PG JMC S3-02 (DSC)

TWO YEAR MASTER'S DEGREE COURSE

(CBCS in Accordance with NEP 2020)

SEMESTER - III

ELECTRONIC MEDIA RADIO

JOURNALISM AND MASS COMMUNICATION

Bhupen Hazarika School of Mass Communication

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

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COURSE INTRODUCTION:

Electronic Media- Radio is the first course of the third semester of MA in Journalism and Mass Communication programme. Radio plays a significant role as a medium of instruction and entertainment and its importance cannot be undermined especially in a country like India. Therefore, it is essential to understand this medium thoroughly so that tomorrow when you become mass communicators, you can employ the right broadcast strategies and techniques for effectively communicating with your listeners. This course will introduce you to the concept of audio media, primarily radio. Various concepts, themes and sub-themes have been discussed in a detailed and simple, comprehensive language so that you do not find any difficulty in understanding them. We expect you to gain a thorough and comprehensive idea about radio after going through this course. This course contains fourteen units in total.

While going through a unit, you will notice some along-side boxes, which have been included to help you know some of the difficult, unseen terms. Some "Activity" (s) have been included to help you apply your own thoughts. Again, we have included some relevant concepts in "Let Us Know" along with the text. And, at the end of each section, you will get "Check Your Progress" questions. These have been designed to self-check your progress of study. It will be better if you solve the problems put in these boxes immediately after you go through the sections of the units and then match your answers with "Answers To Check Your Progress" given at the end of each unit. Besides few text-related questions have been put under the section "Model Questions'. These questions would help to draw your attention to the probable topics for the examination.

UNIT 1: INTRODUCTION TO AUDIO MEDIA

UNIT STRUCTURE

1.1 Learning Objectives

1.2 Introduction

1.3 Characteristics and Features of Audio Media, Impact and Reach

1.4 History of Radio Broadcasting (World Scenario)

1.5 History and Growth of Radio in India

1.6 Let us Sum Up

1.7 Further Reading

1.8 Answers to Check Your Progress

1.9 Model Questions

1.1 LEARNING OBJECTIVES

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

- define the basic features of the audio media i.e. Radio
- describe the impact and reach of the audio media
- trace the history of radio broadcasting in the world
- delineate the history and growth of radio broadcasting in India

1.2 INTRODUCTION

By now, you must be familiar with the term Mass Communication. The channels required for Mass Communication are known as mass media. Mass media can be broadly divided into print media and electronic media. Conventional electronic media can be broadly segmented into the twin categories of radio and television.

Radio is a medium which you can only hear, while television is a medium which you can hear as well as see. That is why radio is called an audio medium while television is known an audio-visual medium.

In this unit, you will become familiar with the audio-medium, that is, radio. You will also get an idea about the impact and reach of radio in our country, along with a picture of its history in the world as well as in India.

We hope, after going through this unit, you will be able to have a clear concept of the audio-medium as well as how the medium works.

1.3 CHARACTERISTICS AND FEATURES OF AUDIO MEDIA, IMPACT AND REACH



Talkback radio: Also known as **talk radio,** it is a radio format containing discussions about topical issues. Most shows are regularly hosted by a single individual, and often feature interviews with a number of different guests. Talk radio typically includes an element of listener participation, usually by broadcasting live conversations between the host and listeners who "call in" (usually via telephone) to the show. In the same way, experts on a subject can be called into the show by calling her/ him up from the radio station.

Characteristics of radio

Radio, in terms of its reach and also in terms of the fact that it had existed in our country for several years now is an important medium of mass communication. The emergence of television and its extraordinary power often stands to overshadow the influence of radio. But inspite of the TV's might, radio has proved itself to be a remarkably resilient medium and even in this new age, dominated by TV, it retains a political significance not fully appreciated by many. For most people, though, radio has become more of an entertainment medium, accessed for music.

Radio has an all-pervading presence in our lives and reaches out to almost every person in society. Many of us use the mobile-radio alarm to rouse us in the morning; we listen to the radio at home, while driving and also at work. Radio helps reproduce the rhythms of the day: from the chirpy breakfast team to the calmer, laidback tone of evening programmes. Radio is a very immediate form of mass media: we can get updates on breaking news stories; and we listen for changes in the weather forecast and the latest road traffic reports while driving home.

Being a more intimate and **personal** medium of communication than either print or television, radio's contribution to the structure of modern public life is particularly notable.

Radio establishes a very close relationship with its audience because it is a very **conversational** medium. As you all know that news composed for radio is much simpler than printed news since radio serves to be an audio media only. The close relationship with the listeners is generated through radio features, like talkback radio, which enables to gain maximum feedback. In radio, since the focus is auditory, therefore the voice of the announcer is successful in forming close relationship with the listeners and hence it serves to be an informal media. Unlike television, the identity

of a radio programme is embodied in the identity of its announcer and not in its celebrities.

Moreover, radio is by far the most portable means of mass communication and it remains one of the world's most chosen media for entertainment and information. Radio is also known as a **blind medium** because it relies only on sound to reach to its audience.

In many countries the radio broadcast is on, round the clock. In India, listeners can get AIR on the FM channel late at night and early in the morning. Radio is an all pervasive media. It is not only meant for people staying at home but also for those who are driving or travelling by a long distance bus or train. The availability of the battery operated transistor enables anyone to carry a radio set anywhere they go.

Many discerning people depend on the radio to stay updated on the latest happenings in the region or elsewhere.

Radio as a medium of Mass Communication possesses some interesting features, advantages and disadvantages. Let us discuss these aspects:

Features:

i) Radio is the earliest form of electronic media. It is therefore the most credible means of mass communication among the masses.

ii) It has large audiences. Radio's reach is the highest among all media. Radio in India has a reach of around 91.79% of the geographical area serving 99.14% of the people.

iii) It has a totally undifferentiated audience composition.

iv) Low unit cost to the customer. Radio is the cheapest of all media. A radio transistor is much cheaper than a television set or other tools of communication.

v) It is portable. People can carry it anywhere and everywhere.

vi) It does not require a direct source of power supply. It can run on dry cells.

vii) It is immediate. Radio programming takes much lesser time than programming for television or preparing a newspaper.

Advantages:

i) Radio is tangible. One can get the feeling that the radio is on.

ii) Without straining our eyes, we can hear everything. Radio has only one element i.e. audio.

iii) We can get it anywhere in any language we would like to receive.

iv) Immediacy is also an important advantage of radio. It is the fastest and cheapest form of mass media.

v) Radio is termed as the intimate medium. Intimacy is one of its great advantages.

vi) There is no need for the listener to be literate like it is in the case of the newspaper.

Disadvantages:

i) No visual provision as it is only an audio medium. It needs concentration of the listener.

ii) Programmes cannot be preserved like newspapers.

iii) Technical faults may cause major disadvantages for the medium.

Impact of Radio:

Radio is a very pervasive medium. The radio is one of the, if not most, important elements in the development of mass media. The emergence of radio took place in the early 1920's and for the first time it was possible to reach a large number of people at the same time. Radio at first was used in World War I where it served only to transmit important messages to and from specific points. It was after the war that radio began to be used for non-military purposes.

Radio has proved its worth and utility both as an informational channel and a catalyst for socio-economic development. It provides healthy entertainment through its various light and humorous programmes. Extension research and other field surveys have given great importance to radio as a credible promoter of a suitable climate for development and progress. Its contribution in the form of transmitting useful and timely information, motivation and suggestions for rural development is widely acknowledged. Radio plays an important role in building a favourable climate

for social change or transformation and people can be involved in the process.

Radio still remains the main source of news and entertainment in rural areas. This position is likely to continue for many years for obvious reasons like cost-considerations, non availability of electricity (rather frequent power cuts) and the prevailing high rate of illiteracy. A large number of underprivileged people, in rural areas as well as in the towns still stick to radio.

Right from its inception, radio has been an important source of education and development for the society. It has a long history of broadcasting programmes related to social and civic problems, agriculture, health, family planning and nutrition and on formal and non-formal education.

Since radio broadcasts frequent news bulletins and popular talk shows, it is a continuous source of information. Its ability to get a message across urgently is one of its great characteristics. It can be vital in a difficult situation when there is a need for urgent communication, or when someone is trying to counter an argument by an opponent or trying to correct false or misleading information.

Reach

In 1927, with the growth of private radio clubs broadcasting through the sound waves started in India. In 1936, All India Radio began formal broadcasting as a government organisation, with the objectives of information, education and entertainment of the people.

In 1947 when India attained independence, there were a total of 6 stations of AIR and a complement of 18 transmitters in the country. The area coverage was mere 2.5% and that of the population was 11%. After 1947, expansion of the radio network took place in a faster pace.

The Five Year Plans, since 1952, gave a new impetus to the growth of broadcasting. This resulted in a phenomenal expansion of the radio network in the fifty years after independence: from 6 stations at the dawn of Independence to around 200 stations at the close of the millennium. At present, AIR has a network of 229 broadcasting centres with 148 medium frequency (MW), 54 high frequency (SW) and 168 FM transmitters. The

area coverage is 91.79%, and that of the population is .99.14%. In home services AIR broadcasts programmes in as many as 24 Languages and 146 dialects while in External Services it covers 27 languages including 17 national and 10 foreign languages.

Over the years, AIR has managed to achieve almost hundred per cent coverage in the following states: Andhra Pradesh, Bihar, Chattisgarh, Delhi, Goa, Haryana, Jharkhand, Karnataka, Madhya Pradesh, Manipur, Meghalaya, Orissa, Pondicherry, Tripura, Uttar Pradesh and Uttaranchal.

According to the National Readership Survey (NRS), which is calculated as the number of listeners above 15 years of age who listen to radio at least once a week, the total Indian population counts to 157 million or 23.7 percent of the total population. However, the number is higher in the higher sections of the society and the younger generation.

The urban people listening to FM radio are less (just 41.6%) in number. 29% people living in urban areas listen to FM radio at least once a week. This figure counts to 61.4% in the top eight metros of the country. However in the small towns less than 31% people have access to FM radio. In 16 of the 19 towns where licenses have been granted for FM Radio stations, only 60.5 per cent homes and 14.5% people listen to FM programmes.



ACTIVITY

Conduct a survey among rural masses to compare the popularity of television and radio. Ask them why they prefer a particular medium and what they use it for- information, entertainment, etc. Make a note of the findings.

_____

_____

_____

_____



CHECK YOUR PROGRESS

Q.1 : What are the various advantages and disadvantages of radio as a means of communication?

Q.2 : Mention any three features of the radio medium.

Q.3 : Why is radio called a portable medium?

Q.4 : When did All India Radio begin formal broadcasting as a government organisation?

Q.5 : How many stations did AIR have in 1947?

1.4 HISTORY OF RADIO BROADCASTING (WORLD SCENARIO)

Radio originated in the West. An experimental physicist at Cambridge, James Clerk-Maxwell (1831-79), made the prediction way back in 1864. Twenty four years later, in 1888 to be precise, the German Physicist Heinrich Hertz (1857-94) demonstrated the existence and propagation (travel through a medium) of these radio waves. He, however, never realized that one day they would become a means of communication.

The New Zealand born British Physicist Ernest Rutherford (1871 - 1937) succeeded in sending radio signals through a distance of 3 1/4 of a mile. Another Englishman, Oliver Lodge (1851 -1940) discovered and devised the principles of tuning.



Vacuum tube: It is a sealed glass or metal tube from which almost all the air has been sucked out so that electrical current can flow between the electrodes within the tube without the interference of a gaseous surrounding. It is also called a **wireless valve**.

After the discovery of Oliver Lodge, another scientist named Nicola Tesla succeeded in making certain electrical devices. It was in the year 1893, at St. Louis, Missouri, when Tesla propounded certain principles of his wireless work. His work contained all the elements which were later incorporated into radio systems before the development of the **vacuum tube**. In this context Tesla also performed detailed demonstrations at the Franklin Institute in Philadelphia and the National Electric Light Association.

The first ever radio was called the "wireless telegraph. It did not have the capacity to transmit any form of sound. On August 14, 1894 the first public demonstration of wireless telegraphy was conducted by Professor Oliver Lodge and Alexander Muirhead. During the demonstration a radio signal was sent from the neighboring Clarendon laboratory building, and received by an apparatus at the lecture theater of the Oxford University Museum of Natural History.

After a year, another scientist Alexander Stepanovich Popov built his first radio receiver. This receiver was created on the basis of Lodge's receiver with the aim of finding out an improved product and it contained a coherer. And it was Guglielmo Marconi (1874-1937), the Italian physicist and electrical engineer, who made use of the knowledge of radio waves and invented the wireless telegraphy as a device of communication. The instrument used for transmitting marconigrams or wireless telegrams was named after him as 'Marconi graph'.



Patent: A set of exclusive rights granted by a state to an inventor or his assignee for a fixed period of time in exchange for a disclosure of an invention. The exclusive right granted to a patentee in most countries is the right to prevent or exclude others from making, using, selling, offering to sell or importing the invention.

Thereafter many improvements took place in the field of electrical impulse transmission and radio signaling apparatus. For his great contribution made by the invention of the wireless telegraphy as a device of communication Marconi received the British **patent** 12039 award in 1896. Apart from this, Marconi also has the credit of establishing something very historic. On the Isle of Wight, England, he established the world's first radio station in 1897. He also opened the world's first "wireless" factory in Hall Street, Chelmsford, England in 1898, and deputed around 50 people. On December 12, 1903, he succeeded in his first attempt in sending and receiving messages across the Atlantic Ocean from Poldhu, in Cornwall, England to St. John's in New Foundland, Canada. In 1909, Marconi was

awarded the Nobel Prize for science and technology. Although Marconi perfected the knowledge of radio waves to put them to some use, spoken messages could not yet be sent through his marconigraph. It could communicate only dots and dashes.

What was needed was a vacuum tube. The first vacuum tube was made in 1903 by John Ambrose Fleming (1849-1945), an Englishman. Fleming's vacuum tube was called a diode. Within a diode, there are two electrical parts: an anode and a cathode.

Two years later Lee De Forest (1873-1961), an American improved upon Fleming's vacuum tube and invented a triode or audion. A triode has three electrical parts. An anode, a cathode and a control grid. There are tetrodes and pentodes: of four and five electrical parts also in use.

It was the happy Christmas Eve, in 1906, when the first successful radio program broadcast was carried out by Reginald Fessenden, from Ocean Bluff-Brant Rock, Massachusetts. On that day Fessenden played 'O Holy Night' on the violin and read a passage from the Bible which was heard on the radio by the ships at the sea. Radio operators at sea heard a man speak, a woman sing and some music from a violin. Then came an announcement, 'If you have heard this programme, write to Reginald A Fessenden at Brant Rock.' This was the beginning of radio broadcast. But new discoveries, brought in their wake, new problems. People thought that the radio would corrupt people and make them idlers. Big investments had to be made on broadcasting stations, radio sets, etc, and public opposition to the radio also had to be overcome. In 1920, an American Westinghouse Company engineer, Dr. Frank Conrad, began a series of voice broadcast. He also arranged for the sale of radio sets. In the same year another official of Westinghouse built a broadcasting station at Pittsburgh, Pennsylvania. Broadcasting had come to stay.

1920 was another important year in the history of radio. Sociedad Radio Argentina has the credit of broadcasting the first live performance through radio. At 9 pm on August 27 it aired a live performance of Richard Wagner's Parsifal opera from the Coliseo. At that time, only about twenty homes in the city of Buenos Aires had a set of receiver. That year on August

31, station 8MK in Detroit, Michigan started broadcasting the first ever radio news bulletin On the other hand the first campus radio station began broadcasting on October 14 from Union College, Schenectady, New York in the same year. Wendell King, an African-American student at that institute took the initiatives to start the campus radio. October also saw the beginning of the first public entertainment broadcast in the United States. These were a series of Thursday night concerts. This broadcast was initiated by 2ADD, which was later renamed as WRUC in 1940. Initially these programmes were heard within a 100-mile (160 km) radius, but later the audible area spread to a radius of 1,000-mile (1,600 km).Meanwhile in November, the first broadcast of a sports event was on air. Thereafter from 1922 regular entertainment programmes were on air from the Marconi Research Centre placed at Writtle, England.

The earliest practical use, to which the invention was put, was to send messages from ships at sea. The American Navy called the wireless, the 'Radiotelegraph' and from it came the abbreviation 'radio.'

