the first programme appeal but because the audience wants to see the following programme from the beginning. `

**Hammock:** in this strategy, a weaker or new programme is sandwiched between two popular programmes. The intention is to make the audience watch the new or weak one after the first popular programme while he awaits the next popular programme. This strategy is good for two reasons:

- Firstly, the strategy is good for introducing new programmes to the viewing/listening audience. Once it has gained acceptance, it can stand on its own.
- Secondly, a weak programme can eventually pick up and gain more viewership/listenership and even attract sponsorship.

**Cross programming:** cross programming involves the interconnection of two shows. This is achieved by extending a storyline over two episodes of two different programmes.

**Bridging:** according to Ellis (2000) is used when a station tries to prevent the audience from changing channels during a junction point- the main evening breaks where all channels stop programmes and shift gear. This is achieved in a number of ways including: having a programme already underway and something compelling happening at a junction point, running a programme late so that people `hang around` and miss the start of other programmes, or the next programme during the credit of the previous.

**Counter programming:** involves offering an alternative programme to the audience from the one the competitor is offering. Onabajo (2002) adds that the strategy involves targeting a secondary demographic group that is not being served by competing stations in a particular time period. The implication of this is that the station must know what the other station is offering to so as to know the part of the audience that is neglected.

**Stunting:** is a programming strategy a station adopts in which it offers the audience a special programme in order to draw audiences away from what other competitors are offering them. This is what Onabajo (2002) has to say:

Since so much of a programme rating success depend on habitual viewing, breaking viewers` habit can weaken the power of that juggernaut. Thus, a network will gain the rights to air a chartbuster movie or popular rock concert and place it opposite a highly successful programme.

**Day parting:** most talk shows are scheduled for day time this is because they are geared towards a particular demographic group. Most day time talk shows target women, youth and singles, the reason for this is that it is the period of time they are available. Thus, day parting involves dividing the day into several parts, and different radio/television programmes appropriate for each day part are aired.

**Stripping:** this strategy involves running the same show in the same slot every day of the week so as to retain viewership. NTA 2 channel 5 at a time had the 7:30 belt from Monday through Friday in which for about 90 minutes air comedies. For that slot, NTA 2 is assured that it viewers are there and waiting Monday to Friday. Again, this works in favour of both the station and advertisers. The station can use this to attract sponsorship, and in any case advertisers are ready to air their messages on a station they know people are viewing.

**Hot switching:** in hot switching the station eliminates any sort of commercial break. When one programme ends and another begins; this immediately hooks the audience into watching the next programme without a chance to change the television channel between programmes.

**Tent pole programming:** This strategy is similar to hammock programming in that a programme is sandwich in between two. However in the case of tent pole programming, a very strong programme with high followership is sandwich between two weak programmes and each end. The essence of this strategy is to make people watch the first weak programme while they await the popular programme, and of cause most people will stay with the first weak one so as not to miss the interesting programme. Also, programmers hope that by the time the interesting programme ends, some may stay around to watch the second weak programme. In other words, programmers bank on the strength of the central programme to draw viewers to the two other weak shows.

#### **4.0 CONCLUSION**

As interesting as some programmes are, they may not have the desired effect, if radio/TV programme directors did not place in the time slot when the target audience will be available to watch. To ensure that there the target audience is waiting to watch a programme, the station must know the type of audience the programme is meant for; the time suitable for the programme; and the programme the competition is offering at the same time.

5.0 In this unit you have learnt:

- The concept of programming;
- How to programme a station;
- The various strategies a station can use to place its programmes
- How stations source programmes; and
- How programmes are constructed.

#### **6.0 TUTORED-MARKED ASSIGNMENTS**

1. Differentiate between programme and programming
2. What are the factors every programmer must take cognizance off when planning station programme scheduling?
3. What is the essence of scheduling programmes?

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## **MODULE 2    SCRIPTING FOR RADIO AND TELEVISION**

Unit 1	Scripting
Unit 2	The scriptwriter
Unit 3	Radio/TV script format

### **UNIT 1                    SCRIPTING**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Scripting
3.2	Preparing the copy
3.3	Sound element in broadcast production
3.4	Useful tips for writing for radio/TV
4.0	Conclusion
5.0	Summary
6.0	Tutored-Marked Assignment
7.0	References

#### **1.0    INTRODUCTION**

A broadcast script is like a road map that guides the production and presentation of both live and recorded programmes. Broadcast script writing means writing for radio and television. The radio script is all about writing for the ear while scriptwriting for television is explained as writing for the ears as well as the eyes. Broadcast writing is different from print writing in that print writing comes in hard copy and can be read at when and where the reader wish, but in broadcast script writing, simple and short sentences are employed to make it conversational to make it fit into its

transient nature. This unit is dedicated to taking student through the process of script writing, scripts formats and other elements that can be incorporated into broadcast script.

## **2.0 OBJECTIVES**

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

- Describe the different types of script formats
- Understand broadcast markings
- Identify the different sound element that can be incorporated in broadcast script
- Write a broadcast script with little supervision

## **3.0 MAIN CONTENTS**

### **3.1 Scripting**

Writing for radio and television requires that the copywriter adopt a more natural friendly tone to make the script appear as if the presenter is carrying on a conversation with another person even if the message is targeted at millions of people. Doing this meant using the spoken words of everyday speech. Writing for broadcast medium also entails understating the medium, the uniqueness, advantages and challenges of the medium.

It is important to keep in mind when writing for radio and television, that the words spoken are heard once as such it is critical to always use easy, simple short sentence and understandable words that the audiences know. For radio, the scripts are delivered through sound and the in case of radio of television sound and picture, the script should therefore try to bridge the gap between the present and his/her audience. In the statement below, Rahorn (2006) attempt to explain what the broadcast script is all about:

You might argue it's about words. You could contend it's conceptual. You may claim it's an art or an in-born talent. Perhaps you'd say it doesn't matter. What is "it"? "It" is broadcast writing, and it's really not as complex as it may seem. It's simply a communicative process. It's a process so unique that Andy Rooney once said, "no one speaks as he writes or writes as he speaks; writing for broadcast is a compromise between the two.

The rules of writing broadcast script are presented below:

***For Titles and names:***

- Titles must precede names.
- Use complete name in the first reference, then last name or first name thereafter.
- Drop obscure names or places that add nothing your story

***For Quotations:***

- Use direct quotes sparingly.
- Let people say their own words.
- IF you must use a direct quote set it off with such phrases as: “In the words of...” or “As he put it...” or try to paraphrase as much as possible. This will help you avoid the words sounding as if they were yours.

***Writing hints***

- Keep sentences short.
- Prefer the simple to the complex.
- Put action in your verbs.
- Write like you talk.
- Use plenty of pauses or music bridges.
- Don't use technical jargon. The medium is not a medium of explanation
- Write with emphasis on picture.
- Don't get “wordy.”
- Read the cop aloud

***Words***

- Eliminate most abbreviations, but you can abbreviate Mr., Mrs., Dr.
- Write out days, months, states, military titles.
- ***Numbers***

- Spell out figures through **eleven**.
- Use hyphenated combinations. Example: 33-thousand.
- Use “st,” “nd,” “th,” and “rd” after dates, addresses and numbers to be read as ordinary numbers.

### **Parts of broadcast script**

Broadcast scripts are divided into three parts, the identification part both at the top of the script and at the bottom of the script and the body. The information at the top of the script depends largely on the in-house style of each station, but generally the identification (ID) part at the top of a script contains station ID – name of the station; name of the programme, time of transmission, date of transmission, name of presenter(s), the signature tune (sig tune) among other information.

The information at the bottom ID also depend on a station in-house style and it may consist of the name/initials of the writer, the editor/director and source of information which could be coverage, agency report of press release. Note that the top ID and bottom ID are voiced in the case of radio and are shown as opening and closing credits in television for people to read.

On the other hand, the body of the script contains all action and speech cues. The speech is what the reader/presenter reads on air while the action cues are those instructions that are not to be read but carried out on air. The action or instructions must be written in capitals capital letters to show that it must not be voiced.

### **Editing Broadcast Copy**

Broadcast scripts are not presented on air as written in the first draft; this is because the copy must pass through the editor on duty, he/she must look out for the pitfalls, wrong spellings and likely legal issues in the copy. Rahorn (2006) gave the following simple rules that will ensure that your copy remains readable.

***Insert punctuation:*** When you insert that missing period, quotation mark, comma, question mark, etc., neatly place the mark where it belongs.

***Correct Spelling Neatly:*** Never try to correct a letter within a word, block out the misspelled word and write the corrected word on top of the block.

***Inserting Words or Phrases:*** Insert a word or phrase by printing the word or words above the line and indicating where you want to insert it.

## **SELF ASSESSMENT 1**

Get any broadcast script from any broadcast station in your area and see underline common flaws that should have been edited.

Listen to radio broadcast news. Can you tell if the copy has the three divisions of a broadcast script?

### **3.2 Preparing the Copy**

Although the product of radio is music and the spoken words while for TV is the spoken words and the video, there are other basic elements like; style, timing and pacing that can aid the delivery of the copy in the most interesting way.

#### **Form and Style**

Broadcast script must be typewritten and double-spaced to help the reader pick words from each line clearly. The copywriter must also try as much as possible to use fairly short sentence. This will help the reader control his/her breathing and inflections, but most especially, punctuation must contribute to readability. Another way to make broadcast script interesting and meaningful is to underline phrases that you want emphasized or stressed. The heading or ID as stated earlier should contain information that will identify the station and the programme.

Just as each station has its own in-house style/format, copywriters and presenters also must develop a style that define them and set them apart from others. In *hassling words* (1989), the style you develop is an individual thing, “it must reflect an aspect of your personality, one with which you are comfortable with.”

Even though Hausman et al (2011) advocated for voice quality, Hasling (1989) on the other hand does not agree that voice quality is especially important in broadcast production. His argument:

While well-modulated tones may be of some advantage, they are not essential. Style compensate for almost any voice quality...your style develop over a long period of time. It will be closely tied to your personality and interests.

The style a presenter adopts in delivering his /her script will endear audience to his /her programme and the personality. It wins audience loyalty to a station and more commercials for a station. Just as Hasling (1989) has observed, it is a method that becomes a part of a presenter over time. It includes the way he/she reads a copy, the tone of his/her voice and his/her pacing and timing.

### **Pacing and Timing**

Pace and timing plays a vital role in how the meaning and acceptance of a message. Hasling (1980) see the two elements as the two most important elements in oral style and yet the most elusive. According to him pacing includes rate of delivery, as well as the variations in the rate. Onabajo (2000:14) described variation as variations of voice and it should be made to transit smoothly. Timing on the other hand, according Hasling (1989), timing is the sense of knowing how long to “hold” on a word or a pause before picking up the next line. Pennington (2006) adds that:

If you were listening to a piece of music which had the same pace and rhythm all the way through, no crescendos, no allegros, no change of pace or mood, you would soon be bored! It’s exactly the same with a programme. Particularly within a magazine programme, be aware of the importance of changing the mood and pace as you move from one item to another...Timing is crucial. Be aware of it from the beginning of your work on a programme. Don’t neglect it; don’t continually leave it till later. You will need to be aware of overall timing of the programme, and the timing of every item within it, including all the presentation (menu, links, closing).

## **SELF ASSEMENT 2**

Practice your pacing and timing using any broadcast copy.

### **3.3 Sound Elements in Broadcast Production**

Words alone cannot tell the story a scriptwriter or the director of a radio/TV programme wants to pass across to the audience. He needs other elements like music, sound effects, voice quality among others. Here are ways by which music, sound effects and voice quality can add meaning to an overall production.

#### **Music**

Music can be incorporated into radio and television programme for a variety of reasons. These include:

- Music can be used to lead an audience along from one feeling to another for instance music can be used to create an illusion of love, hatred, horror or happiness.
- Music should be used to establish mood and atmosphere but it is important not to over-emphasize emotional moments.
- It can be employed as a programme identification tune which is otherwise called signature tune.
- In some cases, music can be used to bridge two segments of a programme
- In some children and adult programmes music can be used to tell a story.

Music can be used in any radio or television programme; however when using music it must be a song that the audience is familiar with, in other words it must be interesting and appealing to the audience. It is important that you do not speak over vocals. The announcer's voice may clash with the lyrics of the song playing under if it is not carefully executed. According to Hausman, et al (2010), music is such an evocative tool that it is used in a great many radio production tasks; unfortunately, it is also frequently misused and overused. By indicating that music can be misused or overused, Hausman et al (2010) are implying that the radio or television scriptwriter

and director be wary of how and when to use music in any production. Hausman et al therefore identify what they called the “do use music” and the “do not use music”.

### *Do use music*

- When you can find a logical reason to do so, use music to create and reinforce a theme.
- When the music has a logical purpose and fits into the format of your station.

### *Do not use music*

- Do not use music strictly as reflect: don't make it “other stations are using it, I have to use it”, in Hausman et al words “many times you'll be better off without it”.
- Do not use music indiscriminately. According to them this warning applies specifically to the novice radio producer who is tempted to use currently popular music within announcements or other productions, whether or not it serves to reinforce the message.

### **Sound Effects**

Sound effects can come from audio files, pre-recorded tapes or CDs; and they are used to either indicate location or action. When sound effect is applied to production appropriately it can add meaning to the message on the one hand but if it is wrongly applied it may make the message appear amateurish. According to Hausman et al (2010), there are two good reasons for using sound effects which they called “do use of sound effects”.

### *Do use of sound effects*

- To save time and words
- To inject drama into the programme

### *Do not use sound effect*

- Do not use sound effect just because they are there: According to them, sound effects are excellent production tool, but if they're used just for the sake of using them, they are inappropriate and can detract from the message.

## **Voice quality**

Most scriptwriters often want to have a say in who delivers the script they have written. Their reason, though may sound ridiculous, is based on the quality and the inflections the reader can bring into the script to drive the message home. A well-written script with a powerful message may lose its power if the presenter failed to inject the right voice quality. Voice quality, according to Hausman et al (2010), is the overall image that an announcer's voice projects. In their opinion, the voice of a reader should not have defects of any sort. They write further on possible factors that may cause distractions in the voice of a reader:

One of the most common distractions is improper breathing by the announcer. Over-breathy voices, except when they are a well-known novelty, sound amateurish. Often in experienced announcers can be heard gasping for air between phrases. Such gasping sounds might not be apparent in everyday speech, but a mic can be merciless

The way out of the above problem, according to Hausman et al (2010), is to maintain generous breath support instead of trying to talk until all your breath is expended. By planning where to take breaths you can hit the right inflections.

## **SELF ASSESSMENT 2**

1. Write a short script on any topical issue of your choice and see if you can create room in it for sound effect
2. Create a rustling sound of leaves in a radio drama that is supposed to take place in the forest.
3. Write a copy of 60 seconds and practice reading the copy but take cognizance of how you sound.

### **3.4 Useful tips for writing for Radio/TV**

The good thing about radio and television is that they carry programmes with powerful messages that are capable of changing lives positively. So when you are writing for these media keep the following in mind:

1. Decide what the programme is for: knowing what the programme sets out to achieve will you as a scriptwriter to come up with a script that will do just that. Pennington (2000) agrees that asking yourself what the programme is for may seem an odd, even a ridiculous but according him, this seemingly obvious question is useful – because it forces you to focus – and stay focused – on exactly what you’re trying to do.

Providing answer to this question will help you to re-focus, and make decisions about what is right for the programme you want to make. The programme can be to inform, educate, entertain or campaign or do all.

2. Who is the target audience: knowing who the message is targeted at. The demographics of the target audience help you design appropriate message and language to use.
3. Decide on the format or approach you want to use
4. Research: Research is the foundation of any story, so carry out comprehensive research on whatever topic or issue you are working on.
5. Be creative: being creative means selecting specific details that will help create vivid pictures and allow the listener to imagine what is being described.

#### **4.0 CONCLUSION**

Words scripted down in the broadcast script are just one of the various elements that make a radio/TV production meaningful and successful. Although important must be carefully selected to add meaning to the overall image the production is trying to create. Also important to the success of the production, is the ability of the presenter to develop distinct style that will give him an edge over others anchoring similar programmes on other station; and his ability to control his pace and timing.

#### **5.0 SUMMARY**

So far you have learnt from this unit:

- Meaning and uses of sound effects

- Different sound element in broadcast production
- That individual style is a product of many factors
- That pacing and timing contribute to the success of broadcast copy.

## **6.0 TUTOR-MARKED ASSIGNMENTS**

1. What is effects and how does it influence a successful production
2. How is pace different from timing?
3. Discuss three strategies available to a presenter if he/she must deliver copy effectively.

## **7.0 REFERENCES/FURTHER READING**

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## **UNIT 2**

## **THE SCRIPTWRITER**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 The Script writer
  - 3.2 Job Qualification
  - 3.3 Functions of a Scriptwriter
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Every radio and television is conceptualized and written by scriptwriter or copy writer. Their job is so delicate that they act as the eye and nose of the broadcast media. Their experiences are injected in copies to make the message real and relatable. A career as a writer can be a rewarding career which can take a writer to a variety of paths. Script writers are responsible for creating every aspect of a script, including the dialogue, characters and plot. Many script writers specialize in a particular area, such as comedy or action. If your career choice is to becoming a script writer, this unit will prepare you for what it entails.

### **2.0 OBJECTIVES**

**On** successful completion of this unit you should know the following:

- Profile of the broadcast scriptwriter
- Job qualifications of the broadcaster
- Types of broadcast script writing
- Functions of the broadcast script writer/

## **The broadcast script writer**

The broadcast script writer is the person responsible for converting the conceptualized idea into a meaningful message that the electronic media send to their audience. A radio or television scriptwriter work with the production team at various stages of the production to ensure that the message is capture and delivered as it should to the audience. Programme scriptwriters can assist the director and producer produce story scripts, organize various materials.

Regardless of the genre the scripter is working with, he must understand the nuances of the writing convention. In addition to that he/she must incorporate sound effect that will enhance the delivery of the message. In line with this explanation, a script writer can be described as the person who is responsible for writing the dialogue and relevant directions for a radio or television production. According to Bolling (2014):

Scriptwriters are hired to work either as an employee or a freelance writer to compose and revise scripts for dramas, comedies, commercials and soap operas that appear on stage, in television or in movies. They have a difficult job that can be appealing to many individuals because of the creativity it requires.

## **Types of Script Writing**

*Film & Stage:* Scriptwriters in this genre create their own original script and then work with an agent to convince a studio to buy and produce it. They can also negotiate the job of adapting a novel into a film/TV script. An example of this was Chinua Achebe's novel "Things Fall Apart" that was adapted for NTA network.

*Continuity Writer:* according to Bolling (2014) one of the different options for scriptwriters is to be a continuity writer. Their works include writing announcements, composing advertising copy for sponsors or creating previews for other shows.

*Other Scriptwriting:* There are script writers whose job involves scriptwriting story/dialogue for video games, education films, online content such as podcasts or marketing materials and even commercials. According to Dontigney (2014) scripts written for these programmes tend to follow the same general patterns as plays, audio dramas and screenplays.

## **SELF ASSESSMENT 1**

Contact a script agent and find how they connect script writers to potential production companies

### **3.2 Job qualifications of the broadcast script writer**

Though the work of a script writer is to create and develop scripts for radio and television programmes, they don't work in isolation but rather collaborate with every member of the production team to bring the message alive. In other words they must regularly liaise with directors, producers and script editors and others technical crew that can bring experience into making the copy a reality. From conceptualization and formulation, the script writer must be able to work as a team player. He/she also work under tight deadlines depending on the type of production.

A script writer must have gone through formal training at a recognized institute. He must have a degree in mass communication. A training in subject areas like English and creative writing are added advantage. A script writer work activities include:

- Coming up with themes and ideas
- Researching background material
- Developing believable plots and characters
- Collaborating with producers to generate original ideas for programmes, series and films.
- Writing and developing scripts to meet requirements.
- Providing advice on scripts.
- Meeting deadlines.
- Getting feedback about the first draft of your work from producers or script editors
- Rewriting the script if necessary to get the final agreed version.

## SELF ASSESSMENT EXERCISE 2

Contact a script writer in your area and have a career chat with him/her concerning your career choice.

### 3.3 Functions of a broadcast scriptwriter

***He should be alive to his community:*** He must be conversant with what is happening in his environment and the global community to be able to incorporate it into his writing. In addition to that he must be ambitious and self-confident;

He must have a good command of English language and must be able to adapt to the writing style of his/her station.

***Persistence:*** Becoming a working scriptwriter is not something someone develops over night, it is the result of persistency and hard work, and as rightly put by Marten (2014), scriptwriters must remain persistent and continue to improve their craft until they achieve success.

***Creativity:*** In order to develop characters, setting and dialogue, scriptwriters must be creative and put their ideas down on paper. He must be able to develop stories that audience can relate with. Creativity allows scriptwriters to develop relationships between characters, discover the arc of a story and establish surroundings (Marten, 2014). On the other hand Miksen (2014) adds that “without creativity, your script likely won't grab the attention of anyone. It's true that just about every general story idea has been done before, so to succeed as a scriptwriter, you need to execute those ideas in a different manner, similar to a novelist”.

***Work Ethic:*** each profession has its own ethics broadcast script writing is no different. Scriptwriters must be able to work in accordance with recommendations from directors and producers. In order to complete scripts on time, writers may need to set up a daily schedule or block of time that allows them to get a lot of writing done quickly. Having a strong work ethic can also help scriptwriters fight through writer's block and overcome any other job-related adversity. A script writer must also be able to work under pressure.

***Marketing:*** it is not uncommon to see a script writer canvassing for and getting adverts for the script he/she has written. In other words, it is an added advantage to possess the skill to market and sell the work.

***Writing Skills:*** one thing the script writer has going for him is his ability to write well.

**Passion:** Passion drives the best screenwriters. They write scripts because they're in love with movies or TV shows. Script consultant Ray Morton believes that you can't possibly write an effective script if you don't learn about, understand and appreciate the industry as a whole. And without passion, it's difficult to bring everything else together (Miksen, 2014).

#### **4.0 CONCLUSION**

Remember, the job of a scriptwriter is to create ideas and bring stories to life in scripts for whatever medium he/she is working for. The power to change lives is in his/her hand so as a scriptwriter you must develop scripts that people can relate to in terms of culture, beliefs and values. So, as a screenwriter, you must be alive to your environment and develop original ideas that can sell the idea to sponsors.

#### **5.0 SUMMARY**

In this unit you have learnt about:

- The broadcast scriptwriter
- The job description of a broadcast scriptwriter
- The functions of a broadcast scriptwriter.
- The different areas of script writing.

#### **6.0 TUTORED-MARKED ASSIGNMENT**

1. What are the defining features of a broadcast scriptwriter?
2. Why is it important for a broadcast scriptwriter to be grounded in English language?
3. List the work activities of a scriptwriter.

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## **UNIT 3                      RADIO/TV SCRIPT FORMAT**

### **CONTENT**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Script Format
  - 3.2 Radio Script Format
  - 3.3 Television Script Format
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

The script is basic working document that is vital to the successful production and presentation of every radio and television programme. Everything starts with the script and the evaluation of the programme to some extent will also be look at from the perspective of the adherence to the script. This unit will take you through the various script formats used in radio and television production and will also expose you to broadcast symbols.

### **2.0 OBJECTIVES**

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

- Prepare a television script layout
- Differentiate between a television script from a radio script
- Identify broadcast standard marking symbols

### **3.0 MAIN CONTENT**

#### **3.1 Script Format**

A television or radio script is like a reminder or backup document that either reminds the TV/radio on-air personnel what to talk about or document to be read on air. In his description of what a radio/TV script is, Berger (1990) says a radio/TV script is a book which provides instruction on writing for television and radio broadcasting; and as observed by Burrows and Woods (1978), the television script is the basic working document of the TV director.

The essence of a good script is to grab audience attention and hold onto it for as long as possible. It is important therefore that you understand and master the rules of broadcast writing so as to be proficient in your career as a radio script writer, presenter or producer.

The broadcast script, like the newspaper and magazines scripts carries instructions or script-markings that the director wants his crew to execute in the course of production. It is important that the technical crew learns and understand the instruction so as to know the exact to execute the instruction. This is what Burrows and Woods (1978) have to say:

...everything starts with the script, and the beginning director must learn how to interpret and break down, as well as how to mark it for his or her use during the actual production.

Generally speaking, broadcast script should be typewritten and should be double line spaced. The broadcast script is divided into two parts: for TV the two parts are the video, which often is on the left hand side; and the audio which is to the right. The video side is where the director put all instructions on camera shots designations that are to be executed in the production. There are formats however that integrate both the audio and the video into one column while the other column is left for the director to include his markings. It must be noted that where both the audio and video are integrated into one column, those aspect that would not be spoken are capitalized to show the reader that they should not be voiced on air. Regardless of the medium of

communication, it is vital to use the right programme format and instruction that will best help the audience understand the message. Below are some standard script-marking symbols.

### **Types of Script Format**

There are different types of broadcast script format but basically they can be grouped under three: fully scripted programme, the outline or semi-scripted programme, and the show format or the run-down sheet.

***The Fully scripted format:*** fully scripted programme format are scripts that contain all audio material that would be spoken on air as well as the director's instruction or makings. Programmes that employ this format include news programmes, dramatic programmes documentaries, commercials, station breaks.

***The Outline Scripted format:*** this format is best suited for programmes that do not require that every word be written down. Programmes that adopt this format include educational programmes, variety shows, and interviews programmes According to Onabajo (1999), this format entails the writing of the opening and closing credit. In other words the outline script is used in news or sport coverage, where certain information for openings, closings and commercial introductions are carefully written into the script (Onabajo, 1999).

***The Show Format or Run-Down Sheet/semi-scripted format:*** this format is particularly suitable for routine programmes that are either daily or weekly. Onabajo (1999) observed that this type of script format provides all the vital information about a production precisely and concisely with each segment of the programme showing the talent involved, where it is taking place and its approximated running time. The beauty of this script format is that the same format is the same.

### **Marking the Script**

Broadcast scripts are typed written and double-spaced to allow readability and to facilitate the notes and markings that the director will make on the script. In a television production, it is the duty of the director to decide on the direction of production, the camera shots, lighting and the sound effects that are appropriate. His instruction to the sound engineer, cameramen, lighting technicians are not given individually but written using various broadcast standard marking symbols. Some standard symbols and their interpretations are presented below.

## Marking symbols

③	Camera number three
<	or F.I. Fade in
SUP or S	Super(impose)
T	Take
<del>X</del>	or D Dissolve
SD	Slow dissolve
>	or F.O. Fade out
Q	Cue
—	When and where to cut, dissolve, or cue
PREP ②	Prepare camera 2
③ TO —	Camera 3, get ready for _____ shot
D.I.	Dolly in
DB or D.O.	Dolly out
TC	Title card
2-sh	Shot of two persons
3-sh	Shot of three persons
O/S	Over-the-shoulder shot
CU	Close-up shot
MS	Medium shot
LS	Long shot.
ECU or XCU	Tight close up
MLS	Medium long shot
MCU	Medium close up

Source: Burrows & woods

## **SELF ASSESSMENT 1**

Visit any radio or television station in your area. Take some sample of different programmes and see if you can categorize the formats used for those scripts.

### **3.2 Radio Script Format**

Radio is an audio-only medium, implying that it is medium of speech (words) and sound. A radio script is usually a one-column format but it is important to differentiate works that will be spoken on air from sound effects which will be indicated on the script.

### **SPECIMEN OF A RADIO SCRIPT**

Name of station: Broad FM

Programme: world News

Date of Broadcast: Tuesday 13<sup>th</sup> July 2014

Time of broadcast: 11.00 hrs GMT

Producer: Dominick Blake

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**Here is the world news**

**I am.....**

1/9/2014

EM/BROAD

MOP-UP

The national Agency for Food and Drug Administration and Control, NAFDAC, Bauchi State zonal office, northern Nigeria says it has mopped-up fake drugs worth three hundred thousand naira in two hospitals in the area.

The Unit Head, Mr. Michael Attah said the fake drugs named “Latocin Embassy-Laborate Brand” were mopped-up from Abubakar Tafawa Balewa University Teaching Hospital, Bauchi, and Rimi Hospital, Bauchi.

Attah said the agency embarked on the mop-up following reports from its headquarters in Abuja that some sub-standard drugs had been imported and were already in circulation in some parts of the country.

He said the staff of the unit, swung into mop-up actions and discovered some of the fake drugs in the pharmaceutical stores of the hospitals.

According to Attah, the drugs imported from India had been registered by the agency but the company deviated from the approved standard after it obtained its registration.

He said that evidence collected showed that the fake drugs had just been brought into the state, as the agency had earlier combed all other hospitals and pharmaceutical stores but did not find the sub-standard drugs.

NAN            MON            AA

### **3.3    Television Script Format**

A television script is divided into two parts –video and audio. The audio is usually on the right side and it contains the speech or dialogue. It also contains important information which in some cases may accompany the audio such as timing of music clip or commercial. The information is written in capital letters different from the speech that will be read on air. The video side (usually the right hand side) is left blank for the director’s instruction. In some script this will also carry graphics, pictures special effects et cetera.

## Sample of television Script

① ON TC PREP. ③ ON SUP

GRAPHIC: STREET SCENE

◁ ① / HIT MUSIC . . . UNDER  
(OPEN MIKE) Q ANNC MUSIC: THEME, ESTABLISH, AND UNDER

SUP ③ / ① ANNC (OFF CAMERA): Good morning, and welcome to . . .