AM refers to amplitude modulation, a mode of broadcasting radio waves by varying the amplitude of the carrier signal in response to the amplitude of the signal to be transmitted. The earliest of all radio broadcasting was carried out with this very mode and were termed as AM stations.

In the early 20th century (1900-1959) the initial developments in the use of commercial AM radio stations took place. At that time, the aircrafts used these radio stations for navigation. This continued until the early 1960s when VOR systems finally became widespread (though AM stations are still marked on U.S. aviation charts).

In 1930s, a very important development took place in the field of broadcasting, when Edwin H. Armstrong invented the FM radio. FM radio could overcome the interference (static) problem of AM radio and hence it gained popularity. Moreover stations could be placed at a greater distance for greater fidelity. In the early 1930s, the amateur radio operators invented single sideband and frequency modulation which became established commercial modes by the end of the decade.

Earlier in 1920s, radio was used to transmit visible pictures as television does today. But it was not until the 1940s when North America and Europe viewed the commercial transmissions of television. Meanwhile Regency introduced a pocket transistor radio in 1954 which was powered by a “standard 22.5 V battery”. This pocket radio was named as the TR-1.

Sony, the well known brand of the present days, introduced its first transistorized radio in 1960. This radio had many advantages. It was small enough to fit in a vest pocket and able to be powered by a small battery. Moreover there were no tubes to burn out and hence it was more durable. The transistors operate on Integrated Circuit chips in place of the vacuum tube valves. By 1963 the first (radio) communication satellite, TELSTAR, was launched. And by that time, color television was being regularly transmitted commercially. Meanwhile the U.S. long-distance telephone network began to be converted to a digital network in the late 1960s.It employed digital radios for many purposes. As soon as LORAN became the premier radio navigation system in 1970s, the U.S. Navy began experimenting with satellite navigation. This resulted in the invention and launch of the GPS constellation in 1987. Till that time tubes were almost completely replaced by the transistors except for very high-power uses. In the early part of 1990s, radio entered into a digital sphere when personal computers with audio cards were started to be used to process radio signals. In 1994, a large scale and successful project, was launched by the U.S. Army in collaboration with DARPA. The techniques of changing the software programming was employed to construct software defined radio that can be programmed to another form of radio. In the late 1990s digital transmissions began to be applied to broadcasting on a larger scale.

In the early years of the 20th century there was some controversy over the regulation of air space and broadcasting rights. Radio waves, like any electromagnetic wave, do not follow the restrictions of boundary lines of nations. They spread in every direction. Without some control, different stations can broadcast on the same frequency and thus impair reception of any programme on a radio set. Have you come across the word ‘jamming’ with reference to radio broadcast? This means making reception of a radio

broadcast programme impossible or difficult by broadcasting another programme on the same wave. Hence a new broadcasting station needs to take a frequency for its broadcasts which does not interfere with that of any existing station.

The International Telecommunications Union (ITU), established in 1947, is an agency of the United Nations that looks into the issue of allocation of radio frequencies to different countries of the world.

In the mid ’90s, broadcasting began with the internet based radio which was a totally new medium with no requirement of licensing. The process of establishing a radio station became easier. Now that the need for “over the air” transmitters was no more, the stations could function from anywhere in the globe. In 1996, George Maat started ‘A’ Net Station (A.N.E.T.) and began broadcasting commercial free from Antarctica.

The beginning of Internet Radio was an added advantage together with the development of the “Radio Locator” system, with the help of which Radio Stations could be easily traced. And for this the credit goes to the Massachusetts Institute of Technology (MIT). After stations started working through the internet, anyone could locate a station’s website and listen to a station worldwide, through Radio-Locator. Even if some stations do not have live audio on the net or a website the radio locator also tracks such stations. In such a case station information can be collected by various other search queries.

At present, the numbers of informal internet radio operations have increased to great extent. All these have become possible owing to the popularity of features like cheap or free virtual DJ software, good connection speeds and faster computers. Now a days the complete system of radio and its related aspects are undergoing drastic changes. Ad hoc and local broadcasters with a sound number of audiences are common for a variety of reasons and at certain instances they eve develop into independent stations.

1.5 HISTORY OF RADIO IN INDIA

As in many other countries of the world, broadcasting in India began in the 1920s with the efforts of amateurs followed by private enterprise. The Radio Club of Bombay, broadcast its first programme in June 1923 and the Calcutta Radio Club, in November 1923. The transmitters were loaned by the Marconi Company. The Madras Radio Club, with a forty watt transmitter, began transmitting on July 31 1934. It was assembled by C V Krishnamurthy Chetty who brought the components from England on completion of his studies there. This was replaced by a 200 watt transmitter. Two and half hours of transmission, consisting of music and talks, were broadcast every evening. The service closed down in 1927 due to financial difficulties despite a share of licence fee having been granted by the government to the radio clubs. The Madras Corporation resumed the service on April 1, 1930 and continued it till All India Radio took over in 1938.

We will discuss the rest of details in the next unit of this course, i.e. Unit - 2 - "All India Radio", where we shall elaborate on the history of radio in radio and the emergence of All India Radio.



CHECK YOUR PROGRESS

Q.6 : Who invented/discovered the following:

i. Existence and propagation (travel through a medium) of radio waves.

_____

ii. Principles of tuning

_____

iii. Radio receiver

_____

iv. Wireless telegraphy

_____

v. Vacuum tube (diode)

_____

vi. Vacuum tube (triode)

_____

vii. Vacuum tube detector

_____

viii. FM radio

_____

ix. Pocket transistor radio

_____

x. “Radio Locator”

_____



LET US KNOW

Developments in the 20th century:

- Aircraft used commercial AM radio stations for navigation. This continued through the early 1960s when VOR systems finally became widespread (though AM stations are still marked on United States aviation charts).
- In the early 1930s, single sideband and frequency modulation were invented by amateur radio operators. By the end of the decade, they were established commercial modes.
- Radio was used to transmit pictures visible as television as early as the 1920s. Standard analog transmissions started in North America and Europe in the 1940s.
- In 1960, Sony introduced the first transistorized radio, small enough to fit in a vest pocket, and able to be powered by a small battery. It was durable, because there were no tubes to burn out. Over the next twenty years, transistors displaced tubes almost completely except for very high power, or very high frequency, uses.
- In 1963 color television was commercially transmitted, and the first (radio) communication satellite, TELSTAR, was launched.

- In the late 1960s, the U.S. long-distance telephone network began to convert to a digital network, employing digital radios for many of its links.
- In the 1970s, LORAN became the premier radio navigation system. Soon, the U.S. Navy experimented with satellite navigation, culminating in the invention and launch of the GPS constellation in 1987.
- In the early 1990s, amateur radio experimenters began to use personal computers with audio cards to process radio signals. In 1994, the U.S. Army and DARPA launched an aggressive, successful project to construct a software radio that could become a different radio on the fly by changing software.
- Digital transmissions began to be applied to broadcasting in the late 1990s.



1.6 LET US SUM UP

In this unit, we discussed about:

- Radio is a medium which you can only hear, while television is a medium which you can hear as well as see. That is why radio is called an audio medium while television is known an audio-visual medium.
- Radio is the most immediate and well dispersed form of communication and represents the easiest way to reach an audience.
- Radio has proved its worth and utility both as an informational channel and a catalyst for socio-economic development.
- Radio still remains the main source of news and entertainment in rural areas and this position is likely to continue for many years for obvious reasons like cost-considerations, unavailability of electricity and high rate of illiteracy. A large number of underprivileged people in rural areas still stick to radio.



1.7 FURTHER READING

1. Chauhan, Swati, Navin Chandra (2010), Global Sourcebook of Mass Communication Journalism and Media Management, Part 2, Kanishka Publishers, Distributors, New Delhi
2. Gandhi, Ved Prakash (2009), Handbook of Television and Radio Broadcasting, Kanishka Publishers, Distributors, New Delhi
3. Pavarala, Vinod, Kanchan K. Malik (2007), Other Voices, Sage Publications, New Delhi
4. Srivastava, Dr. H.O. (2000), Broadcast Technology, Gyan Publishing House, New Delhi
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1.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q.No 1 : Advantages of radio are-

i. Radio is tangible. One can get the feeling that the radio is on.
ii. Without straining our eyes, we can hear everything. Radio has only element i.e. audio.
iii. It is a portable medium.
iv. We can get it anywhere in any language we would like to receive.
v. It is the fastest and cheapest form of mass media.
vi. It is an intimate medium.
vii. There is no language and literacy problem with this medium…… no problem on the electricity front too.

Disadvantages of radio:

i. No visual provision as it is only an audio medium…..it needs listener's concentration.
ii. Programmes cannot be preserved like newspapers.
iii. Technical faults may cause major disadvantages for the medium.

Ans to Q.No 2:

(i) Radio is the earliest form of electronic media. It is therefore the most credible means of mass communication among the masses.

(ii) It has large audiences. Radio's reach is the highest among all media. Radio in India has a reach of around 91.79% of the geographical area serving 99.14% of the people.

(iii) It has a totally undifferentiated audience composition.

Ans to Q.No 3: Radio is a portable medium because people can carry it anywhere and everywhere.

Ans to Q.No 4: All India Radio began formal broadcasting as a government organization from 1936.

Ans to Q.No 5: In 1947 AIR had 6 stations.

Ans to Q.No 6:

i. The German Physicist Heinrich Hertz (1857-94) demonstrated the existence and propagation (travel through a medium) of these radio waves.

ii. An Englishman, Oliver Lodge (1851 -1940) discovered and devised the principles of tuning.

iii. In 1895 Alexander Stepanovich Popov built his first radio receiver, which contained a coherer.

iv. It was Guglielmo Marconi (1874-1937), the Italian physicist and electrical engineer, who made use of the knowledge of radio waves and invented the wireless telegraphy as a device of communication

v. The first vacuum tube was made in 1903 by John Ambrose Fleming (1849-1945), an Englishman.

vi. Lee De Forest (1873-1961), an American improved upon Fleming's vacuum tube and invented a triode or audion.

vii. The vacuum tube detector was invented by Westinghouse engineers including Reginald Fessenden

viii. FM radio was invented by Edwin H. Armstrong in the 1930s

ix. In 1954, Regency introduced a pocket transistor radio, the TR-1, powered by a “standard 22.5 V Battery.

x. Massachusetts Institute of Technology (MIT) developed the “Radio Locator” List of Radio Stations.



1.9 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1: What are the advantages and disadvantages of radio?

Q.2: Why is radio considered to be a personal medium?

Q.3: What is the role of the Five Year Plans on the growth of broadcasting?

Q.4: How did Internet Radio start in the world?

B. Long Questions (Answer each question in about 300-500 words)

Q.1: Discuss the salient features of radio as a means of mass communication.

Q.2 : What are the advantages and disadvantages of radio?

Q.3 : How can radio act as a catalyst for socio-economic development in a society?

Q.4 : Analyse the impact and reach of radio in the society.

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UNIT 2: ALL INDIA RADIO

UNIT STRUCTURE:

2.1 Learning Objectives

2.2 Introduction

2.3 AIR with special reference to AIR in Assam and AIR in Meghalaya

2.4 AIR news service, external service

2.5 Let us Sum Up

2.6 Further Reading

2.7 Answers to Check Your Progress

2.8 Model Questions

2.1 LEARNING OBJECTIVES

After going through this unit, you will be able to –

- outline the history and growth of AIR
- trace the establishment and growth of AIR in Assam and Meghalaya
- explain about AIR News Service and AIR External Services

2.2 INTRODUCTION

In the previous unit you have studied about the history of radio and the growth and development of the radio medium in our country. This must have given you the basic idea that radio in India largely consists of All India Radio, better known as AIR.

AIR is India's public broadcaster and has a very wide reach across the country and also outside. The first radio station in the North east was established in Shillong in July,1948 which was then the capital of undivided Assam. In this unit we shall mainly concentrate on AIR and its growth after India's independence with special reference to AIR in Assam and Meghalaya. Also we will learn about AIR's external service division and the News service of AIR.

So let us begin this unit by tracing the growth of AIR in the post-independence period.

2.3 AIR WITH SPECIAL REFERENCE TO AIR IN ASSAM AND AIR IN MEGHALAYA

ALL INDIA RADIO

As you have already learnt in the previous unit, broadcasting started in India in 1927 with two privately-owned transmitters at Mumbai and Calcutta which were taken over by the Government in 1930. These were operating under the name “Indian Broadcasting Service” until 1936 when it was given the present name “All India Radio (AIR)”. It also came to be known as “Akashvani” from 1957.

When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was limited to 2.5% of the area and just 11% of the population. Rapid expansion of the network took place only post Independence.

Expansion of broadcasting was brought within the ambit of planned development in 1951 with an allocation of Rs. 40 million when India’s first Five Year Plan (1951-1956) was launched. On July 20, 1952, the first National Programme of music went on air. In October the same year, the National Orchestra of AIR was set up in Delhi under the conductorship of the eminent sitarist Pandit Ravi Shankar. Regional news bulletins were started from Lucknow (in Hindi) and from Nagpur (in Marathi) on April 15, 1953. In October 1955, the first Radio Sangeet Sammelan was broadcast. Sardar Patel memorial lectures and radio newsreel also started in 1955. The first National Symposium of Poets was held on January 25, 1956. Dr. B. V. Keskar, the then minister of Information and broadcasting, did much for the encouragement of Indian classical music on radio. Dr. Keskar’s other contribution was induction of eminent writers, poets, musicians and dramatists as producers in the All India Radio. At the end of the first Five Year Plan, All India Radio had 26 stations with 29 medium wave and 17 short wave transmitters, radiating 741.35 kilo watts of power. It covered 46 per cent of the population and 31 per cent of the area of the country. The total annual transmission hours increased to about 100,000 and the number of licenses crossed the one million mark.

During the second Five Year Plan (1956-1961) the outlay on broadcasting was Rs. 8 crore as against an expenditure of Rs. 2.1 crore during the first Plan period. During this period, new stations were commissioned at Bhopal and Ranchi with short wave transmitters. Early in 1957, an auxiliary studio at Chandigarh was opened and the one at Shillong was strengthened following the introduction of programmes in a large number of tribal languages of North-Eastern India.

The most important event of the year 1957 was the inauguration in Bombay on October 3, of an All India variety programme- *Vividh Bharati*, which was being radiated simultaneously from two hundred kilo watt short wave transmitters located at Bombay and Madras. The service, based on a choice of light entertainment items contributed by different stations of AIR and a liberal dose of film music was AIR's response to the growing popularity of Radio Ceylon's commercial service. To facilitate inter-state exchange of programmes, a Programme Exchange Unit was established in Delhi on July 7, 1957, which was also given the responsibility of looking after AIR's sound archives.

Ten years later, commercials became an integral part of *Vividh Bharati*. *Yuvavani* or the Voice of the Youth went on air on July 23, 1969 in New Delhi; other cities followed suit in all major Indian languages.

In April 1976, Doordarshan was de-linked from All India Radio; this allowed radio in India to take off on its own instead of being looked down upon as elevision's 'poor cousin'. FM services were introduced, first from Madras on July 23, 1977 and from Jalandar on October 2, 1992. FM stations came about in other cities soon after. In the mid-Eighties, AIR started setting up stations in places other than the big cities. The first one of this kind was set up at Nagercoil in Tamil Nadu on October 30, 1984. With this, hourly news bulletins were introduced by the mid-eighties. By the early nineties, phone-in programmes in Delhi, Pune and other cities were experimented with. A landmark achievement was the launch of the Sky Radio Channel on April 1, 1994 which enabled subscribers to receive 20 radio channels via satellite on their FM receivers.

At present, AIR has a network of 229 broadcasting centres with 148 medium frequency (MW), 54 high frequency (SW) and 168 FM transmitters. The area coverage is 91.79%, and that of the population is .99.14%. In home services AIR broadcasts programmes in as many as 24 Languages and 146 dialects while in External Services it covers 27 languages including 17 national and 10 foreign languages

IMPORTANT MILESTONES SINCE INDEPENDENCE (AIR)

August 15,1947	There were Six Radio stations at Delhi, Bombay, Calcutta, Madras,Tiruchirapalli and Lucknow.
July 20, 1952	First National Programme of Music broadcast from AIR
July 29, 1953	National Programme of Talks (English) commenced from AIR.
1954	First Radio Sangeet Sammelan held.
October 3, 1957	Vividh Bharati Services started.
November 1, 1959	First TV station in Delhi started (at that time, it was part of AIR).
July 21, 1969	Yuvavani services started at Delhi.
August 15, 1969	1000 KW Superpower Medium Wave Transmitter commisioned at Calcutta(Mogra).
January 8, 1971	1000 KW Superpower Medium Wave Transmitter commissioned at Rajkot
1974	Akashvani Annual Awards instituted.
July 23, 1977	First ever FM service was started from Madras.
September 14, 1984	Two High Power250 KW shortwave transmitters inaugurated at Aligarh.
October 30, 1984	First Local Radio Station at Nagarcoil started.
1985	All AIR stations were provided with 5 channel satellite receiver terminals.
May 18, 1988	Introduction of National Channel.
April 8, 1989	Commissioning of Integrated North East Service.
March 2, 1990	The 100th station of AIR commissioned at Warangal (Andhra Pradesh)

March 10, 1990	Two 500 KW Superpower shortwave transmitters commissioned at Bangalore.
October 2, 1992	Commissioning of FM Channel at Jalandhar.
April 1, 1993	The 150 th station of AIR commissioned at Berhampur (Orissa).
August 15, 1993	Introduction of times-slots on FM Channel to private Parties at Delhi-Bombay.
September 1, 1993	Time-slots on FM Channel to private parties at Chennai.
January 24, 1994	FM Channel at Panaji.
July 25, 1994	Time-slots on FM channel to private parties at Calcutta.
September 10, 1994	Multi-track recording studios commissioned at Mumbai.
September 28, 1994	Four 500 KW Superpower Shortwave transmitters at Bangalore inaugurated. This has made Bangalore one of the biggest transmitting centres in the world.
October 31, 1994	The 175th station of AIR commissioned at Nasik.
November 13, 1994	Time-slots on FM channel to private parties at Panaji.
August 5, 1995	Multi-track recording studios commissioned at Chennai.
February 1, 1996	Foundation stone laid for New Broadcasting House at New Delhi.
May 2, 1996	Launching of AIR on-line Information Services on Internet.
January 13, 1997	Started Audio-on-demand on Internet Service.
April 1, 1997	Digital Audio Broadcasting (DAB) introduced at Delhi on experimental basis.
January 26, 1998	'Radio-on-Demand' service on 2nd FM Channel Transmission.
February 25, 1998	AIR 'News-on-Telephone' and AIR 'live-on-Internet'.
August 15, 1999	Radio station commissioned at Kokrajhar in Bodo Land Autonomous Council Area.

August 15, 1999	Second FM Channel commissioned at Delhi and Calcutta with Yuvavani service.
July 17, 2000	Regional Staff Training Institute (Tech.) started functioning at Bhubaneshwar (Orissa)
Sept 1, 2001	AIR launched Infotainment channel known as FM-II at four metros, Mumbai, Kolkata, Chennai, Delhi, in addition to the Metro Channel FM-I.
Nov 12, 2001	Museum of Radio and Doordarshan inaugurated. Declared as The Public Service Broadcasting day to commemorate Gandhiji's visit to AIR
Feb 27, 2002	AIR launched its first ever digital statellite home service which will cater to Indian sub-continent and South-East Asia.
July, 2002	Celebrated 75 years of Broadcasting.
April, 2003	Marketing Division of Prasar Bharati Inaugurated.
Jan 26, 2004	Bhasha Bharati Channel of AIR launched at Delhi and Classical Music Channel launched at Bangalore.
Apr 01, 2004	Launch of Kisan Vani Programme from 12 Stations of AIR.
Dec 16, 2004	DTH Service of Prasar Bharati, with 12 AIR Channels, launched.

Source: www.allindiaradio.org (Official website of AIR)

OBJECTIVES OF AIR

Keeping in view the motto, "Bahujan Hitaya; Bahujan Sukhaya" i.e. to strive for the benefit and happiness of large sections of the people, All India Radio, with its stations all over the country provides information, education and entertainment to the largest democracy of the world. Its underlying objectives are as follows:

- To uphold the unity and integrity of the country and the values enshrined in the Constitution which characterise a truly democratic country.

- To transmit information of national, regional, local and international interest in an unbiased and impartial manner, including the contrasting views, without advocating any opinion or ideology of its own.
- To design the programmes in such a way so as to reflect the rich and varied cultural heritage of the country, with an aim to strive for the promotion of issues related to national interest.
- To produce and broadcast programmes related to a host of issues in order to have positive impact on all sections of the society, keeping in mind the fact that the national broadcast audience consists of people from all walks of life.
- To produce and broadcast programmes related to the most important sectors in a developing country, like Agriculture, Education, Health and Family Welfare, Science and Technology.
- To lay special emphasis on the audience belonging to the rural, illiterate and underprivileged population. The programmes should also serve the needs of the young people, social and cultural minorities, the tribal population, and those residing in border regions, backward or remote areas.
- To awaken the masses for social justice so as to remove social evils like exploitation of the poor and the needy, inequality, untouchability and parochial loyalties.
- To promote national integration.

The prime concern of AIR has always been to perform social responsibility and the smooth conduct of Public Service Broadcasting. The primary channel of AIR including local radio stations have become almost the part nd parcel of the greater Indian masses. The people are not only entertained but they also receive due education and information required for their day-to-day activities. The ways in which AIR enhances the people's lives are as follows:

i. Provides information through news and various current affairs programmes.

ii. Entertains the audience through musical programmes –devotional, classical (Indian & Western) Folk/ Pop/ Light, Film songs etc.
iii. Provides education through extension programmes for specific class of audience including farmers, women, children, youth and troops,
iv. Provides formal and non formal education,
v. Works for Adult education through programmes produced by IGNOU, UGC etc.

The main components of AIR network are the National Channel, Regional Stations, Local Radio Stations, Vividh Bharati Centres, FM Stereo Service, External Services and North-Eastern Services.

The advancements in science and technology along with the changing trends in interactive broadcasting have led the people to receive any programme of their choice and music stored in a computer system. Moreover the listeners can request for the music they love to listen through the 'Music-on-Demand' system of AIR. AIR has also started an interactive broadcasting service for providing News-on-phone to make the news capsule handy. News can also be accessed on the internet through the 24 hours Live Service of AIR round the clock (24 hrs a day and 365 days of the year) at www.newsonair.nic.in. With the starting of this service, it has been possible to extend the coverage of AIR programmes to all parts of the world including USA & Canada, where signals of AIR External Service are not received adequately.

RADIO IN ASSAM:

Radio has been a pervasive medium of communication and entertainment in Assam. The state has eight radio stations run by the state-controlled All India Radio.

The All India Radio, Guwahati station was commissioned on July 1, 1948. The station has five frequencies allotted to it of which four are shortwave and medium wave frequencies (729 kHz, 1035 kHz, 4940 kHz and 7280 kHz) and one is FM (100.8 MHz).

The second All India Radio station was commissioned at Dibrugarh on February 15, 1969. The station has one AM frequency allotted to it, ie. 567 kHz.

The third station was set up at Silchar on August 11, 1972. The station caters to the Bengali speaking local population of Barak Valley as well as the Dimasa and Karbi population in NC Hills, besides the Mizo population in the neighbouring Mizoram. Assamese and Bengali are the major languages used. There are also certain programmes in Mizo, Karbi and Dimasa languages.

Subsequently, other AIR stations were set up in Dhubri, Diphu, Haflong, Jorhat, Kokrajhar, Nagaon, and Tezpur. Of them, Dhubri, Halflong, Jorhat and Nagaon have FM frequencies allotted to their AIR stations while the rest have only AM frequencies.

Besides the above AIR stations in Assam, there are a few private players who have entered the arena. Guwahati, being the commercial hub of the entire Northeast, has attracted quite a few private FM channel operators in recent times. Radio Oolala (91.9) by Positive Radio Pvt. Ltd., of NETV repute is the first privately owned FM radio channel in the state.

Big 92.7 FM, Guwahati run by the entertainment major, Adlabs Films Ltd., also arrived at Guwahati soon after, and has brought a new fervour to radio listening in the state. Its lucid style and originality of programming balanced by a local flavour has created a mark among the people of the state, especially the youth.

Mysore-based S FM, (93.5 MHz) run by South Asia FM Ltd / Sun TV Network Ltd., realized the potential of FM radio broadcasting in Guwahati and followed suit. Gyan Vani, Guwahati (107.8 MHz) is another FM channel operating from Guwahati while a host of other private FM channels joined the race soon after.

RADIO IN MEGHALAYA:

As Meghalaya is a state of music lovers, that is why in spite of the growing trends of satellite television channels and news portals on the Internet, radio still serves to be the most popular of all. Meghalaya radio

includes both government and private radio stations. With a total of five stations AIR broadcasts programmes on news, information, government bulletins and entertainment.

Radio in Meghalaya has an extremely efficient infrastructure built by the government of the state. As a part of this infrastructure, there is a 100 KW medium wave radio transmitter at the state capital Shillong, a 10 KW relay transmitter at Tura in the West Garo Hills, and a short wave transmitter at Shillong, called the 'North Eastern Services'.

All India Radio with its five stations at Meghalaya serves to be the prime broadcaster of the region. It not only caters to the needs of the rural people living in the remote mountainous stretches but are also equally popular in the urban and semi-urban areas. The five AIR centers in Meghalaya are:

- Shillong radio station
- Tura radio station
- Nongstoin radio station
- Jowai radio station
- Williamnagar radio station

Shillong alone has four AIR frequencies. Jowai and Shillong stations have one FM frequency each. The main regional languages used in Meghalaya are Garo and Khasi, but Meghalaya radio stations also broadcast in Hindi, English and other languages.

Apart from the AIR primary channels radio in Meghalaya has another two components— private and FM radio. Shillong has a short wave transmitter, called the 'North Eastern Services', which broadcasts news and entertainment programs. The FM broadcasting in Shillong and some of the other major urban centers of Meghalaya have gained due popularity in the state. Radio Oolala and Gyan Vani are other two FM stations operating from Shillong.



CHECK YOUR PROGRESS

Q.1. How many stations did AIR have at the time of Independence?

_____

_____

Q.2. When was Vividh Bharati inaugurated?

_____

_____

Q.3. When was Doordarshan de-linked from AIR?

_____

_____

Q.4. Where was AIR's first local station launched?

_____

_____

Q.5. When and where was a radio station commissioned in Bodoland Autonomous Council Area?

_____

_____

Q.6. When was AIR Guwahati station commissioned?

_____

_____

Q.7. Name 5 places in Assam where AIR stations are located.

_____

_____

Q.8. Name three private FM radio channels of Assam.

_____

_____

Q.9. Where are the AIR stations located in Meghalaya?

_____

_____

Q.10. When was the National Channel of AIR launched?

_____

_____



ACTIVITY

Visit your nearest AIR station and find out what kind of programmes they air. Classify the programmes into different categories like entertainment, music, education, news, etc.

_____

_____

2.4 AIR NEWS SERVICE, AIR EXTERNAL SERVICE

AIR NEWS SERVICE

All India Radio which operates under Prasar Bharati is one of the major and widely acclaimed broadcasting organizations in the world. As a part of this big programming, The News Services Division (NSD) of AIR broadcasts news and comments to listeners in India and abroad. In the early years of its inception during 1939-40 the NSD used to broadcast only 27 news bulletins. But today AIR, through its Home, Regional and External Services, provides 52 hours of exclusive news bulletins daily covering a total of 510 bulletins in 82 languages/dialects.

Out of these, 89 bulletins are broadcast daily from Delhi in the Home Service in English, Hindi and other Indian languages. AIR has 44 Regional News Units (RNUs) operating throughout the country. These RNUs broadcast 355 daily news bulletins in 67 languages which includes news bulletins mounted exclusively on FM 'Gold' channel from 22 AIR Stations.

Apart from the regular news bulletins, a number of news-based programmes like round-ups, discussions, features etc., on current subjects are broadcast from Delhi and some other Regional News Units.

HISTORY

Organized broadcasting in India began when the first station of the Indian Broadcasting Company (IBC) was inaugurated at Bombay by the British Viceroy of India Lord Irwin on July 23, 1927. In fact the first ever news bulletin in the country went on the air from this very station on the day of its inauguration. This happened much earlier than the beginning of All

India Radio. The Calcutta Station soon followed and began to broadcast news bulletin in Bengali from August 26, 1927. Until 1935, two bulletins, one each in English and Hindustani were broadcast from Bombay and a bulletin in Bengali was broadcast from Calcutta. However the Indian Broadcasting Company went into liquidation in March, 1930 following which broadcasting came under the direct control of the Government of India under the Department of Industries and Labour. This service was named as the Indian State Broadcasting Service. Finally on June 8, 1936 it was renamed as All India Radio.

DEVELOPMENT

January 19, 1936 was that red letter day when news broadcasting in India entered into a new and developed phase. The first news bulletin from the Delhi Station went on air on that day coinciding with the starting of its transmission. Apart from news bulletins in English and Hindustani, talks on current affairs were also started from the Delhi Station in both the languages.

The Central News Organization was set up on August 1, 1937. The first News Editor of this organization was Mr. Charles Barns who took charge in September, 1937. Later he became the first Director of News. In 1939 as soon as the Second World War began, the Central News Organization entered into a new phase of development. The Monitoring Service was also set up in the same year to monitor foreign broadcasts. In 1943, the External Broadcast Unit was set up under the Director of News. By 1945, the Organization was broadcasting news bulletins in different Indian languages as well as in the External Services.

The post-independence era saw much quantitative and qualitative development in news broadcasts of AIR. As a result more emphasis was laid on national and regional news bulletins.

HOME BULLETINS

All India Radio has a huge number of news bulletins under its internal or home service. The News Services Division from Delhi broadcasts a total of 86 daily news bulletins in English, Hindi and 17 Indian languages for

a duration of 12 hours and 20 minutes. The number of bulletins broadcast daily in different languages is as follows:

1. Hindi: 21 news bulletins for a duration of 2 hours 30 minutes including one Sports bulletin.
2. English: 20 news bulletins for a duration of 2 hours and 25 minutes including one Sports bulletin.
3. Apart from Hindi, forty-five news bulletins in 17 Indian languages for a duration of 7 hours and 45 minutes are broadcast every day.
4. The evening bulletins in Dogri, Kashmiri and Urdu also include a commentary on topical subjects.

The importance of language bulletins lies in the fact that they are the main source of national, international and regional news for the masses in small towns and villages.

Regional Bulletins

All India Radio introduced Regional news bulletins in different Indian languages in the early fifties. Lucknow and Nagpur Stations were the pioneers in this context. Regional bulletins were started from these stations in April, 1953. In 1954-55, Regional News Units were set up at Bombay, Madras and Calcutta. At present there are 45 Regional News Units in the country broadcasting 146 news bulletins in as many as 66 regional languages/dialects including English and Hindi covering a duration of 19 hours and 35 minutes on a regular basis.

External Bulletins

At the time when the News Services Division of AIR was started, the External Services were part of this. However the External Services were de-linked from the News Services Division on September 15, 1948. But in spite of the de-linking the external news bulletins were prepared by the News Services Division. Presently a total of 66 news bulletins are broadcast daily in 26 languages (Indian and Foreign) for a duration of 9 hours and 13 minutes by the External Services. Fifty six of these go on air from Delhi while the rest ten bulletins of 1 hour 20 minutes duration are put out by 6 Regional News Units of AIR. These include –

Mumbai (1 bulletin), Kolkata (3 bulletins), Hyderabad (1 bulletin), Chennai (2 bulletins), Dharwad(1 bulletin), and Ahmedabad(2 bulletins).

Bulletins on FM 'rainbow' channel

The concept of broadcasting news headlines on an hourly basis has earned popularity among the people. The News Services Division is putting out news headlines on FM 'Rainbow' channel in Delhi from May 28, 1995. At present, twenty four news headline bulletins, each having approximately one minute duration, on FM 'Rainbow' are broadcast round-the-clock from Delhi. Presently 22 AIR stations are broadcasting FM news headlines. It is important to add here that only the AIR is allowed to put out news bulletins and headlines. The private players in the FM sector are not permitted to do such programmes as such.