---

PREP ② ON COVER

SUPER CARD (OVER "STREET SCENE"): "LIVE"

ANNC: "Live," . . . a penetrating look at some

LOSE ③ BREAK TO HOST of the issues and controversies surrounding the

of the American scene. This fast-paced discussion is

⚡ ② - COVER - D.I. brought to you, live, / . . .

---

LIGHTS UP DISCUSSION SET, IN SILHOUETTE

(MUSIC OUT) ANNC: . . . from the studios of KCSN-TV. Today's

Q HOST / T ③ MS HOST Your host is \_\_\_\_\_ /

---

DURING BODY { ③ ON HOST  
① ON SINGLES  
② ON COVER OR 2-SHOTS

HOST: Welcome, etc. Introduces each guest.

BODY OF DISCUSSION

(Points to be covered:

Federal income tax

State income and sales taxes

Local property taxes)

---

(ON ③) READY ② COVER

READY LIGHTS / MUSIC

T ② LIGHTS TO SIL. HOST: Summarizes. Thanks guests. /

---

HIT MUSIC . . . UNDER DISCUSSION SET, IN SILHOUETTE

(OPEN MIKE) Q ANNC MUSIC: THEME, SNEAK IN, ESTABLISH, AND UNDER /

PREPARE ① ON SUP ANNC: For the past fifteen minutes, you have been

SUP ① / ② watching another stimulating program in the series,

---

LOSE MUSIC / > SUPER CARD (OVER SET): "LIVE"

ANNC: . . . "Live," from KCSN-TV.

MUSIC OUT

BLACK

## **4.0 CONCLUSION**

It is important that you familiarize yourself with both radio and television script format to be able to function well in any of the medium you may be interested in. the broadcast media will afford you the opportunity to work in any area of the profession but you must know that working on air entails knowing how to write script.

## **5.0 SUMMARY**

In this unit we have discussed:

- Broadcast script format
- The three basic script format
- The broadcast marking symbols

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## **MODULE 3**

## **WRITING AND PRODUCING TALKS ON RADIO/TV**

Unit 1	Talk Programmes
Unit 2	Interview Programmes
Unit 3	Discussion Programmes, Magazine Programmes and Spot announcements
Unit 4	Documentary

### **UNIT 1 TALK PROGRAMME**

#### **CONTENT**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Talk Programme on Radio
  - 3.2 Scripting and Producing Talk Show for Radio
  - 3.3 Talk Show on Television
- 4.0 Conclusion
- 5.0 Summary
- 6.0 tutored-marked Assignment
- 7.0 References

#### **1.0 INTRODUCTION**

Speech and music are the raw materials that radio stations rely on to fill the air time on a daily basis. Televisions also rely on words and music but compliment these with video. The bottom line here is that talk programmes are vital to the existence of radio and television, and as Onabajo (1999:10) observed, the other programmes on these stations crystallized from talk. This unit therefore will take you through writing talk programmes for radio and television.

## **2.0 OBJECTIVES**

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

- Understand the principles of writing talk for radio and television
- Identify the difference between writing talk for radio and writing talk for television
- Know how to script talk for radio and television

## **3.0 MAIN CONTENT**

### **3.1 Talk Programme on Radio**

Talk consists of straight talk by an individual or two presenters and may sometimes include interview and discussion. The purpose of talk programme could either be to inform, educate or entertain. Sometimes, a presenter may educate and still entertain the listener. Radio talks that are presented by one presenter or two presenters are generally of short time span. This is because listeners' span of concentration is relatively small and because radio provides an audio background for other activities, listener may drift off while they concentrate on other chores.

Generally speaking, the issues to be discussed must be topical, and relevant to the target audience. Although different presenter has his/her style of presentation, Onabajo (1999) advised that if the programme is directed toward a larger audience, the subject must be of general interest and the style used must be familiar while the words used must be recognized by the generality of the people. But when the message is directed at a specialized audience, he advised the adoption of a styled that is based on the understanding of the target audience.

Talk programmes on radio should adopt a friendlier and relax approach. This approach draws the audience in and carries him through to the end of the programme. The script again must clearly adopt a three part format of introduction, body and conclusion. The introduction must introduce the subject to the audience with the aim of informing the audience of what to expect. The body of the talk "trashes out" the issues while the conclusion restates the main points of issue addressed.

Programmes like *Landlord and Tenant* and *No Tension* on *Faaji FM* are comical in nature yet address societal issues with suggestions that are beneficial to individual as well as the society; there are equally some seasonal talk programmes that are religious in nature. Programmes like *Lent Talk*, *call to prayer* are seasonal talk programmes. Onabajo provides explanation on the variety of talk shows on radio:

Talk shows can vary from chit-chat on weather to the presentation of very topical issues, which would be of tremendous benefit to the listeners. Sometimes they can be comically mundane or strategically comic, in which case, serious societal issues are presented, with a comic touch, without losing the developmental information that is being communicated to the listeners.

In his classification of broadcast programmes, Duyile (2005) identified two categories - Spoken words and music. The spoken word broadcasting are according to him, talks, discussions, educational broadcasting, programmes for special audiences (women, children, rural listeners), drama, documentary, magazines, news and current affairs programmes and religious broadcasting. Music programmes are identified as including cassette recording, live musical performance of all kinds.

In its description of talk programmes, [stripesarticles.wordpress.com](http://stripesarticles.wordpress.com) stated that a talk programme ranges from a one minute contribution, to a magazine programme, to one hour interview programme which are audience participatory in nature. The purpose of the talk programme may be to inform, to educate or simply to entertain. The best talk programme is a chat built on one subject.

### **Formats of talk shows**

A talk show or chat show has a variety of formats from a single host's panel of discussion to a single guest discussion with a host or co-hosts. Sometimes it could be live phone-in show which allows listeners to call in and ask questions or contribute to the discussion. In addition to this, a talk show could take any of the formats listed below:

- Breakfast chat or early morning shows that generally alternate between news summaries, political coverage, feature stories, celebrity interviews, health, cooking and musical performances. Programmes like NTA 10 New Dawn at Ten, AIT's Kakaki.
- Late morning chat shows that feature two or more hosts or a celebrity panel, and focus on entertainment and lifestyle features.
- Daytime talk shows, generally featuring a host, a guest or a panel of guests, and a live audience that interacts extensively with the host and guests.
- "Lifestyle" or self-help programs, which generally feature a host, or hosts who are medical practitioners, therapists, or counselors, and guests who seek intervention, describe medical or psychological problems, or offer advice. The Doctors is a good example of this format.
- Late-night talk shows programme like NTA's Dialogue, late show with David Letterman on CBS and Trisha falls under this category. The hosts of late night shows are usually funny, lively yet intelligent about issues and events in the society. The programme could be interviews with celebrity, discussion of topical issues among others

### **Principles of writing Talk shows**

1. The first step to writing talk for radio and television is to select the topic. But after having selected the topic, the next step is to do a thorough research on the subject matter. One way to conduct research on the subject is identify and familiarize with those who are considered experts in the field speak with them and select the relevant information to add to the script. It is important to know the ins and outs of the subject, as well as any controversies that exist.
2. Write a thought provoking intro that will grab the viewers or listeners' attention. It must also hint the audience about the key issues. The essence of this is to give the listener the reason to stick around for the programme.

3. Use words which are in everyday use and are readily understood by the majority of your target audience.
4. Vary the length of your sentence but try as much as possible to avoid lengthy sentences. To lengthy sentences can make a presenter run out of breath.
5. Be visual: Use descriptive words to conjure imagery in the minds of your listeners/viewers. Gilson (2014) says you are being visual through your script when you give your listeners a chance to imagine the people, places and things in your story.
6. The length of a script varies from one programme to another, so time your script so that it will fall within the allotted time.
7. Where a talk programme employs two presenters, it is profitable for the programme and the station for the two presenters to understand each other.
8. Write as you speak. The script must be conversational to give the impression that you are carrying on a conversation with your listeners.

## **SELF ASSESSMENT 1**

Visit a radio station. Ask to see a producer of a talk programme as well as the presenter. Ask what their style of writing and presentation that involves two presenters. Be sure to watch the presentation/record session.

### **3.2 Scripting and producing Talk show for radio**

Selecting a topic to write on for a talk show often times depends on the pre-conceived idea that has been approved by the appropriate authority in the station in situations where the station runs a rigid format, but in some situations, the presenter or producer who owns the programme has total control on the topic chosen, but whatever he/she settles for must not contradict the station's philosophy.

A radio script should help you tell the story you have for your audience. It should present the information using simple language and sentence. However, you must take care not to have wordy script that is boring and uninspiring. Though the script is addressing many listeners, the script must be written and delivered as though you are speaking to one person, not a crowd. Treat your listener as an individual and you'll build a loyal audience.

Music is another element that must be factor into the script. Talks in whatever form on radio can be to tasking if music breaks are not included in the programme. However whatever form of music chosen, the message must be relevant to the subject of discussion. It is also often advised to also use popular local music, however if foreign music must be used it must be popular and recognized by the audience. Whatever topic the scriptwriter has settled on, he/she must take cognizance of the following aspects of the script before going into the studio to record or present life:

- Chose a theme: the programme must have its theme song that is appropriate this is the programme signature tune (sig. tune).the sig tune gives the programme its own identity. The topic of discussion must also use appropriate music that echo the message of the day.
- Your opening statement must be captivating to attract your listeners. The presenter must work on his/her link sentences and adopt the right inflection to give emphasis.
- Where the programme is presented by two persons, the link statements of each of the presenter should properly be written and harmonized.
- The bridge music should be meticulously selected, and directive given in the script as to their uses.
- There should be a recap of the main points of the talk at the end of discussion.

## **SELF ASSESSMENT 2**

Select any topical issue. Write a well research paper on it and send it to a radio station for possible use on air.

### 3.3 Talk Show on Television

The entertainment value of television is higher than most channel of communication and it is a dominant medium for news and entertainment (Dominick, 2002:267). If you aspire to write for the medium of television, you must understand the capabilities and limitation of the medium and basic production techniques of the medium.

Script written for television must also be conversational just as in the case of radio. This style of writing will eliminate the informal writing and give the atmosphere of having a relationship with the audience. In addition to this, you must decide on the audience the programme is for before adopting the format of the programme. Writing talk show, according Pell (2011) is somewhat contradictory notion because, in his words, much of the appeal of a talk show comes from its unscripted nature. He asserted that:

The presenter must be prepared before they sit down in front of the camera or microphone. When writing a script for a talk show, you must be prepared for contingencies. A talk-show script is largely the synthesis of these contingencies with interesting questions and an appealing introduction.

There are some talk shows that are targeted at specific gender. *Wendy Williams Show*, *Tyra Banks* and *Moment with Mo* are some talk show targeting women. There are others that address both sexes like *Trisha* and Jerry Springer's *Baggage*.

#### General ideas for television

**State Objectives:** The first step towards creating a successful script is to state an 'Objective'. An objective is just simply the answer to the question: What do you want the script to do? Do you want it to inform, teach, persuade, educate or just entertain?

**Identify Your Audience:** The audience group the programme is targeting is important. It is important to know those who you are writing for as to develop relatable programme. You must ask and provide answers to your programme.

1. What is the age group of my audience? Knowing the age of the target audience will assist the acceptance of the programme and the achievement of the objectives of the programme.
2. Which gender am I targeting more: males or females?
3. What class of gender is the programme for? Within each gender are classes that can assist you further. For instance, women can be categorized as married women, single, single parent, career women, stay-at-home mom etc.
4. What is the education and experience level of my audience? In other words, who will understand my words.
5. What biases are your audiences likely to have?
6. Why are they watching this programme?
7. When are they available? Generally speaking if you know the target you should be able to determine when they will be available

**Guest List:** The guest list is an at-a-glance reference for who's who on the show. The host relies on this piece of paper throughout the show. It needs to be accurate with each guest's name, title and location (studio/phone/etc).

**Roadmap:** This provides an at-a-glance "roadmap" of the day's show. The engineer and director rely on this piece of paper to know when to get guests on the phone, etc. It needs to be filled out completely, with guest name and location (in-studio, phone, etc.) for each segment. We use the term "Floaters" for elements of the script that don't have a prescribed time attached to them.

#### **4.0 CONCLUSION**

Broadcast programmes are material created to meet certain specific needs or attain some set objectives. These programmes are transmitted to some pre-determined target audience. Whether as the host, writer, or producer of a talk programme on radio, you have the primary responsibility

to keep your audience interested in the programme. Your programme should have a specific purpose and strive to achieve these goals.

## **5.0 SUMMARY**

You have from this unit learnt that:

- The principles of writing the script for radio talk programme.
- Scripting and producing talk for radio.
- The different formats of radio talk programme
- Tips for writing talk for television.

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. What makes talk programmes on radio different from talk programmes on television?
2. Discuss the various broadcast talk format.
3. Why is it necessary to identify the audience of a talk programme?

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## **UNIT 2**

## **INTERVIEW PROGRAMMES**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Interview Program on Radio and Television
  - 3.2 Stages in Interviewing
  - 3.3 basic Interviewing Techniques
- 4.0 Conclusion
- 5.0 Summary
- 6.0 tutored-marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

The best way to solicit for information is to conduct interview with experts in the subject area. all programme on radio and television conduct one form of interview or the other to had authority to information gathered. It is a question and answer process in which one person (the interviewer) asks relevant questions while the guest (interviewee) provide answers to the questions asked. This unit therefore, provides the opportunity to student to learn the act of interviewing, the scripting and producing process as the principle of interviewing.

### **2.0 OBJECTIVES**

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

- Understand the principles of interviewing.
- Understand the different types of interview.
- Stages in interviewing

- Identify those qualities that make an interviewer.
- Understand the scripting and producing process.

### **3.0 MAIN CONTENT**

#### **3.1 Interview Program on Radio and Television**

It is not every time that a radio personality has all the information at the tips of his fingers. The success of his programme may depend on the information or description supplied by different category of people that are knowledgeable about the event. It is your responsibility as the interviewer to ask the right questions.

Knowing what questions to ask and handling people on interview programme may take a lot of time to develop but the experience garnered over time will help you anytime you come across difficult quest. But the key to successful interview programme is the ability of the interviewer to pay attention to what the guest is saying.

The general believe that it is only journalist who conduct interview is wrong. There are radio/TV personalities who are not journalist yet have interview programmes that are widely accepted. Although some could be veteran journalists, there are those who are not journalist with programmes that are more entertaining.

Radio and television interviews are powerful tool for communicating news and advocating issues. The programme can be a live programme or a pre-recorded programme, some are even conducted over the phone during the programme. Interviews can be conducted in remote places either as a part of a documentary or magazine programme. Note that remote interviews are more challenging because you can't see the person interviewing you. However, they offer flexibility and less travel time and expense ([www.acep.org](http://www.acep.org), 2014).