Bulletins on Fm-Gold Channel

On September 1, 2001 a new news and entertainment channel called AIR FM-II (now called FM Gold) was launched. The Channel is on the air for about 18 hours a day from 6 am to 10 minutes past 12 in the night. This channel offers all the necessary components for the radio listeners, which are information, entertainment and one third of its contents being news based programmes. News on the hour originating from Delhi are broadcast on this channel. Composite news programmes in Hindi and English originating from Delhi are exclusively broadcast in three slots, that is, every morning, midday and evening for a duration of 30 minutes each. These include bulletins in Hindi called 'Samachar Savera'(morning),'Dopahar Samachar'(midday), and 'Samachar Sandhya'(evening) along with 'Breakfast News' in English in the morning. 'Market Mantra' (Business Magazine) and 'Sports Scan' are some specialized programmes on FM Gold. (Business Magazine) and. Other news-based programmes include 'Vaad Samvaad' and 'Countrywide' based on interviews with prominent personalities.

News Based Programmes

Along with news bulletins, AIR also broadcasts other news based programmes which include talks, discussions etc. These programmes were

introduced in February 1936. At that time talks were carried out on current topics in English. In September, talks on current topics in Hindustani were added. Later programmes called 'Topics for Today' and 'Focus' (current affairs programme) were introduced on 26th October, 1962. However in 1967 'Topic for Today' and 'Focus' were replaced by the daily 'Spotlight' and weekly 'Current Affairs' titles.

The Current Affairs programme has been designed as a half-an-hour programme dealing with topical issues. The programme in English goes on the air from Delhi from 9.30 p.m. on Sundays. In this programme experts from the corresponding fields discuss the topic in an exclusive manner. The corresponding Hindi programme, "Charcha Ka Vishai Hai" goes on the air from 9.30 p.m. on Wednesdays. Other news-based programmes include daily broadcasts 'Samayiki', 'Spotlight' and daily commentaries on current topics in Urdu, Kashmiri and Dogri all from Delhi headquarters.

Coverage Of Parliamentary Proceedings

The coverage of daily and weekly proceedings in Parliament are also available for the radio audience. These were introduced on February 14, 1961 in English and Hindi. The daily review called 'Today in Parliament' in English and 'Sansad Sameeksha' in Hindi has two parts, one on the proceedings in the Lok Sabha and the other on those in the Rajya Sabha. On the other hand, proceedings of the preceding week are presented in weekly reviews– 'This week in Parliament' in English and ' Is Saptah Sansad Main' in Hindi.

The broadcast of the proceedings of the State legislatures in a daily and weekly basis were started in 1971-72. This is done in respective regional languages at the time of sessions of the State legislatures. A review of the 'Proceedings of the Delhi Assembly' was started from December 14, 1993.

Radio Newsreel

Radio Newsreel covers the major regional stories and is on the air as per particular slots for different stations. This was started on December 10, 1955 both in English (Radio Newsreel) and Hindi (Samachar Darshan)

from Delhi. Newsreel in English is broadcast on Monday, Tuesday, Thursday and Saturday while Samachar Darshan is broadcast on Wednesday, Friday and Sunday. Some Regional News Units also put out regional Newsreels in the respective regional languages with stories of a particular region being emphasized.

News on Phone Service

The news on Phone service of AIR is another important addition in the sphere of news broadcast. This system was introduced on February 25, 1998 from Delhi. The service provides the latest news highlights in Hindi and English to a listener anywhere in the world on phone on dialing the specified numbers. The news is updated on an hourly basis. Later, this service was extended to other languages as well. News-on-Phone' service in Tamil from Chennai, in Telugu from Hyderabad, in Marathi from Mumbai and in Hindi from Patna was also introduced. Regional News Units at Ahmedabad, Thiruvananthapuram, Bangalore and Jaipur joined in 2006 and Imphal and Lucknow in 2007. At present many other stations provide this facility to the listeners.

Source of News

AIR has its own Correspondents spread all over the country and they are the source of most part of the news. It has 90 regular Correspondents in India and five abroad at Colombo, Dhaka, Dubai, Kathmandu, and Kabul. Apart from this, AIR has around 500 Part-time Correspondents (PTCs) based at nearly all district headquarters. The PTCs however are required to meet the requirements of Doordarshan News also.

News agencies like UNI, PTI and ANI and their corresponding Hindi services – Univarta and Bhasha are other important sources of news. The News Service Division subscribes to these agencies in order to make the stories more updated. Another source of news are the Monitoring Units (English and Hindi) attached to the General Newsroom and the Central Monitoring Services, which monitor the bulletins of major broadcasting organisations of the world. Members of the Asia Pacific Broadcasting Union initiated a Radio News Exchange Programme to broaden the news coverage spectrum through a unified and extended effort. There is an

Information Technology Unit at Delhi to take care of the IT sector of NSD. The Unit also has an internal Website to fulfill the requirements of the Regional News Units.

AIR EXTERNAL SERVICE:

After the outbreak of World War II, All India Radio began its external broadcasting on 1st October, 1939. A service in Pashtu/Pashto language for listeners across North West Frontier of the country was its initiating project. This service was designated to counter radio propaganda from Germany, directed to Afghanistan, Iran and Arab countries. After the war, the Victorious and Allies lost interest in continuing with the propaganda warfare. Thus they presented their equipments to AIR, which took over its active control. The need of continuing certain services was assessed and the number of services was rearranged.

At present the External Services Division of All India Radio is amongst the finest and widely acclaimed External Radio networks of the world. Its range is as high as 55 transmissions daily with almost 72 hours with a reach of over 100 countries in 27 languages. Out of these, 16 are foreign and 11 are Indian languages. The foreign languages include Arabic, Baluchi, Burmese, Chinese, Dari, French, Indonesian, Nepali, Persian, Pashtu, Russian, Sinhala, Swahili, Thai, Tibetan and English. The Indian languages are Bengali, Gujarati, Hindi, Kannada, Malayalam, Punjabi, Seraiki, Sindhi, Tamil, Telugu and Urdu.

Its five major services include, Urdu (12hrs.15 mts.), English (8hrs. 15 mts), Hindi (5hrs.15 mts), Bengali (6hrs.30mts.), and Tamil (5 hrs. 30mts). Urdu service is also available in 24x7m DTH

External Services Division is playing an active role in projecting India's progress and policies to the world community along with its art and culture. The increasing number of large Indian Diaspora both **PIO**s and **NRI**s and also the original foreigners now want to know more about our country. This has expanded the role of the External Services Division. Also the increasing trade partnership and political relationship with a large number of countries throughout the world makes it our moral responsibility to provide

them with required information, education and entertainment. Thus our broadcasts depend on our relations like political relations, economic compulsions and social relations with other countries. For all these reasons, broadcasts for NRIs and PIOs living in those countries are carried on regularly.

Purpose of External Services

- To project abroad the emerging trends of the country.
- To project the country's democratic ideas and its policies.
- To generate interest in Indian cultural sphere.
- To present India's views on major international issues.
- To serve as a link with Indian Diaspora.

Target Areas

1. West, North, East and Southeast Asia.
2. North, West and East Africa.
3. Australia and New Zealand.
4. United Kingdom and some other European countries.
5. Sub-continent.



CHECK YOUR PROGRESS

Q.11. When was the 1st radio news bulletin in India broadcast and from which station?

_____

_____

Q.12. When did AIR broadcast its first news bulletin and from which station?

_____

_____

Q.13. Who was the first news editor and Director of News of AIR?

_____

_____

Q.14. When was the External Service Division of AIR delinked from News Service Division?

_____

_____

Q.15. In which FM channel does the News Service Division put out news headlines?

_____

_____

Q.16. When was the gold FM channel launched?

_____

_____

Q.17. When was AIR news-on-phone introduced?

_____

_____

Q.18. Which division has responsibility of compiling the external news?

_____

_____

Q.19. Name two news agencies to which AIR's News Service Division subscribes.

_____

_____

Q.20. When was the external service division of AIR started?

_____

_____



ACTIVITY

Visit your nearest AIR station and find out in how many languages and dialects they broadcast news and current affairs programmes and at what time every day.

_____

_____



2.5 LET US SUM UP

- When India attained Independence in 1947, AIR had a network of six stations and a complement of 18 transmitters. The coverage was 2.5% of the area and just 11% of the population. Rapid expansion of the network took place post Independence.
- All India variety programme *Vividh Bharati* was inaugurated on October 3, 1957 in Bombay.
- In April 1976, Doordarshan was de-linked from All India Radio.
- The All India Radio, Guwahati station was commissioned on July 1, 1948. The state has eight radio stations run by the state-controlled All India Radio.
- The News Services Division (NSD) of All India Radio disseminates news and comments to listeners in India and abroad. From 27 news bulletins in 1939-40, AIR today puts more than 510 bulletins daily around 52 hours in 82 languages/dialects in the Home, Regional and External Services.
- Regional bulletins were introduced in the early fifties. The first news bulletins in regional languages were started in April, 1953 from Lucknow and Nagpur Stations.
- Initially the External Services were part of the News Services Division. They were de-linked from the News Services Division on September 15, 1948.



2.6 FURTHER READING

1. **This is All India Radio** – *U L Baruah (Publication Division).*
2. **Mass Communication in India** – *Keval J Kumar (Jaico Publishing House, Mumbai).*
3. **Emerging Development of Mass Communication** – *N K Verma (Sumit Enterprises, New Delhi).*

2.7 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: Six stations

Ans. to Q. No. 2: October 3, 1957

Ans. to Q. No. 3: April 1976

Ans. to Q. No. 4: Nagercoil

Ans. to Q. No. 5: August 15, 1999 in Kokrajhar

Ans. to Q. No. 6: July 1, 1948

Ans. to Q. No. 7: Guwahati, Dibrugarh, Diphu, Silchar, Haflong

Ans. to Q. No. 8: Radio oolala, Big 92.7 FM, Radio Gapshap

Ans. to Q. No. 9: Shillong, Tura, Nongstoin, Jowai and Williamnagar

Ans. to Q. No. 10: May 18, 1988

Ans. to Q. No. 11: July 23, 1927 from Bombay Station

Ans. to Q. No. 12: January 19, 1936

Ans. to Q. No. 13: Mr. Charles Barns

Ans. to Q. No. 14: September 15, 1948

Ans. to Q. No. 15: FM Rainbow

Ans. to Q. No. 16: September 1, 2001

Ans. to Q. No. 17: February 25,1998

Ans. to Q. No. 18: News Service Division

Ans. to Q. No. 19: UNI, PTI

Ans. to Q. No. 20: October 1, 1939

2.8 MODEL QUESTIONS

A. Short Questions (answer in around 150 words or less)

Q. 1: Write short notes on each the following:

i. News Service Division of AIR

ii. External Service Division of AIR

Q. 2: What do you mean by news-on-phone?

Q. 3: What is the function of the News Services Division (NSD) of All India Radio?

Q. 4: What are regional bulletins?

B. Long Questions (answer in around 300-500 words)

Q. 1: Trace the growth of All India Radio after independence.

Q. 2: Discuss the services of All India Radio in Assam.

Q. 3: All India Radio is India's public broadcaster. Explain.

*** ***** ***

UNIT 3: FM RADIO, COMMUNITY RADIO AND EDUCATIONAL RADIO

UNIT STRUCTURE

3.1 Learning Objectives

3.2 Introduction

3.3 Community Radio

3.4 Educational Radio

3.4.1 Educational Radio in India: Growth and Development & FM Radio

3.5 Let us Sum Up

3.6 Further Reading

3.7 Answer to Check Your Progress

3.8 Model Questions

3.1 LEARNING OBJECTIVES

After going through this unit, you will be able to –

- explain the concept of Community Radio and FM radio
- describe Educational Radio
- discuss the role of Community Radio and Educational Radio in our country

3.2 INTRODUCTION

Radio as a medium continues to be an underutilised medium. It has a much broader spectrum and scope. The improved broadcasting quality and new technological developments in fields such as digital and satellite radio have made radio a resurgent medium, extremely useful in the fields of community development and distance education. Affordability, portability, and access indoors and outdoors give radio a clear edge over other media. Further radio is increasingly becoming a more dynamic medium, as it is integrated into other new technologies such as television, mobile telephones, and the Internet.

Being a popular medium and by virtue of its wide reach, accessibility, immediacy and above all its cost-effectiveness, radio has proved its potential as a tool for community development . It has an enormous potential as a medium for education.

In the current unit, we will discuss this very role of the radio. Community radio and educational radio are relatively new concepts and so let us begin by discussing about the basic concepts of community radio and educational radio.

3.3 COMMUNITY RADIO

Community radio (CR) is a basic communication medium to reach the people at grassroots level. It is an active, participatory and effective communication vehicle to identify and prioritise development needs at local level and to facilitate such development through exposure, pressure, discussion and debate. This type of radio is owned and controlled by the community and is operated for the total benefit of the community.

It is liberating communication and providing people a platform. Community radio transforms the otherwise elite medium of the cities into a commoners' tool of communication in rural areas.

AMARC, the World Association of Community Broadcasters, describes community radio as follows:

"When radio fosters the participation of citizens and defends their interests; when it reflects the tastes of the majority and makes good humour and hope its main purpose; when it truly informs; when it helps resolve the thousand and one problems of daily life; when all ideas are debated in its programs and all opinions are respected; when cultural diversity is stimulated over commercial homogeneity; when women are main players in communication and not simply a pretty voice or a publicity gimmick; when no type of dictatorship is tolerated, not even the musical dictatorship of the big recording studios; when everyone's words fly without discrimination or censorship, that is community radio."

These definitions are by no means exhaustive. In many situations, even where there is an established CR community the definition will vary.

The key point to remember is that CR is always for the people it is supposed to serve. The managers of CR may not be a part of the community they are broadcasting to but they should always be committed to and aware of the needs of the community.

India is perhaps the only country in South Asia to have a very well defined CR policy. The Ministry of Information and Broadcasting of Government of India expects that thousands of community radio stations will sprung up in the country under the new enabling community radio policy announced by the central Government.

The 'community' in community radio can be any group interested in any aspect of community development. This may be people living in a particular area having certain interests. (Examples include: transmitting to a village and all its members (geographical) or a station that serves a part of that community e.g. farmers/fishermen, textile workers etc). And the programme format will depend on the kind of community it aims at. There are possibilities of innovative and entertainment content.

Community radio is characterized by, amongst other things, an active community participation in all the structures of its organisation. The community that the station is set to be serving has the right to decide on the policy matters affecting the radio station. The community is to be involved in the developing and designing of the programmes and /or be invited to the open forum meetings whereby issues of the station are being discussed.

As community radio stations depend on volunteers, it is important to recruit from the actual target community, because no other person has a better understanding of the issues in that community than the people who live there. Great efforts need be put into empowering the local people to run the station. It may be difficult to obtain participation and enthusiasm at the very early stages of the project preparations, but it is important to involve as many groups and individuals as possible from the start.

Structure

The CR organisation usually has a democratic set up, in which the community becomes actively involved in the election of the board of trustees

etc. The role of each and every person in the station has to be clearly defined and laid out in order to avoid a situation where there are some people who feel that they have more power than others. The role of the highest decision making body is also to be outlined, the role of the volunteers must be outlined and if the station employs any person, that person's job description must be thoroughly worked out. All these processes must be done in a very transparent and democratic manner.

Aim

The ultimate aim of a CR station is to produce high quality programmes for the community concerned. These programmes ought to be relevant to the particular target group being broadcast to. People would listen to CR because it provides them with the kind of programming that they are interested in. If a community radio station has poor quality of programming people will either switch off or tune in to another radio station, which will most likely appeal to them.

Participation by members of the community should not be limited to governing the radio station. As much of practical work as possible should be carried out by volunteers. This requires training, which does not have to take more than a few weeks to teach a committed activist to use the radio media. In-house workshops could be organized with more established radio journalists, managers, technicians and others who have a keen interest in the development of the station.

Starting a CR is usually a costly exercise. It requires establishment of studio facilities and purchase of equipment that involves some expenditure, even if low cost solutions are chosen. The running cost of the station is not exorbitant, but it needs some financial management to cover expenses for electricity, tapes, transport, maintenance and replacement of equipment after some time.