Radio or television interview programme can take different formats. It can be a segment on a magazine programme, a vox pop, a full interview programme, personality interview or

information seeking interview or a blend of both personality and information seeking interview. The different types of interview are discussed below.

### **Types of interview**

**Personality Interview:** a personality interview is a situation where the interview brings a well-known person to the study for interview to know more about his life and work. The general rule of personality interview is that the person must have contributed meaningfully to the society for him to be called. According to Onabajo (1999) the justification for interviewing him is often based on the criteria that his life style and achievements are visible and worth emulating.

**News Interview:** news interview or information seeking interview is geared toward providing background information to news events or seeking experts' opinion on the event. It could involve a journalist interviewing newsmakers or the newsreader conducting the interview during the newscast. Reporters are trained to gather news quickly and accurately by conducting interviews with expert sources and the reporters purpose in interview are to, according to ([www.acep.org](http://www.acep.org), (2014) :

- Gain understanding of issues.
- Collect relevant facts.
- Obtain quotes from reputable sources.
- Balance opposing views.

**Public interview:** this type of interview, according to Hasling (1980), is designed to reveal information of general public interest. Vox pop or public opinion interview is a good example of public interview

### **SELF ASSESSMENT 1**

Find out if there are other types of interview other those the ones discussed here. Watch or listen to any station in your area to find out if they have interview programmes that is similar to the ones you found out.

### 3.2 Stages in Interviewing

Basically, there are three stages to interviews, namely the research stage, the appointment booking stage and the question and answer stage.

**The research stage:** research gives you the opportunity to know more about the subject matter and the interviewee. Research will provide detail information about the event and give you an idea about your guest – his likes and dislikes, how he reacts during interview, his ability to handle the issue among other things. You can source for facts, figures and information using the internet, film and tape archives, specialist collections, picture libraries, museums and government departments, newspaper and magazine reports.

**Appointment Booking Stage:** although the research would have given you information about your guest, it is not enough to tell you about his routine. Thus it is important to book an appointment ahead of the day of the interview. So visit his office or call his cell phone to book the appointment. The step includes:

- Identify yourself and the station you work with.
- Tell him the topic of interview and the purpose of the interview.
- Consider his convenience when you are setting up the interview for your programme.
- Establish a time and place that are convenient for the interview.

**The Question and Answer Stage:** the question and answer stage is the interview proper which could take place in the comfort of the interviewee office or the studio. Whatever has been settled for, you as an interviewer can structure your interview using the funnel or inverted funnel format.

The funnel format is a more relaxed style of sourcing information from the interviewee. You can start from the simple questions about background as a child and save the toughest questions for last. The idea is to establish a relationship with the interviewee and get him/her to relax in preparation for the tough questions. This format often adopts the friendly approach to interview which can go a long way in getting more information from the guest. In the inverted funnel

interview, the interviewer starts with the hardest questions and ends with simple questions. In other words the interviewer attacks the points expressed by the guest.

### **Types of questions**

- Open ended questions in which the interviewee is given the opportunity to respond freely
- Closes ended questions are often not the best way to solicit for information because they are a “yes or no” response.
- Laundry list questions provide a choice of responses to the respondents i.e. would you say the drink is sweet, bitter or tasteless?
- Double barrel questions are questions that are two-in-one. The problem with using this method is that the guest may answer one and deliberately or unintentionally leave out one of the two questions.

### **SELF ASSESSMENT 2**

1. Listen to two different interviews on radio and watch two interview programmes on television. Determine what each of these interviewers did right or wrong.
2. Consider yourself meeting with the vice chancellor of your institution. Come up with a list of questions you would like to asking on one major issue affecting broadcast students in your department.

### **3.3 basic Interviewing Techniques**

Whether the interview is pre-recorded or live, your mind must not wonder off. Listening to the point the guest is saying is important otherwise your risked being embarrassed if you ask questions that that contradict the response rather than ask a follow-up question. Here are some suggestions on how to participate in interview without embarrassing.

- Start listening from the beginning of the interview.

- Suspend judgment. It is not your place to pass judgment on the guest or his response, leave that to the audience.
- Listen to the main ideas, there is no embarrassment in asking if you missed it.
- Listen for new ideas that you are hearing for the first time
- Ask follow-up questions.

The bottom line for every interviewer is simply:

- Ask clear questions.
- Avoid double barrel questions
- Encourage the interviewee to keep talking
- Frame questions to fit into the story's purpose
- Plan the direction of the programme
- Dress neatly and not distractingly
- Get your facts right
- Hold your ego in check. You are not the star at the interview so there is no point assuming a position of superiority.
- Good presentation should be accompanied by good and creative camera-work directing.
- Learn to break the ice so as to make the even the most timid guest open up.
- Be skeptical not adversarial.

## **Qualities of an interviewer**

- It is essential to be able to communicate well. If you have the right perspective, communicate well, take the time to prepare, and apply clarity in your judgment. Effective communication according to McDaris (2013) comes down to two things.
  - You must be able to communicate in a way the audience can understand. It is not enough to simply say the words and expect your audience truly understands what you're trying to convey.
  - You must be a good listener. Listening requires that you make an effort to understand the message from the perspective that the person communicating is coming from. Typically probing questions are required to ensure that understanding.
- He must display confidence before, during and after. Confidence should be your trademarks.
- Good at asking searching, relevant and non-discriminatory questions
- Good at listening to what is being said and what is not being said
- He must appear unhurried and observant
- Able to tie up verbal and non-verbal communication and analyze any contradictions, as well as being able to hear what is not being said and probe for additional clarification
- Polite to guest as well as encouraging
- He must be a well organize person.
- For programmes that has more that one guest prepare a guest list and a roadmap for your programme.

## **4.0 CONCLUSION**

You will find yourself conducting one interview or the other as a presenter or journalist so prepare ahead. Be as accommodating as possible. The friendship approach to interviewing gets you the information that the hostile approach because not guest want to feel that he has been

disrespected. As Hasling (1980) said, your guest is the one who knows the material and is the best judge of its value.

## **5.0 SUMMARY**

In this unit we have discussed:

- The techniques of interviewing.
- Examined the different types of interview.
- Stages in interviewing
- The qualities every broadcast interviewer must possess to be successful at what they do.

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. An interviewer must be open-minded and observant. State why an interviewer must possess these attributes.
2. Why do you think young communicators are advised to use friendly approach to interview?

## **7.0 REFERENCES/FURTHER READING**

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## **UNIT 3**

## **DISCUSSION AND MAGAZINE PROGRAMMES ON RADIO/TV**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Discussion Programmes on Radio/TV
  - 3.2 Magazines Programme
  - 3.3 Writing Spot Announcement
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Discussion programmes on radio and television provides a platform a free exchange of ideas among two or more discussants. On the other hand a magazine is a composite of segments with a theme running through. This unit is designed to take you through two major programmes on radio and television. It will also expose you to ways these programmes are produced for both radio and television.

### **2.0 OBJECTIVES**

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

- Understand the different types of discussion programmes of both radio and television;
- Describe the various types of magazine programmes;

- Design a magazine programme for radio or television; and
- Understand the script format for the two programmes.

### **3.0 MAIN CONTENTS**

#### **3.1 Discussion Programmes on Radio/TV**

Burning societal issues are presented to a panel of discussants that provide explanation, weigh the pros and cons and proffer suggestions that can move the society forward. The discussion may vary from mundane to serious issues; the programme must be capable of informing, educating and entertaining the target audience. The panel of discussants must reflect all shades of opinion which is why, the host must make sure that his/her selection cuts across the different sphere of the society to be able to have all opinion represented. To get the best of his discussants, the host must “break the ice” and make find out their views on the issue.

There are some discussion programmes that place one discussant against each other. The two discussants could be from two opposing agencies that have been pitched against each other either by government policies or disagreements that could lead to fracas. AIT’s *Encounter* was one of the popular discussion programmes in Nigeria because it adopted this approach. Its moderator of the programme tried as much as possible to make sure the two discussants of on each of the edition are equal in all ramification, but the strength and ability of one to marshal his argument often gives an edge over the other.

Discussion programmes could run between 30 to 60 minutes. For radio, it is advisable to go to music break to avoid boring the audience. The music used however must tell the story being discussed. Television discussions may go on for one hour without music break or commercial break but that is not to say that there are no other discussion programmes that make use of music to lighten thing up.

Another form of discussion programme is debate. It presents two or more persons taking opposite stand on same issue. Unlike the discussion programme discussed above, the panel must maintain their stand to the end. However, the host must give a conclusion that must leave the audience with something to think about.

## Tips on writing and producing discussion programme

- Topic of discussion must be current and relevant to the society
- Discussants must be knowledgeable, while the moderator must be versatile
- Develop a good vocabulary of descriptive words, particularly action verbs, adverbs and nouns are essential.
- The impromptu speaker must have a good cultural background.
- The speaker in any instance is required to have excellent power of observation, to be able to see ahead while he is talking about something that he or she has previously observed.
- It makes for greater interest and spontaneity if the discussant does not know the inquiries in the advance. The moderator however, must use good judgment and diplomacy in the selection of questions.
- With programmes with commercial, the moderator must beware of the fact that he or she must lead into the commercial break appropriately and nicely.

## **SELF ASSESSMENT 1**

Develop a discussion template that you can sell the idea to a local station.

### **3.3 Magazines Programme on radio and television**

Magazine program on radio or television presents a variety of topics, usually on current events, in a format that often includes interviews and commentary. By implication a composite of segments are linked together by a theme that runs through the entire programme. It can have one or two main anchors while each segments of the programme can be anchored by different persons. Such segments may include health, fashion and style, football, discussion, interviews, drama piece, music and studio performance.

Magazine programmes vary in length. Some radio magazines are scheduled to last for just 15mins, 30mins, and some (particularly news magazine programmes) are held for 1hr. television magazine programmes also run between 30mins to 1hr.

Magazine programmes also vary in terms of content. Magazine programmes could be general interest magazines or special magazines. Some special magazine programmes are geared toward women or men and usually last for 30mins. The general interest magazines programmes are targeted at a wider audience.

Tips for producing magazine programmes as follows:

1. Select items for magazine, carefully and arrange them in an appealing sequence.
2. Use music breaks every 5 minutes to break the boredom jinx.
3. Open your programme with a short and topical item, to catch your listener/viewers attention.
4. Reverse weightier material to  $\frac{2}{3}$  of the programme duration.
5. Leave lighter or humorous material to the end of the programme.
6. Maintain the same anchor person for each edition of the programme. This will give the programme its own identity and allow the audience to develop a relationship with the anchor person.
7. Transitions should be interesting and natural. It should tell us what we need to know, about what to follow and it should make the magazine hold together.
8. The magazine script should include all that is necessary for the technical operator and narrator to know.
9. Don't live out the audience out of the joke. Programme break for commercial, when it return and you are laughing with the studio crew, make sure your share the joke that

made you laugh with the audience otherwise the audience might feel you are carrying on a private conversation.

## **SELF ASSESSMENT EXERCISE 2**

Listen to a radio magazine and also watch a television magazine programme and come up with a list of technical tips you notice while listening or viewing.

### **3.3 Writing Spot Announcement**

Both radio and television depend on commercials or announcement to survive. These announcement could be paid for which is known as Public paid announcements (PAP) or not paid for which is known as public service announcement (PSA). Public Service Announcements are announcements that are not paid for but are for the generality of the people.

The station or continuity announcer has no problem when advertising as been written and produced by the sponsored company, all he/she does is to insert the tape and play. But some commercial copy calls for a re-write and voicing which a station must do on behalf of the client and which must be to client taste while meeting the conventions of writing for the broadcast media. Onabajo (1999) advised that the message of a spot announcement must be clear and easily understood; inspire the listener to action; and must correspond with the time and the number of words the advertiser has paid for.

#### **Principles of Writing Commercial Copy**

**Length:** the typical commercial copy is precisely 60sec/1minute –about 10 words at the average speaking rate. As noted above, the advertiser is paying for the length or duration of the commercial as such the time must correspond with what the sponsors specified and paid for. It is also important to indicate the reading time of the spot at the top of the copy so that whoever is reading the copy knows the duration. Note that:

- 10 second spot has approximately 20 words
- 20 second spot has approximately 50 words

- 30 second spot has approximately 75 words.
- 60 second spot has approximately 150 words

**Information:** the information to be included in the copy is supplied by the advertiser. So make sure that the information included in the copy is correct and accurate. It is advisable to always show the draft to the sponsor for approval. According to Hasling (1980) spots announcements should include some specified information like the name of the product, the sponsor, price, distribution channel, product description (uses and physical appearance). Vivid description of the product is most important on radio to create the image on the minds of the people.

**Form and Style:** the copy should be typed written and double-spaced. Check for spellings and write neatly. Underline words and phrases you want to emphasize. The heading of the copy should include:

- The reading time.
- The name of the sponsor/advertiser. This is to help the traffic director know how to log the announcement. It will also help the account department know the bill will go to.
- The “kill” date that is the date and time the announcement should no longer be aired.
- In some PSA the kill date may not be indicated until the sponsors say so, in such instance just write at the top of the copy –TFN (Till Further Notice). The information in this category could come from the presidency, or NBC.

**Format a Script for Your Voice Talent:** the script readers need the scripts to be easily read. The styles of script-writing used on the radio and TV that makes printed words easier to read and illustrate verbally include:

- Write out numbers example: 3 becomes three
- Capitalize every word i.e. THIS IS A PREFERENCE
- OR, Capitalize the first letter of every word i.e. This Is A Preference
- Break lines where they seem most natural that is, create pauses where you want pauses

## **General tips for writing commercial**

- In TV Audio and Video Must Match: When writing your commercial, you must make sure your audio and video match.
- Use short sentences that grab your potential customer's attention. You've got a very limited time frame to capture your audience and you need to get your message across quickly.
- Your job is to overcome the listener or viewer's apathy — create interest in your story — motivate the listener to do something.
- After writing the commercial read it aloud. If it does not sound right re-write but ensure you grab attention from beginning to the end.
- Register the key facts about project /product/organization strongly.
- Mention the name of the product at least 3 times in a 60-second.
- Spot and at least twice in any shorter spots?

## **4.0 CONCLUSION**

The general rule of hosting any programme on radio and television is simplicity of style and language. Any programme that entails interviewing or bringing in guest to the studio must be well planned. The guest must be comfortable with you first before they go on air. In all you must be a team player to make others work for you so as to have a successful programme,

## **5.0 SUMMARY**

During the course of discussion in this unit, you have been exposed to:

- Writing talk programmes for both radio and television.
- How to handle and produce discussion programmes.
- The different types of discussion programmes.

- Writing spot announcements for both radio and television.

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. What is the difference between PSA and PPA?
2. Why is it necessary to indicate the “kill” date on a commercial copy?
3. Discuss five points that a moderator must consider when hosting discussion programmes.

## **7.0 REFERENCES/FURTHER READINGS**

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## **Unit 4                      DOCUMENTARY**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The Documentary: what is it?
  - 3.2 Documentary on radio
  - 3.3 Documentary on television
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-Marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

One important programme that radio and television invest money and time is documentary. This aspect of this unit will take you through the meaning of documentary, how they are produced on radio and television and the planning that goes into it.

### **2.0 OBJECTIVES**

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

- Write a documentary with little supervision;
- Produce a documentary with little supervision;
- Understand the importance of actualities to radio and TV documentaries.

### **3.0 MAIN CONTENT**

#### **3.1 The Documentary: what is it?**

A documentary film is a nonfictional motion picture intended to document some aspect of reality, primarily for the purposes of instruction or maintaining a historical record (Nicholas, 1997). Documentaries continue to play important roles in defining, exposing, and transforming social realities. A documentary is a broad term to describe a non-fiction movie that in some way present or captures reality. It is used to reveal an unusual, interesting or unknown angle. Sheila Curran Bernard, the author of *Documentary Storytelling*

Documentaries bring viewers into new worlds and experiences through the presentation of factual information about real people, places, and events, generally -- but not always -- portrayed through the use of actual images and artifacts. But factuality alone does not define documentary films; it's what the filmmaker does with those factual elements, weaving them into an overall narrative that strives to be as compelling as it is truthful and is often greater than the sum of its parts ([www.desktop-documentaries.com](http://www.desktop-documentaries.com))

The essence of documentary is to inform, educate and sometimes entertain the listeners or views. As such documentaries can be funny, poignant, disturbing, ironic, absurd, inspirational, amusing, and shocking or any combination. Ekwuazi (1996:12) agrees that documentary is based wholly and entirely on actuality. Hilhard (1978:182) adds that the documentary contains the “real words of real persons (or their writings, published and unpublished, including letters if they are living or cannot possibly be reached and there is no record of their voices) the moving pictures of their actions (or photos and drawings if films or video tape is unavailable or if they lived before motion pictures) and, concomitantly, the sounds and visuals or real events.”

To define what documentary is, five definitions of scholars compiled by Madsen (1973:317) are presented here:

**John Garierson:** says documentary is a creative treatment of actuality

**Forstyth Hanly:** sees documentary as a selective dramatization of fact in terms of their human consequence.

**William Van Dyke:** to Dyke a documentary is a film, usually nonfiction, in which the elements of dramatic conflict are provided by ideas and political or economic forces.

**The Academy of Motion Picture Arts and Sciences:** defined documentary films are defined as those that deal with historical, social, scientific, or economic subjects, either photographed in actual occurrence or re-enacted, and where the emphasis is more on factual content than entertainment.

**Jean Benoit-levy:** described documentary films are those which reproduce life in all its manifestations – the life of man, of animals, of nature – without the assistance of professional actors or studios and on condition that the film represents a free artistic creation.

From the five definitions presented above, Madsen (1973) identified five characteristics of documentary, namely subject matter, concept, purpose, theme and technique.

**Subject matter:** the documentary, according to him, is concerned with the factual aspects of the lives of men, animals and other living creatures, unleavened by fictional concepts or technique.

**Concept:** in concept, the documentary is a drama of ideas whose thrust is toward social change, not aesthetic satisfaction, entertainment or education as it is usually defined.

**Purpose:** in Madsen view, with respect to purpose, documentary is intended to alert the viewer/listener to some aspect of reality that should be his legitimate concern, or serious interest, and to illuminate a social problem.

**Theme:** according to him, the classic documentary is concerned with what happens to people.

**Technique:** in technique (particularly for film and television), the documentary film is a motion picture record of real people living real events, photographed and edited to present the closest possible approximation of their true relationships.

## **Types of documentary**

1. ***Historical Documentary:*** this type of documentary presents events in history. It could be an event that has happened or that is still happening like the Boko Haram activities in the North.
2. ***Biography documentary:*** it is usually about the life and works of people who have contributed meaningfully to the society or a villain whose reign terrorize the society.
3. ***Scientific Documentary:*** deals with major discoveries or some other issues that the society needs to know about.
4. ***Mythical Documentary:*** every society has one myth or the other which are embedded in the society's cultural beliefs. According to Onabajo (1999) mythical documentaries are often made up of imagined personalities and scenario, because they are based on ancient history, which offers little or no records.
5. ***Habitat documentary:*** habitat documentaries are concerned with nature and living creatures in their natural habitat.
6. ***Docu-drama:*** this is a documentary that combines the elements of narration and dramatization. It employs actors and actress to act out the event. While some may combine the two, others can simply use drama to tell the story.
7. ***Institutional documentary:*** documentaries can be dedicated to industries, institutions or even religious institutions. It is used to celebrate landmarks in the existence of such institutions.

## **SELF ASSESSMENT 1**

Monitor a radio or television for a week and make a list of the types documentary the station airs.

### **3.2 Documentary on radio**

A radio documentary or feature is a purely acoustic performance devoted to covering a particular topic in some depth, usually with a mixture of commentary and sound pictures. It is broadcast on radio or published on audio media, such as tape or CD. Ideally, a documentary possesses a depth of research or proximity to its subject that distinguishes it from a long feature or enterprise story.

Smith (2014) noted that narrative documentaries are far more common in public radio than investigative projects, in part because investigative reporting devours time and money.

Onabajo (1999) observed that the early radio documentaries strongly reflected the techniques of the talk, the outside broadcast and drama. But the documentaries produced today are far better and more technical than what it was in the beginning. Today, documentaries can include recorded interviews, debates, and statistics to be shared with listeners. Radio documentaries rely on audio techniques to engage the audience, allowing listeners to visualize what is being described. Tone of voice, use of background music, and choice of sound effects are all very important in developing a quality radio documentary.

#### **Steps in Creating a Radio Documentary**

The procedure for developing a documentary to be broadcast through a radio station can vary depending on the station, but the points stated below are common to most documentaries:

- 1. Develop an Idea/Research:** the first step is to come up with a unique and flexible idea after which you must create a basic outline. The topics covered must be appropriate for the desired audience and well researched
- 2. Decide on equipment and set team roles:** You' will need to make a list of materials and equipment necessary for recording. Select the right microphone and sound effects that are relevant to the message. Also select the team you want to work with.
- 3. Decide who to approach with your concept:** Executive producers are the people in charge of the programming for radio stations. Radio stations are usually designed to appeal to a specific audience, so it is important to do some research and find the right station for your show.

**4. Write a proposal:** You will need to write a detailed proposal that discusses the documentary's subject matter, its length, the people who will be involved, and the overall purpose of the project. This proposal will give the producer all the necessary information he or she will need in order to accept the show. It will also put your team on an organized path to make the documentary.

**6. Write a script:** the storyline of your documentary is important, but don't forget to use music, background noises, and other types of audio techniques to illustrate the stories and information that you share.

**7. Record the show:** once the script is written and reader is ready it is time to record. Recording may take several hours but the most important thing is to get it right so be patient

**8. Edit the show:** edit the tape to meet the time, sound effects, mood music etc.

## **SELF ASSESSMENT 2**

Visit any broadcast station and make an appointment with a documentary producer to watch the production process.

### **3.3 Documentary on television**

Television documentary film is a nonfictional motion picture intended to document some aspect of reality, primarily for the purposes of instruction or maintaining a historical record. Unlike radio documentaries, television documentaries combine both audio and visual to convey the message to the target audience.

Like every television programmes, the television documentary goes through the pre-production, production and post production (see module 1, unit 2).

### **Steps in TV Documentary production**

1. Specify the title of your documentary
2. What genre is it and what are the main features

3. Specify the duration
4. What specific audience are you targeting?
5. State your objectives and strive to meet them
6. Research the topic before you write the script
7. Decide whether you want to approach it using narration or you want to use the combination of narration and drama

### **Qualities of a good producer/director/writer of the documentary**

According to Ekwuazi (1996), for a documentary to be effective, the producer/director/writer most possesses the following qualities:

1. A camera eye with a good camera ear. This is the way of perceiving the audio visual image in inseparable unity and the skill of embracing the whole story in its many shots;
2. The ability to create and think ‘in terms of synthetic images expressed through a dialectical combination of the visual action and word’;
3. A thorough knowledge of the possibilities and limitations of the medium;
4. An infinite capacity for taking pains – to fish out the needle of an idea in the proverbial hay sack; and how to most effectively express this idea audio-visually; and
5. An intuitive resourcefulness. He must be fully, at all times, prepare for eventuality – especially once on location.

## **4.0 CONCLUSION**

As a writer/producer/director of a radio or television documentary your utmost mission is to inform and educate the listener/viewer. Your programme must be meaningful, impactful and

aesthetically pleasing to the eye for television. In the case of radio, you must be able to create an unforgettable message, insightful and aesthetically pleasing to the ear.

## **5.0 SUMMARY**

So far in this unit you have learnt:

- Know the meaning of documentary
- How to write a radio documentary;
- Qualities of a good documentary writer/Produce/director
- Steps in TV documentary production

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. A good producer must have quick access to a great variety of information and know how to interpret audience behavior. Discuss extensively five qualities that a producer must also possess and state why he must possess such qualities.
2. Identify and discuss two types of documentary that is common on Nigerian television?

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## **MODULE 4                    WRITING AND PRODUCING RADIO/TV DRAMA**

- Unit 1                    Writing and Producing Drama on Radio
- Unit 2                    Writing and Producing Drama on Television
- Unit 3                    Technical Considerations for Television Drama

## **UNIT 1                    WRITING AND PRODUCING DRAMA ON RADIO**

### **CONTENTS**

- 1.0    Introduction
- 2.0    objectives
- 3.0    Main Content
  - 3.1    The Radio Drama
  - 3.2    The Structure of Drama
  - 3.3    The Technical Consideration for Radio Drama
  - 3.4    Audio Perspective in Radio Drama

### **1.0    INTRODUCTION**

One way through which radio performs is entertainment and educational functions its through drama. Radio drama is described as a dramatized, purely acoustic performance, broadcast on radio. Because radio is an audio-only medium, radio drama has no visual component, rather it depends on dialogue, music and sound effects to tell its story so as to help the listener relate with the characters and story. This is why Crook (1999:8) described radio drama as “auditory in the physical dimension but equally powerful as a visual force in the psychological dimension”. As intending writers and perhaps producers, you should understand the ground rules of writing drama for radio so as to make it a standard programme instead of a minor segment on a programme as it is on most radio programmes in Nigeria. This unit therefore will advance your knowledge about writing for radio.

## **2.0 OBJECTIVES**

On successful completion of this unit, you should be able to:

- Understand the meaning of drama
- Understand the distinct structure of radio drama
- Understand the concept of audio perspective and balance
- To appreciate the strengths and limitations of radio as a communication medium.
- Identify a radio drama script.

## **3.0 MAIN CONTENT**

### **3.1 The Radio Drama**

Drama is an ancient Greek word meaning ‘act’ or ‘deed’ and according to Hausman, Messere, Benoit and O’Donnell(2010:205) it is a composition that tells a story through action and dialogue. It is, in Ogunbiyi (1981:77) opinion ‘an imitation of an action or of a person or persons in action... the ultimate object of which is to edify or entertain.’ Ellam (1980) on the other hand described as a specific mode of fiction represented in performance. It is right to say then that drama is a form of communication that connects people, groups or societies for better. All radio drama therefore, whether it is a part of a programme or it is a programme on its own is a form of communication. This is why Onabajo (1999:60) says drama takes us into the lives and thoughts of people and exposes their characters and how these changes as a result of the conflicts, which face them and how these are resolved. The essence of this is to help us take informed decisions when faced with similar situations. A radio drama creates image in the mind that can give more information to the listener than even the power of television or films. This is because it is the listener who is creating the image from what the story described. This image stays with him even long after the play had ended. This helps the listener in four ways:

- the use of imagination;
- powers of creative self expression;

- decision making and problem solving skills; and
- An understanding of self and the world.

Essentially, radio drama can be presented in three methods, namely

- As self contained programme: This is a way of presenting a full drama in one programme without breaking it into parts. Often radio stations reserve a slot in their weekly programme for this, allowing the producer to present different drama on each transmission time.
- Serial: according to Onabajo (1999) is one in which the action progresses from one episode to another.
- As a series drama: the idea behind this is for the principal character to re-appear in new situations, in each new drama in the series (Onabajo, 1999).

Radio drama is today phasing out with most radio station in Nigeria only using drama as a segment. The reason is not far fetch. With television presenting both audio and visual images in drama, most people are turning to television to be entertained and informed. This scenario made Crook (1999) to conclude that radio drama is an endangered species. According to him:

Most radio drama is very badly written. Radio drama is an endangered species. It has never taken a hold of mainstream programming on commercial radio in the UK. It used to be the mainstream in the States and Australia but lost out to TV in the middle to late fifties.

Even with the above scenario, radio is still captivating and can be used in mass mobilization and social change provided the script is well-written and interesting. Flickety, Wallace and Sondra (2014) gave the following suggestion to every one planning to write a radio drama:

1. *Create a visual picture:* Radio is a medium of imagination which implies that writing for radio requires you to paint a picture in the audience's mind. Creating an image means using descriptive words to build up images that enable the listening audience to identify with the characters, the world the characters live in and the atmosphere for each scene.

2. *Use the narrator device:* although it is not always the case, a narrator in radio drama can lay out the scene, explain action sequences and wrap up the scene. The role of the narrator is also to summarize the previous episode's action.
3. *Create believable characters:* for a radio drama to be accepted, the writer must introduce believable characters. That is, characters the listener can relate with, the everyday people and not a larger than life character.
4. *Use precise and clear language:* every word use must help the listener to see the actions and the silent actions like the facial expression of the characters.

### **SELF ASSESSMENT 1**

1. Monitor a radio station for seven days to find out the station presents its drama programmes.
2. Listen to any radio drama that make use of narrator device and identify the impact the narrator brings to the drama.

### **3.2 The Structure of Drama**

Radio drama is structured into sequences with characters imitating fiction or real life events. According to award-winning radio dramatist, Mike Walker, radio drama is structured to capture the audience as such what the scripter should be aiming at the beginning of a play is hit the ground running ([www.bbc.co.uk](http://www.bbc.co.uk)). The features of radio and peculiarity of the medium makes Walker advise not so simple - perhaps for a beginner. But working on the job overtime gives dexterity. Main dimensions to the structure of communication in radio drama:

Crooks (1999:160) identified five main dimensions to the structure of communication in radio drama. These dimensions, according to him, represent tracks or streams of narrative directions. These dimensions are:

1. The word through voices: dialogue and narrative.

2. Music through instruments and choral voices.
3. Sound effects: natural atmosphere and spot effects or abstract sounds synthesized or natural sounds that have been symbolized.
4. Post-modernist use of previously recorded actuality, archive or sound history, or previously recorded narrative and dialogue.
5. The imagination of the listener: this is the physically a silent dimension. In terms of consciousness it is immensely powerful. This is the existence of a significant part of the play in the imagination of the audience.