To cover these costs calls for income of some sort. In a community radio station there is a variety of possible income generating activities that the station can take up. These include commercial advertising, membership or subscription fees, and donations from funding bodies and sponsorship

of programmes by NGO's or even government bodies. Other sources of fundraising can be in-house generated activities such as providing content to other stations or just general production facilities, hiring etc.

Community Radio Scenario in India

In India, there has been a sustained campaign, since the last decade to give the Community Radio a legal status . In 1995 the Supreme Court of India declared airwaves as public property and this ruling came as an inspiration to groups across the country ;but till now only educational (campus) radio stations have been allowed, under somewhat stringent conditions. The Ministry of Information and Broadcasting had agreed to set up community radio stations in various parts of the North East India. But the process of setting up a community radio is cumbersome, consequently only a few are willing to set up a community Radio. It was in December 2002 that the Government of India approved a policy to grant licenses for setting up of Community Radio Stations in the reputed educational institutes including the IITs/IIMs. On 16 November 2006, the government of India notified a new Community Radio Policy permitting the NGOs and other civil society organizations to own and operate community radio stations and about 6,000 community radio licenses are on offer across India. Under the new policy, any not-for-profit 'legal entity' - except individuals, political parties and their affiliates, criminal and banned organizations - can apply for a CR license. Central funding is not available for such stations, and there are stringent restrictions on fundraising from other sources. Only organisations that are registered for a minimum of three years old and with a 'proven' track record of local community service can apply. License conditions implicitly favour well-funded stations as against the inexpensive low power operations. Some like the Mana Radio in Andhra and Raghav FM in Bihar ran successfully on shoe-string budgets before the imposition of any community radio policy.

The licence entitles them to operate a 100 watt (ERP) radio station, with a coverage area of approximately 12 kilometres radius. A maximum antenna height of 30 meters is allowed. Community radio stations are to produce at least 50% of their programmes locally, as far as possible in the

local language or dialect. The stress is on developmental programming, but there is no explicit ban on entertainment. There can be no news programmes on community radio in India, as also on commercial FM radio. 5 minutes of advertising per hour is allowed. Sponsored programs are not allowed except when the program is sponsored by the Government at the Centre or State.

Activists and community workers from across the country have banded together under the aegis of an informal 'Community Radio Forum' in order to coordinate training and support for community radio stations, as well as to continue to petition for a more proactive community radio policy. In the meantime, mobile telephone operators have begun to offer commercial broadcast services over GSM, evading completely government restrictions built around traditional concepts of broadcasting technology.The detailed policy guidelines in this regard are given below.

Basic Principles

An organization, in order to of operate a Community Radio Station (CRS), must be able to satisfy and adhere to the following principles:

a. It should be explicitly constituted as a 'non-profit' organization with a proven record of at least three years of service to the local community.
b. The CRS to be operated by it should be designed to serve a specific well-defined local community.
c. It should have an ownership and management structure that is reflective of the community that the CRS seeks to serve.
d. Programmes for broadcast should be relevant to the educational, developmental, social and cultural needs of the community.
e. It should be a Legal Entity i.e. it should be registered as a society

Eligibility Criteria

The following types of organizations shall be eligible to apply for Community Radio licences:

a. Community based organizations, such as civil society and voluntary organizations, State Agriculture Universities, ICAR institutions, Krishi

Vigyan Kendras, Registered Societies and Autonomous Bodies and Public Trusts registered under Societies Act or any other such act relevant for the purpose. Registration at the time of application should at least be three years old.

b. Educational institutions.

The following shall not be eligible to run CRS:

a. Individuals
b. Political parties and their affiliated organizations; (including students, women's trade unions and such other wings affiliated to these parties)
c. Organizations operating with a motive to earn profit.
d. Organizations expressly banned by the Union and State Governments

The application needs to be cleared by a multiple number of Ministries before it gets Letter of Consent. The programmes are to be governed by the AIR Code. All stations need to retain the broadcast materials for three months from the date of broadcast. No CRS is allowed to broadcast any programmes related to news and current affairs and are political in nature. CRSs can broadcast only limited advertising and announcement relating to local events, local business and services and employment opportunities. The maximum duration for such advertising will have to be restricted to five minutes per hour of broadcast.

The scenario of the Community Radio is not that encouraging in India. Not many CRS has come up. In the North East the scene is even bleaker. Here it is hard to define a community. For example in the hill states, communities are small and scattered. The terrain too is not conducive and the hills create obstacles in the transmission process.

3.4 EDUCATIONAL RADIO

As we have already discussed, Radio by being the cheapest and the most easily accessible of all mass media, has special advantages for a developing country like India where its potential audience is very large in comparison to the audiences of other media. Its advantages are that it caters

to the people of all age groups and maturity levels ranging from a primary school child to an old man. It is popular because of the cost factor and its wide-ranging appeal and also because it is so easy to handle. Its use in education is effective because of its versatility, is particularly significant as it provides learners with new joys of learning, and can develop their command over vocabulary, promote their concentration and critical listening, and improve fluency and confidence in speech and discussion. The CR can be used for both formal and non-formal education. Its broadcasts can be designed to supplement or enrich the formal school subjects, to clarify a concept, or to give additional views, on a theme and to provide further illustrations and case studies related to an issue. Broadcasts under non-formal education may comprise programmes such as children's programmes, women's programmes, adult education programmes, rural development programmes and social action programmes etc.

The educational role of radio - its ability to bridge the literacy gap was seen early enough. All AIR programmes, whether for the general listener, or for specific groups like farmers, women, children, students, teachers, or industrial workers, are essentially educative in the widest sense, but there are some programmes planned with a specific educational objective. School Broadcasts under this category were started from Calcutta in November 1937, (bi-weekly of 30 minutes), in response to the interest shown by the Calcutta University and the Department of Education of Bengal. Similar interests were shown by other educationists whose views were sought by then Controller Lionel Fielden. All radio stations in those days were instructed by him to draw up school programmes in consultation with educational authorities in the provinces. Regular school broadcasts began in October 1938 from Bombay, Calcutta, Delhi and Madras.

The development of educational radio can be seen from two aspects :

i. the establishment of the broadcast network and
ii. the preparation and production of specific educational programmes.

By making school broadcasts more curriculum specific and by making university broadcasts supplement the correspondence education, the

educational radio has served a more purposeful and specific role. The broadcast programmes on non-formal education of the AIR have been particularly recorded successful in the areas of agriculture and rural development.

3.4.1 Educational Radio in India: Growth and Development

The growth of educational radio in India can be described as follows:

1. School Broadcast Project: This project was commissioned in 1937 and the target group was School students. This programme started from Delhi, Calcutta, Madras and Bombay.

2. Adult education and community development project (Radio Forum): Commenced in 1956, the Villagers of 144 villages in the vicinity of Poona (in Maharastra state), were the main beneficiaries of this project. This was agriculture-based project, which was originally designed and tried out in Canada. With the help of UNESCO, it was tried in 144 villages of Poona and was named as ' Radio forums Project' (defined as a listening cum-discussion-cum-action group).

3. Farm and Home Broadcast Project: This project was commenced in 1966 and again targeted at Farmers and villagers. These broadcasts were designed to provide information and advice on agricultural and allied topics.

4. University Broadcast Project: This project for University students was initiated in 1965, with an aim to expand higher education as widely as possible among the different strata of society. School of Correspondence studies, University of Delhi and the Central Institute of English and Foreign Languages, Hyderabad is well known for preparation and broadcast of their programmes through AIR.

5. Language Learning Programme: The project, popularly known as 'Radio Pilot project' was started in 1979-80 jointly by AIR and Department of Education Government of Rajasthan, with an aim to teach Hindi to School going children as first language in 500 primary schools of Jaipur & Ajmer districts on experimental basis.

6. IGNOU-AIR Broadcast: In collaboration with IGNOU, AIR stations of Mumbai, Hyderabad and Shillong started radio broadcasts of IGNOU Programmes from January 1992. Main target group of this project were students of Open / Conventional Universities. This programme is still popular in the respective region.

7. IGNOU-AIR Interactive Radio Counselling (IRC): Started in 1998 for students of Open / Conventional Universities, this project is also very successful. In order to bridge the gap between Institutions and learners by instantly responding to their queries and also to provide Academic Counselling in subject area, IGNOU in collaboration with AIR Bhopal started this project in May 1998 as an experimental programme for one year (Sharma, 2002a).

8. Gyan-Vani (Educational FM Radio Channel of India): This project is recently launched (in year 2001) and again the target group is students of Open / Conventional Universities. Gyan Vani (Gyan meaning Knowledge, Vani meaning aerial broadcasting) is educational FM Radio channel of India, a unique decentralised concept of extending mass media for education and empowerment, suited to the educational needs of the local community (Sharma, 2002b). Gyan Vani, in addition to giving the hardcore education also deals with awareness programmes including the ones for Panchayati Raj Functionaries, Women Empowerment, Consumer Rights, Human Rights, the Rights of the Child, Health Education, Science Education, Continuing Education, Extension Education, Vocational Education, Teacher Education, Non-formal Education, Adult Education, Education for the handicapped, Education for the down trodden, education for the tribals and so on

Rural Programmes

It was only after the independence that radio's role in the process of national development was fully recognized and the initiation of rural programme in AIR was the first step towards linking radio with the process of development. It was already recognized by the communication theorists that only through proper dissemination of

information can the people be motivated towards development. Therefore, AIR has the motto of '*Bahujana Sukhaya Bahujana hitaya'* (Welfare and goodness for all).

Now we will discuss a few of the development oriented programmes initiated by AIR.

a. Radio Rural forums

Basing on the Canadian experience, the Radio Rural Forum experiment was conducted by the All India Radio at Poona during 1956. The project covered 156 villages where listening and discussion groups were organized in each of the selected villages. A programme of thirty minutes duration was broadcast on two days in a week covering agriculture and allied subjects to help promote rural development. Prof. Paul Neurath , on behalf of the Tata Institute of Social Sciences , conducted an evaluation study, and came out with interesting results: (1) The radio is a very suitable medium to communicate with the rural audience and to spread the message of development. (2) A majority of the listeners appreciated the value of the messages.

Farm and Home units were subsequently established at many AIR stations to provide wider support to the Integrated Agriculture Development Programme (IADP). The contribution of the radio is widely acknowledged by farm scientists in increasing agriculture production and achieving a green revolution in India .

b. School-on-the air of AIR

All India Radio (AIR) Hyderabad and Bangalore stations introduced, during the early seventies, the School-on-air programmes for the education of the farmers in improved methods of farming. Specific topics like rice cultivation, sugarcane cultivation, dairy farming, poultry keeping etc., were covered under this broadcast. Subsequently, the farm school-on-air became a regular feature of the Farm and Home Units of AIR at many other stations. The studies conducted by Audience Research Unit of the All India Radio established the wide

patronage of the farmers to these broadcasts. In terms of utility and practical guidance, the programmes were rated very high.

These are only few examples in which experiments were conducted to analyse about the utility of radio as the precursor of development. In fact these studies paved the way for various programmes specially targeted at development. AIR has been broadcasting special programmes for the socio-economic development of the country.

c. Programmes for Women and Children

AIR broadcasts special women's programme from all its stations, at five days a week, primarily for the rural women. Some years ago, UNICEF had distributed 5,000 transistor sets to Mahila Mandals so as to enable them to listen to programmes specially meant for them. Nearer home only few months back the Health Ministry of Assam had distributed transistor sets to the ASHA activists of National Rural Health Mission (NRHM) so that they could listen to the programmes specially produced by NRHM to define their role and responsibilities in promoting health in the rural areas.

All AIR stations used to broadcast educational broadcast for imparting education to the rural children. When the programme was started it was in collaboration with the education department of the respective states. The radio sets were provided to the schools and the schools had radio listening classes scheduled. But slowly the initial drive got lost and now the schools have neither a radio sets nor any radio listening scheduled classes. But the irony is that the timing of the programme remaining the same i.e., during the school hour. The pupils fail to get the targeted benefit from such programmes.

Similar example can be cited about the Population control campaign too. Initially it was '*Hum do Hamare do' and 'Nashbandi karao rupiya Kamao"* gaining much attention. However, rather than empowering the people to take informed decision, it became

more of a propaganda and the programme failed and then it became Family Welfare programme. There was a shift to the welfare of the population which alone can result in population control. The radio has an acknowledged role and responsibility to play in National Development

Let us discuss the contribution of some premier institutions in educational broadcasting-

- Anna FM is India's first campus community radio or educational radio which is run by Education and Multi Media Research Centre (EMMRC) and all programmes are produced by the students of Media Sciences at Anna University
- Indira Gandhi National Open University (IGNOU) is having their own radio service called Gyan Vani in various cities of the country. Prior to setting up their own station they used to buy time on the available AIR network.
- Similarly, Indian Institute of Mass Communication(IIMC), New Delhi has its own Community Radio called 'Apna Radio'. The programmes are produced by its students of the department of Radio and Television Journalism.
- Delhi University also started its own community radio in 2007. This University has a very big campus and this radio station has been successful in bridging the communication gap among the students. The station is totally run by the students and so are the programmes produced by them.

There are many such success stories of Campus Community Radio, but essentially these are meant for the utility of the students but there are lean seasons in the University when the students are out of the campus for their holidays and semester breaks. Then it becomes hard to run the station. If an educational institute runs CR with the help of a full fledged research department like Anna University the programme quality will surely be improved and the CR can live up to its name.



CHECK YOUR PROGRESS

Q.1: What is the purpose of educational broadcasts?

_____

_____

Q.2: The _____, a wing of NCERT, regularly produces programmes for primary classes

Q.3: What is the aim of the farm and home broadcasts of All India Radio (AIR)?

_____

_____



3.5 LET US SUM UP

- Community Radio is gaining popularity in India despite odds and is contributing to the process of development and social communication. The top down communication models of the 70's have lost their relevance considerably and the new keywords being inclusion and participation make the mission of CR imperative.
- Community radio is a basic communication medium for the people at grassroots level. This type of radio is owned and controlled by the community and is operated for the total benefit of the community at the local level.
- The structure of the organisation usually has a democratic set up such that the community becomes actively involved.
- As community radio stations depend on volunteers, it is important to recruit people from the actual target community, because no other person has a better understanding of the issues in that community than those who live there permanently.
- Being a wide-reaching means of mass communication, radio has a strong reason for its use in education and because of its versatility;

it can be used to serve different purposes. For instance, while it provides learners with new joys of learning, it can develop their command over vocabulary, promote concentration and critical listening, and improve fluency and confidence in speech and discussion.

- It can be used for formal and non-formal education. Its broadcasts can be designed to supplement or enrich the formal school subjects. These broadcasts may clarify a concept, or give additional views, on a theme, or provide further illustrations and case studies related to an issue.
- Broadcasts under non-formal education may comprise programmes such as children's programmes, women's programmes, adult education programmes, rural development programmes and social action programmes etc.



3.6 FURTHER READING

1. Mehra, M. (1976). Broadcasting and the People, National Book Trust, New Delhi
2. Radio and Television-Committee on Broadcasting and Information Media: Ministry of Information and Broadcasting
3. Chatterji, P.C. (1991). Broadcasting in India. Sage, New Delhi.



3.7 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q.No. 1: Educational broadcasts can be generally of two types – formal and non-formal. Formal educational broadcasts can be designed to supplement or enrich the formal school subjects. These broadcasts may clarify a concept, or give additional views, on a theme, or provide further illustrations and case studies related to an issue. Broadcasts under non-formal education may comprise programmes

such as children's programmes, women's programmes, adult education programmes, rural development programmes and social action programmes etc.

Answer to Q.No. 2: Central Institute of Education Technology (CIET)

Answer to Q.No. 3: To improve the effectiveness of radio programmes in rural/social change, the AIR initiated the farm and home broadcasts in 1966. These broadcasts were designed to provide information and advice on agriculture and allied topics. The aim was to educate the farmers and provide them assistance in adopting innovative practices in their fields. The broadcasts, under this programme are of immense local relevance. They are directly linked with the day to day agricultural practices of the farmers.



3.8 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words

Q.1: Write short notes on:

a) Rural Broadcast

b) National Development and Radio

c) Educational Broadcast

d) Farm and Home Programme

e) Family Welfare and Population control

B) Long Questions (Answer each question in about 300-500 words)

Q.1: Do you think community radio can play a significant role in a country's development? If so, why?

Q.2: Critically assess the quality and relevance of educational programmes on AIR.