**Dialogue:** writers are. The voices of the characters are very important when casting, this is because a good voice will be more captivating than a hoarse voice. This is what Fiona Ledger, BBC Drama Producer, has to say:

Good dialogue is not simply a matter of stringing together different conversations- every bit of speech must help the plot move in some direction, increasingly involving the listener as it does....In addition to speech, the writer needs to think about sound effects, music, and, something rarely appreciated by the inexperienced writer, silence. Silence can convey a variety of things: suspense, anxiety, tranquility. Pauses also help listeners take in what they have heard and help prepare for what happens next. Remember that while the audience can't see the characters, they don't want to be told what they are doing in clunky dialogue.

In line with Ledger's advice, Onabajo (1999) added that the dialogue must be crafted to create illusion of what the characters would say, in the context of the conflict at hand. According to him, the purpose of using dialogue in a radio play is to move the storyline forward; reveal aspects of characters; to present exposition and particulars of past and present events; and to set the tone of the drama. Crook (2012) suggests that the script writer must take the following principles into consideration:

- Dialogue must be a response to a situation, plot or action;
- Dialogue must be a response to each character in the scene;
- Dialogue must be comic relief;
- Dialogue must connect to the next scene;
- Avoid reflective, passive and neutral. Go for active, direct and emotional;
- Dialogue must be believable by being specific...by being specific to the character's background and emotional state;
- If dialogue is reacting to action or situation then it must be dramatic and poised on polarities. The goals of the characters in each scene should be different;
- Dialogue must relate to function;
- You can mix direct with indirect between two characters because they have different goals; and
- Humorous dialogue is not a character telling a joke but a line or lines responding to the dramatic situation.

**Plot:** simply put the plot is the storyline of a play. Onabajo (1999:64) describe it as ` planned series of interrelated actions and dialogue, that tells the story in the drama`, and according to Hausman et al (2010:204) “each scene of action or dialogue must move the plot along and reinforce the message”. Crook (1999) suggests that a radio play will be more interesting to the listeners if it has at least two story lines. According to him, “two sub plots would be interesting. Keep the plots linked logically within the same play. The best system is a major and a minor storyline linked to one another.”

**Conflict:** people like conflict, and they want to see how the conflict in a play is resolved. Conflicts in drama could be between people, people and a thing or nature and because of the powerful emotions it conjure, it could make the listener cry, laugh, think, remorseful or even bitter about the situation portrayed.

**Suspense:** suspense compels listeners to stay glued to the drama because they want to clear the uncertainty that came with a particular scene that will be resolve in the next. A play with a lot of good suspense will eventually turn listeners into loyal listeners of the station`s drama

programmes. To achieve suspense in a play, Hausman et al (2010) says plot writers must refrain from providing conflict and resolution at the same time.

**Exposition:** as Hausman et al (2010) puts it, exposition is the process of imparting information. Exposition is about presenting details about what is happening in a drama to the listener. According to Onabajo, it is made up of the parts of drama that make the audience know what has happened before, thereby revealing their identity and relationship.

**Characters:** characters refer to men and women who act out the script. The characters try to bring the script alive by reliving the story. A radio drama should not have more than six characters; this is because of voice distinction, besides too many characters on radio that is only an audio medium would end up confusing the listeners.

The audience must want to spend time with them and want to know what will happen to them. It is not good to over-populate radio play with too many characters. The listener wants to be able to identify each of the characters and this they do by the distinct voice quality of each character. The following are the principles the director must consider when casting:

1. All the characters must be believable and recognizable, which is why the best radio drama has fewer characters as possible;
2. A character should not be added for the fun of it if he/she has no purpose within the plot. Every character has to be consistent with the allotted function;
3. Give each character a dominant physical or behavioural characteristic; and
4. The main character must be active and his voice must be distinctive.

**Music:** music performs two main functions in radio drama; it is either used to transit from one scene to another or to convey the mood the characters are trying to portray. However, when music is used as filler in production, it only conveys one message- that the director is trying to kill time.

**Sound Effect:** this is one major element in radio drama because it is audio-only medium. Sound effect is used to convey action. Sound effect like the horn of a car tells the listener the actor is in his or her car. Abbott (2012) asserts that:

Radio is not about sound- it's about significant, meaningful sound.  
So don't be afraid of silence or varying the distance between the speaker and the mike. The intimacy of a speaker with the listener can be immensely powerful

**Actions:** the interaction of characters in a play gives the illusion of action. Actions are conveyed through sounds, dialogue and sound effects. An action creates three things: illusion of movement, illusion of place and illusion of believability. These elements will be discussed fully later under technical considerations.

## **SELF ASSESSMENT 2**

Listen to one radio drama each on public and private radio stations in your area and see if they make use of suspense in their drama and identify station that employ it more effectively.

### **3.3 Technical Considerations of Radio Drama**

Earlier, three functions of action in radio drama were identified as, giving the illusion of place, movement and believability. These functions will now be discussed fully under technical consideration.

**Illusion of Place:** by illusion of place, we mean the location of the character when the action took place. This can be achieved through microphone placement, that is, the positioning of the talent in relation to the microphone. In other words, we want the talent to have audio presence or proximity that matches their audio distance. For instance, if two talents are portrayed to be having a conversation, with one of them cast in another room, what is needed here is for the person on focus to speak on microphone and the other to move farther from the microphone and speak off microphone.

**Illusion of Movement:** never forget that you want the imagination of the listener to come alive so that he can visualize all actions taking place in the studio, and the only way to do this is to act it out. For instance, if a character is supposed to leave the room, the words he has spoken must be complemented with the sound of walking feet.

***Illusion of Believability:*** the concern here is more of microphone perspective and balance. When action is said to be taking place at an open market, it is the use of background sound that is under the voice of the character that actually creates that believable element in the minds of the listeners. You cannot say you are at a football match and there are no background sounds of spectators or those on the field of play.

### **SELF ASSESSMENT 3**

Create a five-minute drama that suggest farm setting scenario but which was produced in the studio.

#### **3.4 Audio perspective in radio drama**

In radio drama we attempt to create the impression that actors are moving in and out of the studio even when in real fact they did not. Creating the impression that people are moving gives the impression of action but that is not all we want to create. We want to create the audio presence and location of each actor in relation to the scene. Producers use microphone to convey movement and perspective – position of the characters in relation to each other.

A prime item in perspective is how closely the speakers are heard in relation to the sound centre. This will be due to their microphone placing (blocking), that is, their distance from the microphone(s). If a scene involves two characters discussing in separate rooms, the two can be placed in the same room while one speaks directly on the sensitive side on the microphone the other can speak off mike to register distance. This suggests the location of the two characters in relation to the scene. To register movement in a scene that involves to characters who appears to be going out, the two can perform a bit of soft marching away from the microphone to suggest they are walking away. Perspective in a prime item in radio drama for the reasons below:

1. To eliminate unwanted sound;
2. To overcome poor acoustic of the studio;
3. To obtain proper ratio of direct to indirect sound
4. To ensure that sounds which logically occur in a common acoustic plane appear to sound as though they do in fact occur in that plane; and

5. To ensure that every talent in a programme have equal audio presence.

### **General tips**

1. Everyone loves a good story, so tell one. Try not to complicate the plots or sub plots, characters or effects. Make it simple and interesting to the listener.
2. Vary the pace and length of your scenes otherwise it will appear bland.
3. Radio drama does not need too many characters, so limit your characters to six. There is a risk of confusion if you have too many characters in radio play.
4. Avoid creating plays where characters tell each other information they already know.
5. Radio is not only about words. Use other elements like music, sound effects and silence in addition to speech.
6. Know your ending and leave us satisfied - a poor ending is no reward for sticking with a story. Finish with a strong resolution
7. Scripts should be typed.
8. Provide a synopsis of the play and full cast and brief notes on them at the top of the script along with other information of the station.

## **4.0 CONCLUSION**

Radio is a descriptive medium. It is a medium that is simple and inexpensive to express creativity. However working for radio in any capacity demands a greater discipline of structure and a more precise awareness of the nuances of language. It is a medium of speech and sound where the writer must provide everything in dialogue. This implies that the writer must be able to tell a good captivating story for the audience to stay tuned and as observed by Abbot (2013), the medium of radio for drama is liberating, not restrictive - it can mean more variety, more locations, more action, more imagination, and more originality. So use it to its full potential.

## **5.0 SUMMARY**

In this unit you have been exposed to:

- The structure of radio drama
- The technical consideration of radio drama
- Audio perspectives in radio drama
- Suggestions on writing drama for radio

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. Students should group themselves into a group of six or more and produce a five-minute radio drama. Students should submit the script along with the CD.
2. Why is voice distinction important in radio drama?
3. Are there other programmes on radio that make use of dramatic elements? In what way do they employ dramatic elements?

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## **UNIT 2**

## **WRITING AND PRODUCING DRAMA ON TELEVISION**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 The Television Drama
  - 3.2 Types of Drama
  - 3.3 Perspectives in Television
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutored-marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

The trend today, is adapting one feature or novel for television. Again, more world class actors and actresses are taking over television drama in order to touch lives and still remain in focus. This unit therefore is to take you through the rudimentary of television drama, with the hope of teaching students how to write drama for television.

### **2.0 OBJECTIVES**

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

- The intricacies of writing for television
- Understand the different types of drama

### 3.0 MAIN CONTENT

#### 3.1 The Television Drama

A television drama is a story written to be performed by actors. Its power to present both audio and visuals may television even more relevant today. Truby (2013) asserts that TV drama is the most exciting game in entertainment right now because the medium has finally found itself as an art form. In his work on television drama, Onabajo (1999) stated that, the message of television drama is cloaked in entertainment which may be cultural, educative or informative in nature.

Television drama could be fictional or non-fictional. It is fictional if the story is not real or it has no real bearing to real event. It is non-fiction if the story is a representation of what has happened in history which could have happened to a society, nation or an individual. Again, television drama is a lot different from radio in that it entails elaborate production technique. So whether the story is fictional or not, the presentation must be what people can relate to.

#### Basic Element of Television Drama

All drama has virtually all the structures listed in unit one, however television drama often place emphasis on the following features:

1. **Plot:** the sequence of events or incidents of which the story is composed. In other words, there has to be a story that unfolds which people want to see. It is the message of the drama. A plot must have three vital elements – conflict, the main character(s), artistic unity and plot manipulation.

**Conflict:** Conflict in drama refers to a clash of actions, ideas, desires or wills and it could be conflict between:

- i) Human against human.
- ii) Human against environment - external force, physical nature, society, or "fate."
- iii) Human against herself/himself - conflict with some element in her/his own nature; maybe physical, mental, emotional, or moral.

**The main character(s):** this refers to the Protagonist and Antagonist - the protagonist is always the central character, sympathetic or unsympathetic. The forces working against her/him (persons, things, conventions of society) are the antagonists.

**The Artistic Unity:** artistic unity here refers to a smooth flow of story, scenes or events. In other words, artistic unity simply means good arrangement.

**Plot Manipulation:** a good plot should not have any unjustified or unexpected turns or twists; no false leads; no deliberate and misleading information.

**Character/Characterization:** a person represented in a play that exhibit characteristic, attributes and experiences that determine or influence moral, ethical, intellectual and emotional actions, reactions and thought processes. Characterization is the way in which an author presents and defines characters.

**2. Setting and Staging:** identifies the time and place in which the events occur. Setting is an important aspect of television drama in that it dominates the audience's experience of the drama. The reason is not far fetched. Setting is like a backdrop that adds meaning to a scene. It establishes the emotional atmosphere or mood of a story. It is possible to have the entire story in a drama take place in one place just as it is possible to have multiple setting in some other plays.

Staging on the other hand is the transformation of that idea described in the setting into performance. It includes the physical set, the lighting, sound system, backdrops, costumes, furniture, and scenery employed in the production. Another area of concern in staging is the physical movement of the actors. The drama must be planned in such a way that will allow smooth movement that will not compromise the audio and the picture composition.

**3. Theme:** the controlling idea or central insight. A television drama must have a theme that must be:

- Expressible in the form of a statement - not "motherhood" but "Motherhood sometimes has more frustration than reward."

- Stated as a generalization about life; names of characters or specific situations in the plot are not to be used when stating a theme.
- Not be a generalization larger than is justified by the terms of the story.
- Be the central and unifying concept of the story. It must adhere to the following requirements:
  - (i) It must account for all the major details of the story.
  - (ii) It must not be contradicted by any detail of the story.
  - (iii) It must not rely on supposed facts - facts not actually stated or clearly implied by the story.

**4. Mood:** a distinctive emotional quality of the story. The underlying feeling or atmosphere produced by a play's setting. In drama, mood may be created by sets and music as well as words. According to Bruch (2005), atmosphere or mood means that the audience engages in emotional and intellectual activity when confronting the relationship between *mise-en-scène* and dramatic action at a particular moment in time. She writes further:

Emotional activity means that the patron feels something. Intellectual activity means that something is meaningful to the patron, that the patron understands something. What the patron is actually seeing and hearing is the *mise-en-scène*. *Mise-en-scène* is the physical (both sight and sound) surroundings and includes the space relationships defined by the theatre architecture and all of the design and technical elements. It also includes where the actor is in the performance space and the actor's physical and vocal expression. *Mise-en-scène* is the totality, the whole, of all of these parts.

**5. SYMBOL/SYMBOLISM:** A symbol is something that stands for something else. A symbol implies a greater meaning than the literal suggestion and is usually used to represent something other than what it is at face value (Cash, 2006).

**6. AUDIENCE:** the acceptance or rejection of a television drama depends on the target audience. The broadcast audience gives life to the story and characters.

## SELF ASSEMENT 1

1. Watch any nollywood drama. See if the drama use and symbols and what the stand for.
2. Watch at least drama on any television in you area and list out the theme of the films as expresses in the drama.

### 3.2 Types of Drama

#### Tragedy

A tragedy is a drama in which the main hero comes to a tragic. The A tragedy, According to Aristotle is the imitation in dramatic form of an action that is serious and complete, with incidents arousing pity and fear wherewith it effects a catharsis of such emotions. A tragic drama, according to Onabajo (1999) is one that invokes so much sympathy from the viewers, as they watch their heroes caught up in the complex web of their flaws and in circumstances beyond their control.

**Comedy:** comedy refers to plays that have happy endings. Northrop Frye has said, lies between satire and romance. The purpose of comedy is to make us laugh and at the same time, help to illuminate human nature and human weaknesses. Some comedies on Nigerian television include *Civilian Barracks* and *Fuji House of Commotion* among others.

**Melodrama** - arouses pity and fear through cruder means. Good and evil are clearly depicted in white and black motifs. Plot is emphasized over character development.

**Farce** - aimed at arousing explosive laughter using crude means. Conflicts are violent, practical jokes are common, and the wit is coarse. Psychologically farce may boost the reader's spirit and purge hostility and aggression.

**Tragic-comedy:** drama in this category has both the element of sadness and joy. The main character may go though situations that invoke fear and pity but at the end he triumphs. It is also possible to add some comic reliefs to release the tension that is already build as a result of the situation the main character is undergoing.

**Musical:** In musical theater, the story is told not only through dialogue and acting but through music and dance. Cheever (2014) adds that musicals are often comedic, although many do involve serious subject matter. Most involve a large cast and lavish sets and costumes.

**Docu-Drama:** this is a drama in which documentaries are dramatized to re-enact a actual historical occurrence. Biographical, historical, and autobiographical documentaries have elements of drama. Documentary drama is characterized by:

- Representation of actual historical events
- Focus on the facts of the event, as they are known
- Use of literary and narrative techniques to flesh out the bare facts of an event in history to tell a story
- Some degree of license is often taken with minor historical facts for the sake of enhancing the drama
- Avoids overt commentary and explicit assertion of the creator's own point of view or beliefs.

Mythical drama: sometime it is difficult to tell whether a myth is true or false because they are legends that are recounted by words of mouth. As observed by Onabajo (1999) mythical drama has to do with a belief system, which the audience may also be aware of.

#### **4.0 CONCLUSION**

Drama is a powerful tool to educate, inform and entertain. But the essence may be lost if the plot is not well planned; if the characters do not fit into the role they are casted for and if the mood does not tell the same story as the scene it portrays. As future writers, it is important to understand the medium you are working, the genre of the drama you want to specialize in as well as understanding the target audience.

#### **5.0 SUMMARY**

So far you have understood from this unit:

- The basic elements of television dramas

- The intricacies of writing for television
- The importance of television audience to the success of television drama
- The importance of developing plots and sub plots in dramas

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Identify and discuss five elements of television drama.
2. In what does drama audience give life to the story and characters?
3. With relevant example discuss four conflict situations that can be presented in a television drama

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**UNIT 3                      TECHNICAL CONSIDERATIONS FOR TELEVISION DRAMA**  
**CONTENTS**

- 1.0**    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    Camera Blocking
  - 3.2    Production Lighting
  - 3.3    Balance and Perspective
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutored-Marked Assignment
- 7.0    References

## **1.0 INTRODUCTION**

Television production is fascinating, demanding and can be rewarding. Television drama can be this and more only if every member of the production teamwork together to realized the programme goal. This is to say that the professionalism the cast bring into the drama can not sell the programme in its entirety if the technical quality of the production is poor. Although this unit cannot cover every aspect of technical considerations for TV drama, it will however take you through three areas of technical considerations. These areas are camera blocking, lighting and balance and perspectives.

## **2.0 OBJECTIVES**

On the successful completion of this unit, you should be able to:

- Understand to meaning and concept of balance and perspectives in television production;
- Understand the importance of quality lighting and the purposive lighting;
- Discuss the purpose of camera blocking;
- Carryout mini-projects for learning purposes.

## **3.0 MAIN CONTENT**

### **3.1 Camera Blocking**

Camera blocking is the act of physically marking the stage (usually with tape) to indicate the areas where an actor is supposed to move. Burrows and Woods (1978) described camera blocking as the process whereby a television director plans the staging of performers borrows somewhat from both stage and single camera motion picture techniques.

Blocking is the precise movement and positioning of actors in order to facilitate the performance of the drama. Pasquine (2009) asserts that if a director doesn't understand the concept of

blocking and staging, and they also don't know how to speak the actor's language, they could end up wasting valuable shooting time.

The production process of any television programme takes five stages:

1. Determining the actors movement within shots;
2. Light – time for the DOP to light the set and position the camera for the first shot
3. Walk-through studio floor rehearsal/technical walk-through rehearsal: this type of rehearsal, according Burrows and Woods (1978) is when the director and production crew starts to work in the studio through. It is a period to take both the technical and cast member through the production in preparation of the recording.
4. Adjustments – making lighting and other adjustments; and
5. Shoot – shooting the first scene and other scene if the occasion calls for it.

The principle of blocking is that the more trained actors are during blocking, the faster principal photography. Thus it is the duty of the director to guide the cast to accommodate his vision for the arrangement or composition of the frame. One of the ways to achieve blocking is to mark the areas that you want the actors to be in relation to the camera as the scene develops. Pasquine (2009) outlines five important blocking tips:

1. Having a shot list will help you during the blocking process. The shot list is like a map: it gives you a path to your destination but you don't always have to follow it.
2. Let the actors show you what they want to do first, then, when you make a suggestion, it is based on something you have already seen.
3. Where the camera is placed is determined primarily by what is important in the scene.
4. Blocking is like a puzzle: directors need to keep working at it until the whole scene works.

5. In Television and low budget films, speeds is essential, story and block some scenes so that your action takes place in one direction (to avoid turning the camera around for reverses.)

## **SELF ASSESSMENT 1**

1. Visit a drama location and watch the technical team marking specific areas they want actors to be in a particular picture.

Work with a few members of your class and in a small television drama production. Use the technique of marking specific areas you want and select one or two members to walk within the markings as you record.

### **3.2 Production Lighting**

It is a statement of fact that the camera needs light to pick and object or subject in focus, but dramatic lighting should combine basic illumination with creative or artistic objective to make the production pass the message effectively. Stephen Burum once commented that the art of cinematography is the art of lighting and making that light tell the story (www.cybercollege.com, 2014).

In television production, lighting can be use to emphasize details, hide or simple to illuminate the room in order for the camera to focus. Lighting can also be use to emphasize or reinforce the mood or a production. For instance a director will introduce high key lighting in comedy to give an intense overall illumination with a fully lit background. However, Sheahan (2014) advised that the first technique that lighting designers employ when choreographing the lighting for a show is to take a look at the play's genre. According to Sheahan (2014), "certain genres warrant the use of particular lighting styles, colors and special effects, so it is important for the lighting crew to develop a lighting scheme that is true to the genre". Sheahan (2014) gave four techniques of lighting in television drama to be:

***The McCandless Method:*** The technique is based on the theory that the stage must be divided into areas, and that each area shall have two front light sources to illuminate it. These lights are not set to be straight on, but rather come in at a 45 degree angle. This technique is ideal for

dramas because backlighting and side lighting are also used to bring attention to the actor's form and create a soft effect. Warm and cold colored gels are mixed between lighting fixtures to add to the dramatic tone.

***Jewel Lighting:*** Jewel lighting is a lighting technique that is effective for intense scenes in dramas. The method is meant to light up the actor on stage as if he were a jewel on display in a showcase. This technique uses lighting from as many angles as possible to create a very bright subject on stage. The audience is therefore able to see a lot of the actors' features and expressions. To soften this look, use warm or cool gels to reduce the harshness of white light.

***Accenting:*** Accenting is the technique used in stage lighting to focus the audience's attention to one area of the stage. To accent the stage, a strong beam of light is pointed toward the area of interest, while the rest of the stage is dimmed or softened to not distract from the beam. This is a popular lighting technique for dramas, especially if they contain actor monologues.

***Washing:*** A washing technique creates light throughout the main areas of the stage so that the actor --- as he moves from one area to another --- does not ever step out of the light. Washing gives the appearance of a consistent light that keeps the scene looking natural.

## **SELF ASSESSMENT 2**

Become familiar with the different lighting objectives. Watch any local drama and see if you can identify how lighting was used to support the story.

### **3.3 Balance and Perspective**

It is important to get the right proportion of volume levels from different sources necessary. In other words, as a director you must ensure that all actors have audio presence and that no one voice over shadow the other. In addition to that it is important that the audio compliment the picture

Some small budget movies commit this offence. Bad microphone placement and poor or inexperience camera handling can also account for the imbalance in audio of some drama

production that could have been widely accepted. How then can balance and perspectives in television drama be achieved? Burrows and woods (1978) provide the solution:

This audio presence cannot be achieved simply by adjusting volume levels with the pots. Microphones have to be move in relation to the actors. Either the actors walk further away from the microphones (to achieve audio distance) or the mikes, on booms or fishpoles, have to b moved away from the actors. Care must be taken to ensure that video distance and audio presence do not intentionally contradict each other.

It is important for picture and audio to compliment each other. It is only when there is balance in picture and sound can the audience receive the message without interference.

#### **4.0 CONCLUSION**

Drama can be a power medium of passing life changing message to audience, change attitude and the community at large. But using in that capacity means that there is cooperation from every department involve. The script writer must be ready to work within the laid down guidelines, just as the technical team must be ready to be a team player.

#### **5.0 SUMMARY**

So far you might have understood from this unit:

- The meaning and concept of balance and perspectives in television production;
- The importance of quality lighting and the purposive lighting;
- The purpose of camera blocking;

#### **6.0 TUTORED-MARKED ASSIGNMENT**

1. Identify and discuss three ways lighting can use in television drama production.
2. Why is it necessary for audio to compliment video in television production?
3. Sheahan (2014) gave four techniques of lighting in television drama. Identify and discuss this method in details.

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## **MODULE 5**

## **WRITING AND PRODUCING RADIO/TV NEWS**

- Unit 1 News gathering and writing
- Unit 2 News alignment and selection of sound
- Unit 3 Tips for writing and producing broadcast news

### **UNIT 1**

### **NEWS GATHERING AND WRITING**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is News?
  - 3.2 Types of News Programme Formats
  - 3.3 News Gathering and News Writing
  - 3.4 Header, Tape Cues, Story Tags and Lead-in
  - 3.5 The Radio News
  - 3.6 The Television News
- 4.0 Conclusion
- 5.0 Summary
- 6.0 tutored-marked Assignment
- 7.0 References

## **1.0 INTRODUCTION**

There is a huge difference between writing for radio and television and writing for newspapers or magazines. While radio is an aural medium, television combines audio-visual power. The print media present information meant for the eyes while radio and television present information meant for both the eyes and ears. News generally gives the reader information about things happening around them, information that will have an impact on them in some way. It is an essential part of programming of any radio or television station. The essence of every news programme therefore, is to keep people informed as to what is happening in their community and other communities. This unit therefore, will take you through the principles of writing news copy for radio and television.

## **2.0 OBJECTIVES**

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

- Understand the concept of news;
- Know how to write news for radio or television;
- Describe the different news writing style;
- Understand the basics of news writing.

## **3.0 MAIN CONTENT**

### **3.1 What is News?**

When ask to define the concept of news, most beginner simply say news is anything information that is new and reported by journalists. Their perspective of definition is founded on new events and not past ones. Although this definition may be true, it is however looking at news writing from a single perspective. Often there are events that have been reported in the past but which someone stumble on a new twist to the information the public already has. The new twist to the information quite frankly makes that old even news worthy.

Although scholars like Itule and Anderson (2008) admit that the definition of news is elusive, but the general old adage that “dog bites man is not news but man bites dog is news” generally gives

an insight into the nature of news. Nwabueze (2011:2) opines that every definition of news recognizes that something has to be selected, written and published or aired through a mass medium for audience consumption before it becomes news.

Generally speaking people do not want to hear about the regular order of things, their interest lies in the misalignment of order; they want you to present a view of reality. They want what their public officials do behind doors, they want to know about, sometimes, the stupid things celebrities get to do. News can be said to be an account of event that has taken place or that has refused to take place that are of public interest. To Asemah (2011), news is the account of something that is unusual, odd, out of the ordinary, bothers on human interests and affects larger section of the people. But Itule and Anderson (2008) caution that:

Whatever it is, news is an extremely complex terms, and it is different things to different people. It is information, and today's media are in the information business. What's news today might not be news tomorrow. What's news in one geographic area is not necessary news in another.

### **News Treatment**

News can sometimes revolve good event that leave everyone happy at the end of the day. At other times news can be bad that it leaves a nation sad for days and months. Thus, news can be presented in two forms –hard news or soft news.

Hard news is an account of events that are serious, topical and timely and they have to be reported immediately. Events such as accidents, disaster, speeches by senior government officials, labour disputes, political campaigns and statement, major crimes, accidents are stories that are regarded as hard news.

Soft news events are stories that though are not serious but contain the elements of news. Soft news are stories geared towards informing and entertaining the public. Nwabueze (2009) writes that “soft news may not be as timely as hard news but it is not necessarily stale news. Soft news may not be breaking news but it could be interesting and exciting, providing insight into serious matter.”

## SELF ASSESSMENT 1

Sample some definitions of news and come up with a definition that you believe captures the definitions you sampled

### 3.2 Types of News Programmes

News programmes are essential part of programming for any radio or television station. News is very important to everybody because it keeps people informed as to what is happening in their community and other communities. News satisfies people's curiosity and concern and it provides basic facts, which enable people to make up their minds and so join the general discussion that leads to community discussion.

**News in brief:** this is a five minute newscast that presents five to 10 stories in their briefest form. It does not necessarily include actualities and voice reports.

**Integrated News format:** this usually is between 30mins to 60mins or different news presented in different segment in the course of the news. It is usually hard news with each segment may be handled by different newscaster. The segments include, sports, business and economy, entertainment etc.

**News magazine:** though a news magazine is like the integrated news format, it however differs in that news magazine approach stories form human interest angle. It is a combination of hard and soft news. It usually starts with straight straights for about 15 to 20mins breaks away to commercial before the anchor goes on to present the stories of the day. It makes use more of voice reports.

**Headlines news:** this format is adopted by both radio and television stations. On radio, the headline news is present for 60secs with each story been presented in a simple short sentence. This usually precedes the bulleting or integrated news which is to come later in the station programming.

## **SELF ASSESSMENT 2**

Listen to or watch the broadcast news magazine and integrated news format and come up with 10 similarities and differences.

### **3.3 News gathering and news writing**

Gathering news stories requires techniques that can take years of learning, either by mentoring or from experience. With time you will develop your own style, approach or tactics of sourcing for information. But having gathered the information, the next step is to write the story.

The most important part of the story is the introduction which should be able to attract and hold listeners/views long enough to listen to the rest of the body. Every paragraph should justify and qualify the information you have provided in the introduction.