Q.3: Community participation is the lifeblood of community radio. Discuss.

*** ***** ***

UNIT 4: TECHNICAL CONCEPTS

UNIT STRUCTURE

4.1 Learning Objectives

4.2 Introduction

4.3 Broadcasting, Narrowcasting

4.4 Radio Transmission

4.4.1 Amplitude modulation (AM)

4.5 New developments in radio

4.6 Let us Sum Up

4.7 Further Reading

4.8 Answers to Check Your Progress

4.9 Model Questions

4.1 LEARNING OBJECTIVES

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

- describe the concepts of broadcasting, narrowcasting and radio transmission
- explain the meanings of podcasting and internet radio
- discuss the new developments in radio

4.2 INTRODUCTION

This is the fourth unit of this course. In the last units, you have learnt several aspects of radio. However, many things may have been a little difficult for you to understand if you were not familiar with the technical jargons and concepts related to radio.

In this unit we will familiarize you with some such technical terms and concepts which are very necessary for someone intending to pursue a career in radio. These include concepts like broadcasting and narrowcasting, radio transmission etc. Many a time we use these words in our day-to-day conversations with people without knowing the accurate meaning of the terms. So, here we shall attempt to help you understand these terms from the point of view of a professional communicator.

So, let us begin the unit by discussing the concept of broadcasting and narrowcasting.

4.3 BROADCASTING AND NARROWCASTING

Broadcasting

Broadcasting means transmission of sound or images to a large number of receivers by radio or television. It is the distribution of audio and/or video signals through which programmes are transmitted to an audience. Audience here stands for general public or a relatively large sub-audience, such as children or young adults.

Do you know what the term “broadcast” originally means? It originally referred to the sowing of seeds by scattering them over a wide field. The early radio engineers adopted the term from the Midwestern United States to refer to the similar dissemination of radio signals and thus broadcasting came to form a very large segment of the mass media. Dr. Jonathan Sterne of McGill University has defined broadcast as “wide dissemination of content through mechanical or electronic media”.

There can be several physical means through which to distribute a broadcast. When it comes directly from the studio at a single radio or TV station, it is simply sent through the air chain to the transmitter and then from the antenna on the tower out to the world. Programming may also come through a communications satellite, whether played live or recorded, for transmission later and there may be networks of stations to broadcast the same programming simultaneously which was originally done via microwave link and now usually by satellite.

At the final end of the broadcast distribution chain the signal is to reach the listener or the viewer. The signal may come over the air as in case of a radio station or TV station to an antenna and receiver; or it may come through cable TV or cable radio (or “wireless cable”) via the station or directly from a network. The Internet may also bring either radio or TV to the recipient, especially with multicasting allowing the signal and bandwidth to be shared.

You ought to know about the term “broadcast network”. The term is often used to distinguish the networks that broadcast an over-the-air television signal which can be received by using a television antenna from the other networks which are broadcast only via cable or satellite television. The programming of such networks is known by the term “broadcast television “. Now that we have understood the term broadcasting let us look into the following aspects .

- Broadcasting is not merely a technology or even a group of technologies, but a set of social, cultural and commercial practices, institutional forms, an industry and of some enduring ideas.
- With the ability to see events as they happen our understanding of time and space has been drastically altered. Immediate broadcasting technologies have erased the boundaries of time and space. It is possible to view anything happening anywhere around the world as it is unfolding. No better example of this is seen than the 24hr news channels or streaming from the internet. Live broadcasting has changed society’s level of expectation for being informed every moment with footage about anything anywhere . Technology has made it possible for instantaneous broadcasting of images.
- Broadcast messages can educate (through specific programming) and control (through propaganda) the people, create social tensions and distort events (through biased news casts).The average person can now receive content on subjects like politics, law, business, medicine, spots and war etc. An individual gets a sense of belonging through the messages broadcast and becomes aware of sharing a common history and a common trajectory in time and space. The above points show the powerful effect of broadcasting on the common man .

Broadcasting to a very narrow range of audience is called **narrowcasting**.

Narrowcasting:

Narrowcasting involves aiming media messages at specific segments of the public defined by values, preferences, or demographic attributes. Also called niche marketing or target marketing, narrowcasting is the dissemination of information to the particular section of the public rather than to the general public.

Narrowcasting involves communications such as radio or television signals that are confined to the subscription customers or when the signals are otherwise prohibited from being *broadcast*. Thus, broadcasting and narrowcasting are distinguished from each other. Broadcasts are transmitted to the general public or are available for any general receiver capable of capturing the signal(s). But narrowcasting is directed to a particular audience. In other words in narrowcasting a broadcast medium is used to appeal to audiences with special interests.

Open narrowcasting radio services are those, which have limited reception. This limitation can be defined by several means, some of which are as follows:

- When they are targeted at a special interest group (eg. Religious programming).
- A limited location (ie. Shopping centres, arenas, hospitals, schools, universities etc)
- A limited time period of transmission (ie, community events/festivals)
- Programmes of limited appeal (ie. Ethnic language services).

Examples of narrow casting:

1. One of the most common examples of narrowcasting is cable TV. The encrypted signals can only be viewed on a TV by first running through a descrambler provided by the cable company for a monthly fee.
2. Another example of narrowcasting is the satellite radio. Satellite radio is commercial-free radio, requiring a proprietary receiver or tuner. Satellite radio is also a paid subscription service, but narrowcasting doesn't always involve a fee.

3. The Internet itself includes both broadcasting and narrowcasting. Actually the websites which anyone can visit without registration or subscription are broadcasts. But those websites or subnets that require passwords, registration, or some form of membership are examples of narrowcasting. Mailing lists are also a kind of narrowcasting, as are podcasts that are generally geared towards a highly specific segment of the public. With some exceptions, mailing lists, podcasts, and subscription-centric websites are generally free narrowcasting services. Narrowcast media is more popular with the marketing experts because access to such content implies exposure to a specific and clearly defined prospective consumer audience. Narrowcasting is expected to grow over the coming years and it will be fueled by the Web.



CHECK YOUR PROGRESS

Q. 1. What is broadcasting?

_____

_____

Q. 2. What is narrowcasting?

_____

_____

4.4 TRANSMISSION AND RECEPTION OF RADIO WAVES

Let us now discuss how radio waves are transmitted and received. For the propagation and interception of radio waves, a transmitter and a receiver are employed. A radio wave acts as a carrier of information-bearing signals; the information may be encoded directly on the wave by periodically interrupting its transmission (as in dot-and-dash telegraphy) or impressed on it by a process called modulation. The term modulation refers to how sound is encoded on a radio wave called a carrier wave; or, more

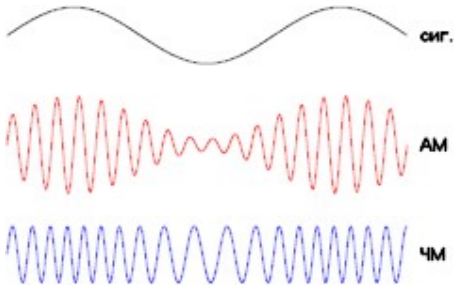
accurately, how the sound affects the carrier wave so that the original sound can later be detected by a radio receiver. The radio broadcasts we listen to basically takes place in four stages.

a. The radio jockey or singer or artist speaks into a microphone. This microphone converts sound waves into electrical signals.
b. The electrical signal from the microphone changes, or modulates, a radio wave called a carrier radio wave. This carrier wave which contains the sound information is then emitted by the broadcast tower of the radio station.
c. Now, a receiving antenna on a radio tuned to the proper frequency picks up the carrier wave, which then travels to the receiver or radio.
d. Finally, the receiver detects the modulation in the carrier wave and converts it back into electrical signals. The electrical signals are sent to a loudspeaker, which changes them once again into sound waves.

As you have already learnt in Unit 4, the two most common types of modulation used in radio are amplitude modulation (AM) and frequency modulation (FM). Frequency modulation minimizes noise and provides greater fidelity than amplitude modulation, which is the older method of broadcasting.

You have already learnt in detail about FM in earlier units. Let us now concentrate on AM.

AM (Amplitude Modulation)



AM or amplitude modulation, is a mode of broadcasting radio waves by varying the amplitude of the carrier signal in response to the amplitude of the signal to be transmitted.

Until the 1920s, the only form of radio transmission was by way of Morse code, much in the form of dots and dashes. It was of use only to the military, commercial telegraph companies and amateur experimenters.

Subsequently it was found that if the amplitude could be controlled or varied by a much lower frequency then real intelligence could be conveyed e.g. speech and music. It is easy to reverse this process by simple means at the receiving end by using diode detectors. This is called modulation and obviously in this case amplitude modulation or A.M.

This discovery led to the emergence of a whole lot of new industries manufacturing radio parts, receiver manufacturers, radio stations, news agencies, recording industries etc and thus revolutionized the world of communication .

AM stations were the earliest broadcasting stations to be developed. AM radio transmitters can transmit audio frequencies up to 15 kHz but most receivers are only capable of reproducing frequencies up to 5 kHz or less.

Both AM and FM radio signals have their own set of advantages and disadvantages. The advantage of AM is that it is suitable for long distance transmission. This is because AM carrier waves have much longer wavelengths, and therefore, they can bend around obstacles like mountains and buildings more efficiently and thus travel greater distances. FM on the other hand is not capable of doing so. It can travel upto a maximum distance of about 70 kms. Again, in case of AM transmission, because information is coded in the amplitude of an AM carrier wave, interference from external signals aremore likely to influence the amplitude and, therefore, they are more likely to interfere with the wave. This causes noise and distortion of the original sound. However, in case of FM, since it is much less likely that the frequency of an FM carrier wave might be accidentally modulated, the quality of the sound is better.



CHECK YOUR PROGRESS

Q.3. Explain the process of transmission and reception of radio waves.

_____

_____

Q.4. What are the two most common types of radio transmission?

_____

_____

Q.5. Name one major advantage and disadvantage of AM.

_____

_____

4.5 NEW DEVELOPMENTS IN RADIO

There have been significant new developments in Radio communication which have been used for all kinds of data transmissions. Morse code, the earliest radio application, can still be heard today. Experiments in sending pictures and text go back to the early days of radio with a variety of clock signals being broadcast. The coded transmission of information by national governments in times of peace and war is another early use of the radio. For example, during the Cold War the USSR and the governments under its influence had national programs to block shortwave and other frequency transmissions by using jamming techniques. One signal known as Russian woodpecker suddenly appeared on July 4, 1976 and just as suddenly disappeared at the end of 1989 . It is still considered of a mystery. More and more radio frequencies are being used to send digital packets of information of varying degrees of complexity. An early form of digital radio broadcasting was packet radio, which combines digital information with traditional radio broadcasting over the air.

Digital radio broadcasting originally emerged, in Europe (the UK in 1995 and Germany in 1999), and then in the United States, France, Holland, South Africa and many other countries . The simplest system is DAB Digital Radio, or Digital Audio Broadcasting, which uses the public domain EUREKA

147 (Band III) system. DAB is used mainly in the UK and South Africa. Among other countries, Germany and Holland use the DAB and DAB+ systems and France use the L-Band system of DAB Digital Radio.

However, digital radio isn't used in the same way as Europe and South Africa - instead the IBOC system is named HD Radio and owned by a consortium of private companies called iBiquity. An international non-profit consortium Digital Radio Mondiale (DRM), has introduced the public domain DRM system.

It is expected that for the next 10 to 20 years, all these systems will co-exist, while by 2015 to 2020 digital radio may predominate, at least in the developed countries.

Internet radio

Internet radio is known as web radio, net radio, streaming radio and e-radio). It is an audio broadcasting service transmitted through the Internet. Broadcasting on the Internet is usually called webcasting since it is not transmitted broadly through wireless means. Internet radio involves a streaming medium that presents listeners with a continuous "stream" of audio over which they have no control, much like traditional broadcast media. In this respect, it is distinct from "on-demand" file serving. Internet radio is also distinct from podcasting, which involves downloading rather than streaming. Many Internet radio "stations" are associated with a corresponding traditional (or "terrestrial") radio station or radio network. Internet-only radio stations are independent of such associations.

Internet radio services are usually accessible from anywhere in the world—For example, one could listen to an Australian station from Europe or America. Some major networks however like Clear Channel in the US and Chrysalis in the UK restrict access only to the respective country because of music licensing and advertising concerns. Internet radio remains popular among the expatriates and the listeners whose interests local radio stations cannot adequately serve. Some of these programmes are progressive rock, ambient music, folk music, classical music, and stand-up comedy. Internet radio services offer news, sports, talk, and various genres of music—everything that is available on traditional radio stations.

The most common way to distribute Internet radio is through the streaming technology using a lossy audio codec. Popular streaming audio formats include MP3, Ogg Vorbis, Windows Media Audio, RealAudio and HE-AAC (sometimes called aacPlus).

Internet radio was pioneered by Carl Malamud who in 1993, launched "Internet Talk Radio" which was the "first computer-radio talk show,in which each week interviewing a computer expert was interviewed " However, as late as 1995, this service was not available via multicast streaming; it was distributed "as audio files that computer users fetch one by one."

A November 1994 Rolling Stones concert was the "first cyberspace multicast concert." Mick Jagger opened the concert by saying, "I wanna say a special welcome to everyone that's, uh, climbed into the Internet tonight and, uh, has got into the M-bone. And I hope it doesn't all collapse."

On November 7, 1994, WXYC (89.3 FM Chapel Hill, NC USA) became the first traditional radio station to announce broadcasting on the Internet. WXYC used an FM radio connected to a system at SunSite, later known as Ibiblio, running Cornell's CU-SeeMe software. WXYC had begun test broadcasts and bandwidth testing as early as August, 1994. WREK (91.1 FM, Atlanta, GA USA) started streaming on the same day using their own custom software called Cyber Radio1.

Some of the first Internet-only commercial radio stations emerged in 1995. NetRadio "was one of the Internet's original Webcasters," eventually "streaming more than 100 channels including both music and spoken material." Nonetheless, NetRadio Corporation ceased operations in 2001.

In 2002, the Copyright Arbitration Royalty Panel (CARP) system was initiated by the United States Congress in order to oversee decisions regarding royalty rates and terms, particularly in regard to digital distribution of audio. Many webcasters believed the 2002 proposed royalty structure to be overly burdensome and intended to disadvantage independent Internet-only stations. CARP was later phased out in favor of the Distribution Reform Act of 2004.

World Space Radio

WorldSpace is a global satellite radio service offering great range of programmes, through a compatible satellite radio with a special antenna which has to be installed outside the house and must have a free line of site to the satellite without any trees or walls in between.

WorldSpace is not new to India. Its earlier version was a free channel. You just needed then a satellite receiver and the cheapest one, a Hitachi, was then available for Rs 4,999. It didn't become popular with the listeners then. It has been relaunched as a pay channel.

Apart from the cost of the radio, one has pay Rs 1,800 a year to be able to hear over 39 different stations. The company does not give out figures of its subscriber base.

When it was a free service, WorldSpace offered music ranging from western to country, jazz, western classical and hip hop even including a few Hindi and local language channels.

Today, when FM is in full blast and almost everything is available on the net, the non- portable WorldSpace seems less attractive look as great , though it must be said, it offers an interesting range in its 39 stations.

Apart from the earlier choices, you have Farishta for old Hindi songs, and even Kannada, Telegu, and Bengali channels, Bollywood hits, and Hindi classical music. For those who want to listen to news (something you can't get on FM) you have an array of choices, from NDTV to BBC and CNN WRN.



CHECK YOUR PROGRESS

Q.6. Where and when did Digital Radio Broadcasting first emerge?

_____

_____

Q.7. In 1993, Malamud launched _____ which was the "first computer-radio talk show, each week interviewing a computer expert."

_____

_____

Q.8. Which popular English rock band's concert was the first ever cyberspace multicast concert and in which year did it take place?

_____

_____

Q.9. Which was the first traditional radio station to announce broadcasting on the Internet and when?

_____

_____

Q.10. Name the first Internet-only commercial radio station.

_____

_____

Q.11. What is WorldSpace radio?

_____

_____



4.6 LET US SUM UP

- Broadcasting is the distribution of audio and/or video signals which transmit programs to an audience. Narrowcasting has traditionally been understood as the dissemination of information (usually by radio or television) to a narrow audience, not to the general public.
- The radio broadcasts we listen to basically take place in four stages.
  a. A microphone converts sound waves into electrical signals.
  b. The electrical signal from the microphone modulates a carrier radio wave which is then emitted by the broadcast tower of the radio station.
  c. A receiving antenna on a radio tuned to the proper frequency picks up the carrier wave, which then travels to the receiver or radio.

d. Finally, the receiver detects the modulation in the carrier wave and converts it back into electrical signals. These signals are sent to a loudspeaker, which changes them once again into sound waves.

- AM or Amplitude Modulation, is a mode of broadcasting radio waves by varying the amplitude of the carrier signal in response to the amplitude of the signal to be transmitted.
- Both AM and FM radio signals have their own advantages and disadvantages. AM is suitable for long distance transmission. But suffers from noise interference. FM on the other hand cannot travel long distance, but the quality of the sound is better.
- Internet radio (also known as web radio, net radio, streaming radio and e-radio) is an audio broadcasting service transmitted via the Internet.



4.7 FURTHER READING

1. Basic Audio Visual Media: Shipra Kundra
2. Broadcasting in India: P C Chatterjee



4.8 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q. No. 1: Broadcasting: Broadcasting is the distribution of audio and/or video signals which transmit programs to an audience. The audience may be the general public or a relatively large sub-audience, such as children or young adults. Broadcasting forms a very large segment of the mass media.

Answer to Q. No. 2: Narrowcasting: Narrowcasting can be defined as the dissemination of information (usually by radio,television or internet) to a narrow audience, not to the general public. It is a term used for communications such as radio or television signals that are limited to

subscription customers or otherwise prohibited from being *broadcast*. Broadcasts are transmitted to the general public, available for any general receiver with the capability to capture the signals. Narrowcasting is directed to a particular audience.

Answer to Q. No. 3: The radio broadcasts we listen to basically takes place in four stages.

- The radio jockey or singer or artist speaks into a microphone. This microphone converts sound waves into electrical signals.
- The electrical signal from the microphone changes, or modulates, a radio wave called a carrier radio wave. This carrier wave which contains the sound information is then emitted by the broadcast tower of the radio station.
- Now, a receiving antenna on a radio tuned to the proper frequency picks up the carrier wave, which then travels to the receiver or radio.
- Finally, the receiver detects the modulation in the carrier wave and converts it back into electrical signals. The electrical signals are sent to a loudspeaker, which changes them once again into sound waves.

Answer to Q. No. 4: Amplitude Modulation and Frequency Modulation.

Answer to Q. No. 5: The advantage of AM is that it is suitable for long distance transmission. This is because AM carrier waves have much longer wavelengths, and therefore, they can bend around obstacles like mountains and buildings more efficiently and thus travel greater distances. Its disadvantage is, because information is coded in the amplitude of an AM carrier wave, interference from external signals are more likely to influence the amplitude and therefore more likely to interfere with the wave. This causes noise and distortion of the original sound.

The advantage of FM is that the quality of the sound is much better than AM. Its disadvantage is that it cannot travel long distances. It can travel upto a maximum distance of about 70 kms only.

Answer to Q. No. 6: Digital radio broadcasting first emerged in Europe. It made its first appearance the UK in 1995 and then in Germany in 1999). Later on it appeared in the United States, France, Holland, South Africa and many other countries worldwide.

Answer to Q. No. 7: Internet Talk Radio.

Answer to Q. No. 8: Rolling Stones, in November 1994.

Answer to Q. No. 9: WXYC (89.3 FM), on November 7, 1994.

Answer to Q. No. 10: Net Radio

Answer to Q. No. 11: Worldspace radio is a global satellite radio service which offers a large range of programs, through a compatible satellite radio with a special antenna which has to be installed outside the house and must have a free line of site to the satellite without any trees or walls in between.



4.9 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1: FM radio is better than AM radio. Do you agree? Why ?

Q.2: Write a brief note on World Space Radio.

Q.3: What is the difference between broadcasting and narrowcasting?

B. Long Questions (Answer each question in about 300-500 words)

Q.1: Explain the process of radio transmission.

Q.2: Write short notes on :

a) Internet Radio

b) Amplitude Modulation

Q.3: What are the new developments in the field of radio?

*** ***** ***

UNIT 5: RADIO NEWS – BASIC FEATURES

UNIT STRUCTURE

5.1 Learning Objectives

5.2 Introduction

5.3 Basic features of radio news

5.4 Different types of news bulletins

5.5 Radio features and current features programmes

5.6 Let us Sum Up

5.7 Answers to Check Your Progress

5.8 Further Reading

5.9 Model Questions

5.1 LEARNING OBJECTIVES

After going through this unit, we will be able to –

- discuss the basic features of radio news
- explain the elements of a radio news story
- describe the various types and formats of radio programming
- discuss the difference between radio news and radio features and current affairs programmes

5.2 INTRODUCTION

Despite the onslaught of television and new media, radio is still a popular tool of mass communication among the people and will always remain so. In the last seven units we have already discussed in detail about the audio-visual medium, i.e., radio. We have talked about the history and evolution of radio, recent trends and about All India Radio, India's largest radio network.

In this unit we will introduce you to the basics of radio news, its characteristic features, types, and significance.So, let us begin the unit with an introduction to radio news and its basic features.

5.3 BASIC FEATURES OF RADIO NEWS

Radio is a powerful media for news. Radio news is the same as television news but it is transmitted through the medium of the radio. It is solely based on the audio aspect rather than the visual aspect. Through the radio the latest news, speeches, interviews etc. can be easily transmitted in an effective manner. Sound bites are captured through various reporters and played back through the radio.

Because the radio is portable and cheap, it has the maximum reach among the masses. Radio news occurs more frequently than the news in other mass media because of its simplicity as a medium. Therefore, it remains the first choice among the people for news.

The radio because of its immediacy factor is a very important medium for news. Being the oldest channel for mass communication, radio enjoys immense credibility among the masses. The intimate nature of the medium along with its portability also contributes to its importance in news dissemination.

All news stations such as those owned and operated by AIR offer far more than just news. Typical features are stock market and other business reports, sports reports, traffic and weather information, and a community billboard.

News bulletins are broadcast by AIR almost every hour of the day in English and various regional languages through different news bulletins. Apart from the regular national, regional and external service bulletins, specialized news, sports news, state and development news, slow-speed bulletins in English, Hindi and Urdu, a weekly bulletin of human interest stories, constitute the other important bulletins of AIR covered by its correspondents. On the days when theParliament is in session, daily commentaries in English and Hindi review the day's proceedings in the two Houses.

Normally, the major bulletins are of ten to fifteen minutes' duration while others are of only five minutes' duration. There is also news headline. They present summaries of news stories in order

of importance and interest value. Human interest stories and sports news generally round off the major bulletins. AIR news bulletins are formal in language, structure and presentation.

Basic features of radio news are as follows:

- It is immediate. Radio gives speedy and comprehensive coverage to news. Because there are more news bulletins in radio than in other mass media, the radio correspondents and reporters have to be on their feet all the time. They have to act immediately and get hold of the latest events and happenings in the surroundings. Because radio news is immediate, it leaves hardly any time for details in radio news. Therefore, it is essential for reporters working for radio to find the kernel and make it their first sentence
- Radio news is conversational. An ideal radio news script reads like as if you are telling a story to a friend. It is very different from a print media news item which is very formal.
- Radio is an aural medium and so radio news needs some amount of imagination on the part of the listener. Unlike the television news where pictures speak a thousand words, radio news uses only 'sound' to give information. Radio news, therefore, needs to make up for the absence of visuals. But vivid description does not necessarily mean long winding details. On the contrary, in radio news it is necessary to use the key-word near the beginning and keep the others for later use.
- Radio, therefore, uses the inverted pyramid style of news writing. In this style of news writing, the journalist top-loads the essential and the most interesting elements of his or her story, with supporting information following in order of diminishingimportance. This structure enables the listeners to quit listening at any point and still come away with the essence of a story. It allows the people to enter into a topic to the depth that their curiosity takes them, and without the imposition of details or nuances that they would consider irrelevant.

- Radio news always has a background to make it complete. This is because the radio has to make up for the absence of visuals.
- Radio news compares and contrasts issues to show them as unusual or different.
- It is necessary to interpret the story for the listener. Otherwise it may become dull. In the radio, news is not just facts, but also the result of the facts.



CHECK YOUR PROGRESS

Q.1. Write true or false:

a. Radio is based more on the visual aspect. (T/ F)

b. Radio has the maximum reach among the masses because it is portable and cheap. (T/ F)

c. Immediacy is an important feature of radio news. ((T/ F)

d. Radio uses the pyramid style of news writing. (T/ F)

Q.2. What is the normal duration of a radio news bulletin?

_____

_____

Q.3. In radio news why is it important to interpret the story for the listener?

_____

_____



ACTIVITY

1. Carefully listen to a news bulletin on All India Radio. What are the things that you notice regarding the format, language and delivery?

.....

.....

2. Talk to a radio reporter and get a copy of the radio news script. Compare the stories with the news stories that appear in newspapers.

.....

.....

5.4 DIFFERENT TYPES OF NEWS PROGRAMMES

Radio news can be presented in a number of ways. There are mainly three types of format for radio news

1. Headline News Cast:

This is a type of news programme whose duration is very short as it is a small bulletin where the major news headlines are read out. It is very important because people get it at different times every half an hour. The sentences in this type of bulletin are very short.

2. Minor News Bulletins:

Minor news bulletins are broadcast at peak hours of the day. In India, the evening time from 6 PM to 10 PM is called the peak hours of the day. This is also an opportunity for the organisations to direct these bulletins towards the target groups. However, individual person's peakhours may be different depending on the person's age, profession, background etc.

3. Major News Bulletins:

This is the news programme of 10 to 15 minutes duration. It covers the details of the news items which break throughout the day. It is also broadcast at peak hours. In these bulletins the headlines are followed by the details. The headlines should be limited. At the end of the bulletin, the newsreader repeats the headlines. Here the major events of the day of the country or the world are the headlines of the day. Sometimes these bulletins are called the integrated bulletins. In these bulletins, there should be voice dispatch, soundbites etc. Major news bulletins are converted into integrated bulletins because the soundbites of the reporters or others make it very interesting.

In addition to the above hard news formats for radio news, there are some other formats of the radio news programmes. They are employed very often in radio these days.

They are:

1) **News Magazine:**

A news magazine is the longest of all news programmes. It normally ranges from 20 to 30 minutes in duration. It can be noted that in a news magazine, it is not only the news but also the views of the personal who is involved in the preparation of the programme is reflected. A news magazine has different varieties - for 10 minutes it is the news, and the remaining 20 minutes are filled up with news discussion or analysis programmes. Sometimes experts from the field are consulted about the subject matter. BBC has a programme, 'Asia Today', which is an example of a news magazine programme.

2) **Panel Discussion:**

In this news programme, two or three persons are invited to the studio for discussion on any particular news, event or issue. The discussions are normally moderated by an anchor or a compere. Experts discussthe happenings of the period of last one week or so. It is an in-house programme.

3) **News Reels:**

It is a programme of generally 15 minutes' duration. It deals with spot reports, comments, interviews and extracts from speeches. News reels usually require skilled editing and well-written link narrations as it is a much more complex format than news bulletin. It is also more expensive.

4) **News Flash or Breaking News:**

News Flash is associated with extremely urgent and important information which cannot wait. Examples of news flash can be ; major disaster like earthquakes, Tsunami, accidents, sudden death of a very important person, fall of a government, incidents like attack on the World Trade Center of New York, communal

clashes, war, declaration of war possibly involving our country or any other nation.

5) **Voice Report:**

This is a studio-based programme in which the reporter's voice with his story, background and eyewitness give an account of an event. All the facts are gathered, opinions are sought and a balanced summary is prepared. The editing for this kind of programme has to be tight and the copy has to be written in a very compelling and crisp style.

6) **Illustrated Voice Report:**

This is another type of news programme in radio. In this programme, the voices of the participants, statements, sounds of the occasion are inserted in the spoken story. This type of programme is usually used for public meetings etc.

7) **News Interview:**

News Interviews are programmes which get a news report through a broadcast interview. It is an on line interview programme in which direct questions are asked to the interviewee. No frills or unnecessary questions are asked since this programme is tightly edited to get the relevant information only. It requires a precise planning for the execution of news interviews. The style is taut and serious. The announcements before and after the news interview have to be carefully planned.



Taut: concise and controlled

8) **Actuality:**

Actualities are news programme in which an extract from a speech is inserted into an item. This type of programme is located in the 'field' with a lot of ambient sound. Location noises (fire engines, bulldozer, construction activities, rioting) can be heard in these programmes which lend a feeling of the actual or natural surroundings. As a result, the programme appears to be less manipulated and, therefore, more credible.

9) **Remote Feeds or Phone - ins:**

Telephone inputs form the basis of this kind of news programme. Quality of the programme needs to be checked in technical

terms because an unclear telephone line will result in a bad programme. This type of programme adds to immediacy and lends credibility to the report

10) **Audience Opinion:**

In this type of programme opinion from the masses are sought. This kind of news programme has one basic advantage - that is it has more voices and actuality feed back involving the community. It is not monotonous for the listeners who get to hear multiple voices and opinions.



CHECK YOUR PROGRESS

Q.4. What are the three important formats of news in radio?

_____

_____

Q.5. Write short notes on:

a. News magazine

b. Panel Discussion

c. News Reel

d. Illustrated Voice Report

e. Actuality

5.5 RADIO FEATURES AND CURRENT AFFAIRS

5.5.1 Radio Features/Documentaries

In newspapers, the word 'features' usually covers all editorial content apart from news, sports news, and reports of sporting fixtures. Reviews, horoscopes, TV listings, advice columns, gardening tips and so on, as well as backgrounders, analytical articles, think pieces, profiles, celebrity interviews are all included in this category. In broadcasting, however, the term 'feature' often means a human interest or 'soft news' story, or a documentary.

A radio feature is a documented programme on a single theme or subject, composed and presented in a radio-dramatic form. Feature has also been defined as 'creative interpretation of reality'. In a feature, a theme or an idea is projected with an imaginative mixture of music, poetry, narration 'effects', dramatisation and actuality in such a way that creates an impact on the listener's mind.

A radio feature or documentary is a story that is longer than a standard news story and it is written in a different style.In the feature, as opposed to hard news, instead of giving the crux of the story in the first line itself, the listener is led into the story first and the intended facts are revealed only later.

A radio documentary covers a particular topic in some depth, mixing commentary and sound pictures. It is usually factual, informational in character, and sometimes educational in intent. It blends together the elements of talk and drama to tell the story of events, sketch the biography of great leaders, or merely offers an interpretation of the world around us. It alsoteaches us about people and cultures unfamiliar to us, and at times look into different social, political, economic and cultural problems. Indeed, any subject can be the ingredient of a radio feature. Radio features are non-fictional in subject matter, yet some radio features resemble radio drama in many ways. Others are more straightforward. But in each case they are of much greater length than that of an ordinary news report.

A radio documentary makes use of a narrator whose voice is interspersed with voices of real people or/and actors. To this are added appropriate background effects and music to bring the documentary to life.

The documentary form serves as an indicator of a radio station's commitment to news apart from functioning as a barometer of social, political, and economic dynamics. For All India Radio, radio feature or documentary is placed as an

important programme format Radio feature or documentary is an important ingredient of AIR's programmes and it figures in its general programmes as well as in the programmes for specific groups. Radio features, which incorporate numerous audio formats in a single programme, e.g., narration, music, drama, interviews, poetry, sound effects etc, are highly popular among the listeners of AIR.

Some of the feature programmes produced by AIR have received awards at international level, the best being the programme 'Lali and the Lions of Gir', by Melville De Mellow, which got the Italia Prize in 1964.

In all radio programmes the use of actuality enhances the impact and credibility of the programme. Audio actuality, which is pre-recorded sound, is used in radio features. For instance, a radio reporter may do a feature on consumer protection and record an interview with a consumer activistabout the implementation of the Consumer Protection Act. He may then select a 20-second portion of the interview in the feature. Again, uses of live actuality or sound effects are regarded as typical of a radio programme. Some of the typically Indian sound effects like spinning wheel, Persian wheel, typical kitchen noises are used in the radio programmes.