The print media approach news writing by taking it from a combination of the six basic questions which every news story must answer:

**Who** is doing **what**?

**Where** is he doing it?

**When** is he doing it?

**Why** is he doing it?

**How** is he doing it?

Using this method can make a story boring and too long for a broadcast story. The broadcast media particularly radio, demands shorter sentences and active verb tenses. Radio news story is written for the ear, TV writes for both the eye and ear which is different from the print journalistic writing which writes for the eye only. Broadcast news stories give the feeling of currency when you use active verbs

Rahorn (2006) avers that broadcast news writing is different in many ways to the print media. According to him, the broadcast media uses a different structure than print journalism. While the print journalist uses the inverted pyramid style, you'll employ the upright pyramid style. He writes further:

Instead of the summary lead, including the who, what, when, where, and why of the story, you'll focus on the central fact – or news peg – for your lead. Then, instead of using the print style of the facts in order of importance, you'll round out your story by completing the five “Ws.” While the newspaper reporter might take 700 words to tell the story, you'll often have no more than 75 to 80. That's one reason why radio is considered the “alerting” or “headline” medium, newspapers the “informing” medium, and television (the dual-channel medium) the “involving” or “emotional” medium.

### **3.4 Header, Tape Cues, Story Tags and Lead-in**

#### **The Header**

Most broadcast media require reporters to put some basic information right at the top of the page. This information is a brief description or keyword that identifies the story. This information is called the slug in print journalism. These include:

The writer's name or initials

Date the story was written

Key word that can identify the story from others

Sample Slug:

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10/9/2009	7AM	NASS/INEC
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## **Tape Cues**

Broadcast newscast is a combination of reports that are read by the newscaster without actuality and reports with the voice of news makers and voice reports of reporters. Hausman et al (2011) advised readers to take note of three things:

1. That there is a sound file (or tape) and it should run at this point in the story. The script should contain an advisory listening name of the file –the title with which it is labeled
2. Thtime of the sound file (actuality). This is important so that the newscaster can be ready to start reading at the appropriate time.
3. The outcue/cue out. The cue out is a written transcription of the final words spoken on the tape. This is the newscaster cue to begin reading the rest of the story.

## **Sample story:**

10/08/2010

7AM

NASS/INEC

National Assembly wants INEC to reduce the thirteen billion naira profit margin for the procurement of the direct capture machines.

Our national Assembly Correspondent completes the story.

Cue in: the directive camera.....

Cue out: Godson Elekwachi reporting

Duration: 1:26.

## **Story Tags**

In the sample story above, the news report ends with the correspondence report, this is not always the best way to end a story before picking another story to read. It is advisable to always end a report after the actuality with a sentence or two – this is tags.

**Story sample:**

9/8/2010

7AM

INEC FUNDS/ABIA

The prelate of the Methodist Church Nigeria, Dr. Sunday Ola-Makinde has urged the Federal Government to release funds to INEC to enable it embark on the necessary preparations towards ensuring a credible election in 2011.

At a media briefing on the just concluded forty Second Biennial Conference of the Church held in Abia State, Dr. Ola-Makinde said INEC should be given enough time to prepare for the elections.

Cue In: everyone wants.....

Cue Out: free election.

Dr. Ola-Makinde further stressed the need for INEC to be made truly independent.

He said the church had commenced political education across the country to enlighten the electorates on the need to vote for credible candidates.

On the moral decadence in the country, Dr. Ola-Makinde called for the return of public schools to their original owners as a way of promoting ethical standards among the youths.

Cue In: the product of.....

Cue Out: and English.

Earlier in a thirteen point communiqué issued at the end of the conference, the church called on the Federal Government to tackle the challenge of inadequate power supply in the county.

The conference which had the theme “Righteousness exalts nation” had over fifty-six bishops and archbishops as well as delegates in attendance.

COV/CCO

IDERA

7

CHRISTY

**3.5 Radio News**

The medium of radio has been described in the past as the “fast breaking news medium”. it breaks the news first, the television provides the picture and some detail later and the next day the newspaper give full detail of the event. That is fast breaking news item can be transmitted to

millions of people in a matter of seconds. These features make Haausman, Messere, Benoit and O'Donneell (2011) concluded that radio is “unsurpassed for timeliness and portability – getting the story on the air quickly.” They write further:

Regardless of your particular role in preparing news programming, the important thing for you to remember is that radio is a medium of sound. More and better sound doesn't necessary guarantee a good newscast, but it does add to radio's impact and appeal...essentially the goal of radio news programming is to offer something more than an announcer reading the copy.

When writing news copy for radio, ensure that there is centrality of thinking –every paragraph must not be an Island, one must connect to the other. Fang (1991) explain the concept of centrality of think: “The radio newscast must be consumed sequentially; that is, the listener does not hear the second story in the newscast without hearing the first story. The eighth story waits on the first seven, which means in practice that all seven are chosen to be interesting to a significant number of listeners and are presented at a length, which maintains that interest.”

Beyond connecting each idea in the story together, you must ensure you strictly adhere to the six “Cs” (please refer to Module 1, 3.3). This is important because the medium is a transient medium couple with the fact that unlike the print medium, the listener does not have the second opportunity to review what was read. Not that radio is a background sound to whatever the listener is doing, and as such the listener does not have the opportunity to consult the dictionary to find out the meaning of the words used in the bulletin, and once there is no clarity in the words and sentences used, the listener may look elsewhere for a medium that convey the message meaningfully.

Also, be careful the way you quote source. If the quote is not properly woven into the story, it may come out as if it was your word. Another area of concern in radio news writing is the fact that listener get confused if numbers are not well presented – no listener wants to crack his/her her over a few figures that the could have added meaning to the story if the writer had taken care.

### 3.6 Television news

The television news story is unique in more ways than one. Firstly it carries sound like radio and secondly, unlike newspapers that carry still pictures, television motion pictures. Although the medium is an audio-visual medium, the news style of television is more like that of radio. This is because, just as the listener could not go back to review what was said on radio, the viewers also can not return to view what was relayed.

The difference in the two medium more or less lies in the complexities of news production. Television news pictures must relay the same message the newscaster is reading anything short of that would be cacophonous. Fang (1991) writes that, "Ideally the words that accompany a videotape story of an event are written...only after the writer has viewed the unedited videotape and made editing decisions such that the pictures follow logic of their own." In practice this is not always the case. According to Fang, the ideal method of editing video first and writing text afterward is rarely followed in television newsrooms, "but the better news writers at least keep the pictures in mind as they write, and the tape is edited to fit the words."

Radio and television news length is between 15 to 20 words per lead. Both radio and television only use part of the 5W's and H in the lead unlike the print medium that may use all especially in the lead. Broadcast news are written in the present tense, and according to Fang, unless the time is significant, it is likely to be dropped on the understanding that today's newscast will present today's news.

**Sample lead:** State Governments have been urged to set-up disaster management agencies in their states.

The lead of a broadcast news story can sometimes begins with the location so as to redirect the listener/viewer's attention away from the last story onto this new item.

**Sample lead:** and in Ogun State .....

## **4.0 CONCLUSION**

You may find the news writing style for the broadcast media differs from the print medium and this may prove a bit difficult for you, but know that the more you write the better you become. Also know that both radio and television audience can not go back and view the message once it has been relayed so ensure that the words and language is simple.

## **5.0 SUMMARY**

So far you might have understood from this unit:

- The concept of news;
- how to write news for radio or television;
- The different news writing style;

## **6.0 TUTORED-MARKED ASSIGNMENT**

1. News is anything that is new. Do you agree?
2. Broadcast news audience is different from print audience, in what way?
3. What do you understand by header, story tags and lead-in?

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## **UNIT 2**

## **NEWS ALIGNMENT AND SELECTION OF SOUND**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 News Selection
  - 3.2 Selection of Sound and Picture
  - 3.3 News Alignment
- 4.0 Conclusion
- 5.0 Summary
- 6.0 tutored-marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Just as like print journalist write news copy using the inverted pyramid – in the order of importance, broadcast news are selected and align in the order of importance and proximity. This unit is designed to teach you the process of selecting and aligning bulletins.

### **2.0 OBJECTIVES**

After study the content of this unit, you should be able to:

- Know how to select news stories;
- Know how to alignment;
- Know how to select actualities for each story you intend to use.

### **3.0 MAIN CONTENT**

#### **3.1 News Selection**

Myriad of events happen everyday but just as it is not possible to be at everywhere an incident occurs, it is not also possible to report all events. A news station must decide on the type and amount of stories they want included in their daily bulleting. The type of news story a station carry on its news programme often depends on the station philosophy. For instance a station whose philosophy is strictly entertainment may not carry stock market news and football news unless there is some form of entertainment in that particular story.

Again, a station news selection may also depend on the particular segment of audience it caters for. According to Hasling (1980), a station that is playing middle of the road (MOR) music and is appealing to mature, educated audience between 35 and 50 years of age and enjoying some economic affluence, will probably offer stock market reports and some financial news. On the other hand, stations that have no specific audience but cater for the general public will have some segment of its news catering for the information news of every member of its public which is why some stations have segments like sports segment, business/financial market segment, entertainment segment and foreign news segment.

#### **3.2 Selection of Sound and Picture**

Sound and pictures are actualities that authenticate the veracity of the information the reader is reading to the audience. Rather than have the news reader repeat what the news maker has said, we hear the news maker's actual voice and the picture that comes with television sound further enhance the credibility of the report. The purpose of integrating voice and picture of the news maker into the news copy is to among others:

- Enhance credibility to the news report;
- Provide variety to the sound of the report;
- It allows the news reporter/editor to bypass that intermediate steps of rewriting the material and delivery it on the air;

- The use of actuality saves the announcer considerable time and effort and eliminates the risk of misquoting

### **3.3 News Alignment**

The job of the news producer (in some station it is the job of the news editor) is to decide which story goes on air and the one that does not. As part of his duty, the producer must decide the order of importance. According to Hausman, Messere, Benoit and O'Donnell (2011) news assembly process can involve both choosing the stories and story order and choosing the sound elements.

Choosing the right story, the right sound elements and arranging the story in order of importance in the bulletin requires a sense of news judgment. Hausman et al (2011) avers that although news judgment is a subject matter addressed in journalism classes, the radio news producer must be aware that it is often necessary to shuffle news stories from hour to hour to provide variety in the news.

### **4.0 CONCLUSION**

It is important that the producer arrange stories not only in order of importance but also grouping stories that are similar together. This way there is a flow pattern that leads from one story to another.

### **5.0 SUMMARY**

In this unit you have learnt:

- The importance of news selection to newscast;
- The importance of news alignment to the success of a newscast;
- Understand the importance of sound bite to newscast.

## **6.0 TUTORED-MARKED ASSIGNMENTS**

1. How important is sound bit to radio newscast?
2. Discuss three factors that a news producer must consider when selecting news story.
3. What do you understand by news judgment?

## **7.0 REFERENCES /FURTHER READING**

Hausman, C. Messere, F., O'Donnell, L. and Benoit, P. (2010). Modern Radio Production: Production, Programming, and Performance, 8<sup>th</sup> ed. Australia: Wadsworth Cengage learning.

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## **UNIT 3**

## **TIPS FOR WRITING AND PRODUCING BROADCAST NEWS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Use of quotation and attribution
  - 3.2 Titles and names
  - 3.3 Acronyms and Abbreviations
  - 3.4 Sentence Length
  - 3.5 Punctuation
- 4.0 Conclusion
- 5.0 Summary
- 6.0 tutored-marked Assignment
- 7.0 References

### **1.0 INTRODUCTION**

Every programme on radio and television has rules that guide the script and the production. Some rules are specially compiled to be in line with the values of the society, others may not. However, the general idea behind the tips for broadcast news writing is to ensure that the principle of writing and producing broadcast news are followed. This unit therefore, will take you through the various guidelines for writing radio and television news.

### **2.0 OBJECTIVES**

After studying this unit, you should be able to understand and apply the rule of writing and reporting sound.

### 3.0 MAIN CONTENT

#### 3.1 Use of quotation and attribution

It is important to attribute your quotation to a source, however it is your listener cannot see the quotation marks in your copy it is up to you to do it right. Be careful of how you use direct quotes otherwise the listener/viewers will take it as the reader's.

Direct quote: "we are on top of the situation," the President said.

When using direct quote ensure you alert your listener/viewers ahead of the quote

Direct quote: The President said, in his words, we are on top of the situation"

Remember to identify the source of your quote or paraphrase up front.

#### 3.2 Titles and names, Initials and Middle Names

Avoid starting a broadcast news story with a person's name. Always put the title of a person ahead of the name.

Wrong: David Mark, the Senate President says.....

Wright: The Senate president, David Mark says .....

Omit a person's middle initial unless the letter is part of a well-known name, like Michael J. Fox, John F. Kennedy

#### 3.3 Acronyms and Abbreviations

When you use unfamiliar abbreviations, chances are the person reading your copy won't know it either. The list of abbreviated words you should use consists of titles of personal address: **Mr.**, **Mrs.**, and **Dr.** It also include common names and titles like P-H-C-N, S-S-S, C-B-N. Always use abbreviations that people know never presume that your newsreader knows.

### 3.4 Sentence Length

Adhere to the 20/25 rule, which limits hard-news story leads to 20 words and all other hard-news story sentences to 25 words. But also remember to vary your sentence length. If you constantly write short sentences, your copy will sound choppy. If you always write long, wordy sentences, your copy will drag. Try to develop a rhythm by combining short and long sentences

### 3.5 Punctuation

Use of punctuation in broadcast news script should contribute to readability and clarity of meaning. Rahorn (2006) advised broadcast news writers to follow the same basic rules of grammar learnt in school, with a few exceptions. “For instance, you’ll add the otherwise optional comma prior to the coordinating conjunction in a series of three or more. This helps clarify meaning. The comma is just one of seven different forms of broadcast punctuation. The others include the *period*, *comma*, *hyphen*, *dash*, *quotation mark*, *parenthesis*, and *ellipsis*. You may also use the *exclamation point*, but not in a “hard news” story.”

As noted by Rahorn (2006):

- Don’t start a story with “in a surprise move”
- Don’t start a story by saying someone “is making news,” “is in the news,” or “is dominating the news”
- Just tell what’s happening
- Isn’t everyone you mention in the newscast “making news,” etc.?
- Don’t start a story by saying, “A new development tonight in the....” (If it’s not new, or a new development, it probably isn’t news)
- Don’t characterize news as “good,” “bad,” “interesting,” or “disturbing”
  - Let your listener decide if it’s good, bad, etc.
  - Was the plunge in oil prices good news for folks in Texas?
- Don’t *start a story* with a participial phrase or a dependent clause
- S-V-O (subject-verb-object) order is the best pattern for your first sentence
- Don’t start a story with the name of an unknown or unfamiliar person
- Don’t write a first sentence that uses “yesterday”  
(Yesterday is gone ... update that lead to read from today’s perspective)

- Don't cram too much information into a story

#### **4.0 CONCLUSION**

The beginning Journalism students may find it difficult to write for the broadcast media at the beginning, but become familiar with the rule and practice your writing skill. It will come to you.

#### **5.0 SUMMARY**

In this unit you have understood the rules of writing news copy for both radio and television.

#### **6.0 TUTORED-MARKED ASSIGNMENT**

1. Why is subject-verb-agreement important in broadcast news writing?
2. Discuss three rules of writing for radio/TV and cite examples in each of the rules.

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