5.5.2 Radio Current Affairs Programmes

News, features, and current affairs programmes constitute the three major pillars of AIR's programme composition. Current affairs programmes include programmes like talks, discussions, interviews that are arranged on some current or contemporary issue or event. They provide a forum for all shades of opinion on outstanding national and international issues. Current affairs programmes also include popular formats like quiz shows and opinion polls etc.

AIR has been regularly broadcasting various kinds of current affairs programmes that have helped increase the awareness levels of the general masses not only about happenings taking place in the country but also in the distant foreign lands.

AIR has a wide variety of current affairs programmes meant for its different groups of audiences. AIR ensures that there is some or the other information-based programme for all sections of its listeners.

Broadcasting of talks and discussions by a radio station is undertaken according to a plan drawn up after a lot of deliberation and consultation with the subject matter experts. This plan is called the talk schedule. This is prepared on a quarterly basis and, besides talks, it comprises interviews, discussions, symposia etc. However, in case of topicality and some other relevant and valuable materials being madeavailable, it may not be possible to adhere to a talk schedule drawn up some weeks in advance.

Current affairs programmes are an important means of education and information. Programmes for the rural listeners are broadcast from almost all AIR Stations in different languages and also in local dialects to provide educational and informational support to agriculture and rural development programmes.

All AIR stations broadcast special programmes directed at housewives and working women. Apart from being informational and educational in nature, they are also entertaining. The programmes includes topics like health, family welfare, household chores, nutrition and the problems of working women.

Sports form a very important part of AIR's programme content. Sports programmes on AIR are very popular with the listeners. Important international, national, regional and local level sports events are given due coverage through running commentaries and radio reports. Apart from two 5-minute

daily news bulletins, AIR also broadcasts two half-hour sports magazine programmes.

Recent innovations in broadcasting include interactive broadcasts like the Phone-in-Programme and Voice Mail, apart from people's forum programmes.

Phone-in-Programmes are programmes during the broadcast of which people call up the broadcasting station on a given telephone number and ask questions. The experts at the broadcasting station reply to their queries immediately.

Voice Mail is another service facility, where people can telephone and record their requests, complaints, suggestions and appreciation, etc. These messages are later retrieved andplayed back in a special Voice Mail programme with suitable replies to their queries.

SMS and email: This is the age of technology. Mobile phone service and internet service are now popular among the common people. Therefore, SMS and e-mail services are most important facilities to make the programmes more interesting and lively.



CHECK YOUR PROGRESS

Q.6. What is a radio feature?

_____

_____

Q.7. What is audio actuality?

_____

_____

Q.8. News, _____, and _____ programmes constitute the three major pillars of AIR's programme composition.

Q.9. Which programmes can be included under the current affairs category?

_____

_____

Q.10. What is a talk schedule?

_____

_____

Q.11. Explain the terms:

a. Phone-in-programme

b. Voice mail



ACTIVITY

1. Prepare a programme proposal for a radio talk on Women Empowerment in Assam. Make a list of people you will include as talking heads in your programme.
2. Create a 5 minute radio documentary on Child Labour.



5.6 LET US SUM UP

- Radio is a powerful medium for news.
- Radio news is considered to be a vitally important aspect of most radio stations' formats.
- News on radio ranges from in-depth coverage round the clock to brief hourly summaries, to no news coverage at all on some stations.
- News bulletins are broadcast by AIR almost every hour of the day in English and various regional languages through 254 bulletins.
- Basic features of radio news are that it has immediacy; it is conversational, concise, complete, interpretative, current and correct.
- Radio news can be presented in a number of ways. From hard news, breaking news to remote feeds, there are many presentation possibilities as far as radio news is concerned.

- News, features, and current affairs programmes constitute the three major pillars of AIR's programme composition
- A radio feature or documentary is a story that is longer than a standard news story and written in a different style.
- Current affairs programmes are the programmes like talks, discussions, interviews that are arranged on some current or contemporary issues or events. They provide a forum for all shades of opinion on outstanding national and international issues.



5.7 FURTHER READING

1. Mass Communication in India: Keval J Kumar
2. Handbook of Journalism and Mass Communication: V S Gupta and V B Agarwalla
3. Mass Communication Today: Subir Ghosh
4. Basic Audio Visual Media: Shipra Kundra



5.8 ANSWER TO CHECK YOUR PROGRESS

Answer to Q. No. 1:

a) False b) True c) True d) False

Answer to Q. No. 2: Normally, the major bulletins are of ten to fifteen minutes' duration while others are of only five minutes' duration.

Answer to Q. No. 3: It is necessary to interpret the story for the listener so that it does not become dull. In radio, the news is not just facts, but also the result of the facts.

Answer to Q. No. 4: Headline newscast, Minor news bulletin and Major News Bulletin.

Answer to Q. No. 5:

a) News Magazine: A news magazine is the longest of all news programmes. It normally ranges from 20 to 30 minutes in duration. In a news magazine, not only the news but also the views of the personality who is involved in the preparation of the programme is also reflected. For 10 minutes it is the news, and the remaining 20 minutes are filled up with news discussion or analysis programmes. Sometimes experts from the field are consulted about the subject matter.

b) Panel Discussion: In this news programme, two or three persons are invited to the studio for discussion about any particular news, event or issue. The discussions are normally moderated by an anchor or a compere. Experts come and discuss some event of current relevance.

c) News Reel: It is a programme of generally 15 minutes' duration. It deals with spot reports, comments, interviews and extracts from speeches. News reels usually require skilled editing and well-written link narrations as it is a much more complex format than news bulletin. It is also more expensive.

d) Illustrated Voice Reports: This is another type of news programme in radio. In this programme, the voices of the participants, statements, sounds of the occasion are inserted in the spoken story. This type of programme is usually used for public meetings etc.

e) Actualities: Actualities are news programmes in which an extract from a speech is inserted into an item. This type of programme is located in the 'field' with a lot of ambient sound. Location noises (fire engines, bulldozer, construction activity, rioting, etc) can be heard in these programmes which lend a feeling of the actual or natural surroundings. As a result, the programme appears to be less manipulated and therefore more credible.

Answer to Q. No. 6: A radio feature is a documented programme on a single theme or subject, composed and presented in a radio-dramatic form. In a feature a theme or an idea is projected with an imaginative mixture of music, poetry, narration 'effects', dramatisation and actuality in such a way which creates an impact on listener's mind.

Answer to Q. No. 7: Audio actuality is a pre-recorded sound bite, used in radio features. In all radio programmes the use of actuality enhances the impact and credibility of the programme. For instance, a radio reporter may do a feature on consumer protection and record an interview with a consumer activist about the implementation of the Consumer Protection Act. He may then select a 20-second portion ofthe interview in the feature. This interview adds credibility to the programme and gives it an extra edge.

Answer to Q. No. 8: Features and Current affairs

Answer to Q. No. 9: Current affairs programmes include programmes like talks, discussions, interviews that are arranged on some current or contemporary issue or event. Current affairs programmes also include popular formats like quiz shows and opinion polls etc.

Answer to Q. No. 10: In a radio station the broadcasting of talks and discussions is undertaken according to a plan drawn up after a lot of deliberation and consultation with the subject matter experts. This plan is called the talk schedule.

Answer to Q. No. 11:

a) Phone-in-Programmes are programmes during the broadcast of which people call up the broadcasting station on a given telephone number and ask questions. The experts at the broadcasting station reply to their queries immediately.

b) Voice Mail is a service facility, where people can telephone and record their requests, complaints, suggestions and appreciation, etc. These messages are later retrieved and played back in a special Voice Mail programme with suitable replies to their queries.



5.9 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q.1 : What is the scope of radio news in India?

Q.2 : Write short notes on:

a. Radio documentary

b. Radio Interview

c. Actuality

d. Talk show

e. Flash News

B) Long Questions (Answer each question in about 300-500 words)

Q.1: How is radio news different from newspaper news?

Q.2: Discuss the various news and current affairs programmes on AIR.

*** ***** ***

UNIT 6: REPORTING FOR RADIO

UNIT STRUCTURE

6.1 Learning Objectives

6.2 Introduction

6.3 Reporting for Radio

6.4 Qualities and responsibilities of radio reporter

6.5 Criteria for selection of radio news

6.6 Sources of radio news

6.7 Let us Sum Up

6.8 Answers to Check Your Progress

6.9 Further Reading

6.10 Model Questions

6.1 LEARNING OBJECTIVES

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

- explain the basic job of a radio reporter
- discuss the qualities and responsibilities of radio reporter
- outline the criteria for selection of radio news
- discuss the sources of radio news

6.2 INTRODUCTION

In the previous unit you have been introduced to radio news where you have been acquainted with the basic features of radio news, the different types of radio news bulletins and radio features and current affairs programmes. In the present unit, we will discuss reporting for radio news.

Here, we will deal with the basic responsibilities and qualities of a radio reporter, the criteria for selection of radio news and the sources of radio news. Although these things are more or less same as that for print media and television as well, but because of the nature of the medium and certain technological differences, reporting for radio slightly differs from reporting for radio or television. This unit aims to point out these differences.

So, let us start off with the first section where you will be introduced to the concept of radio reporting.

6.3 REPORTING FOR RADIO

Like TV and newspaper reporters, radio reporters also have to go to the field and report events as they have observed. Field reporters are responsible for live coverage of events as they occur, recording actualities, **voicers** etc. and occasional research for and production of **minidocs.**

Radio field reporters are called general assignment reporters, correspondents or special assignment reporters. Their work is similar to that of their television counterparts with obvious variations because of the differences in electronic technology.

In covering a story, reporters investigate leads and news tips, look at documents, observe events at the scene, and interview people and take notes. At their office, they organize the material, determine the focus or emphasis, write their stories, and edit the accompanying sound material. Many reporters enter information or write stories using laptop computers and electronically submit the material to their offices from remote locations. In some cases, news writers write a story from the information collected and submitted by reporters. Radio reporters often compose stories and report “live” from the scene. At times, they later tape an introduction to or commentary on their story in the studio. Some journalists also interpret the news or offer opinions to readers, viewers, or listeners. In this role, they are called commentators or columnists.

Live reporting is a very important part of any radio reporter’s responsibility. When you report live, it is your responsibility to create a word picture of a scene, including sights, sounds, smells, tension in the air and factual details - the extent of a blaze, the names of the victims or the value of stolen goods as the case may be. When reporting live, you may be equipped with a cell phone. You’ll use it to indicate when you’re ready to give your report, and you’ll hear your cue to start as the program line is fed to you. Even when you are describing at the conclusion of an event, you may work from notes that you scribbled as you gather information.



Voicer: Also known as voice track. It is the pre-recorded voice of a DJ or Radio personality that is recorded and stored in a computer to be played at a certain time in a pre-programmed sequence of events such as at the beginning of a song, end of a song, etc.

Minidocs: Brief documentaries presented as a series, usually over several days.

Here are a few tips for effective live reporting —

- Don't report rumours, unless they are essential to the story - and make sure that you specify in the story that these are the rumours doing the rounds.
- Don't make unsubstantiated guesses as to facts such as number of people injured or the value of a gutted building. Report only confirmed facts.
- Control your emotions. Remember, though, that a bit of genuine excitement in your voice will convey the significance of your report.
- Don't identify yourself at the start of the report because the anchor will already have given your name. Identify yourself at the close of the story, following the policy set down by your station.
- In the event of physical danger — a police siege or a confrontation between rival groups or street gangs — don't become so absorbed in your story that you endanger yourself or your station's equipment.
- Be prepared to discuss the event with the anchor after you have given your report. This means doing sufficient investigation prior to going on the air to enable you to answer questions.



CHECK YOUR PRGRESS

Q.1. Radio field reporters are called _____ reporters, correspondents or special assignment reporters.

Q.2. When are the radio journalists also called commentators or columnists?

_____

_____

Q.3. During live reporting, at what point in the story should the reporter identify himself/ herself? Why so?

_____

_____

Q.4. What activities does the job of a radio reporter involve?

_____

_____



ACTIVITY

- Visit your nearest local radio station and find out the responsibilities of the news reporters working there.
- You are asked to report on the MNREGA scheme of the government in your district. You are to find out whether the scheme has been a success or a failure by gathering information from different relevant sources.

6.4 QUALITIES AND RESPONSIBILITIES OF RADIO REPORTER

Radio is an aural medium. Despite the absence of sight, colour and movement, radio is still a potent source of news for the masses. This is possible, because radio reporters are able to stir the imagination and retain the interest of their listeners.

The radio reporters' stories form an important part of a news bulletin. The job of a radio reporter is a very challenging and exciting one. Given the fact that radio news is immediate, reporters always have to be on their toes to get the latest news and happenings around them.

Some people say, 'journalists are born not made'. This is a debatable issue in today's times when hundreds of journalism schools are being established across the world to groom aspiring journalists. But either way, we have to agree that the fate of a radio station, to a great extent, depends on the quality and caliber of its staff, especially its reporters who are the heart and soul of a station. When we talk about the qualities of a reporter, we are not only talking about the inherent qualities of a reporter but also the responsibilities that come along with the profession. In the following section, we will also learn how good journalists react when they find themselves at the crossroads.

If we look at what reporters do, perhaps we can gather some insight into what qualities one should cultivate or develop to become a good reporter.

1) **Intelligence**: Good reporters are able to understand complex issues. Though this is something that is inherent in a person, intelligence can be developed with experience and rationality.
2) **Knowledge:** Good reporters always have broad general knowledge and experience in order to understand a number of different areas and have the ability to go from one area to another easily. It is said that a good journalist is one who is the 'Jack of all trades'. He or she needs to know atleast something about everything. Knowledge is something that grows with exposure to information of all kinds and needs to be nurtured with a lot of effort.
3) **Effective**: A good reporter has the ability to get things done. Excuses and personal problems don't work in the competitive media world. Reporters should be able to work under pressure; work well with others under pressure; and be well organized.
4) **Curiosity**: A good reporter should have the need to be curious enough to go beyond the surface. They should not take things at face value but look at things in a questioning manner. They should always have the urge to seek information, to find out about people, events, and activities and to understand them; to be sceptical at times. In other words, they should have the 'nose for news'.
5) **Comprehension:** A reporter, who wants to make a mark in the profession, should have the ability to analyze information. He or she should be able to sort the important from the unimportant; and understand what he or she is writing about.
6) **Judgment:** In reporting, it is not sufficient only to gather information. A reporter has to learn to sort the important from the unimportant effectively; be able to weed out information, determining what readers need to know and what will make a complete, accurate story.
7) **Persistent:** Good reporters have the quality of knowing when to continue to seek or push for information and when to give up the

need to be energetic; of not stopping just because someone says "no" (remember reporters Woodward and Bernstein and the obstacles they encountered unraveling the **Watergate scandal**, which forced the resignation of U.S. President Richard Nixon in 1974). There will be many hurdles on the way to gathering news, what is important is how to overcome those obstacles and gather the information you want.



Watergate scandal: it was a political scandal in the United States resulting from the break-in of the democratic national Committee headquarters at the Watergate office complex in Washington DC. Effects of the scandal led to the resignation of the President of US, Richard Nixon on August 9, 1974.

8) **Literacy:** Contacts, sources and energy are not sufficient to be a good reporter. Radio is an aural medium and, unlike TV, it does not have the visuals to explain things or concepts. Therefore, a radio reporter should have the ability to attract the listeners through only 'sound' or 'words'. So, language skills of a radio reporter are very essential. Good reporters possess great grammatical skills; reading ability coupled with comprehension and acceptable writing skills.
9) **Motivation:** Good reporters have the drive to work beyond the normal 8-hour a day. There can never be any fixed working hours for good journalists. News can happen anywhere and at anytime. And since news is a perishable commodity, journalists must cover the story when it occurs. They should have the motivation to carry on with their job against all odds.
10) **Personal Stability:** Good radio reporters have the ability of keeping their cool when the world around seems to be falling apart. It is but natural for reporters to be moved by events and happenings they cover but they must have the ability to remain professional and do the job even though they may be witnessing unpleasantness. One still-famous example is the radio reporter who was broadcasting when a large dirigible (**blimp**), the Hindenburg, exploded just before landing in 1937 in New Jersey. Although emotional, he kept reporting. In addition, the more stable you are, the more apt you are to treat people fairly and write objectively.



Blimp: A small airship.

11) **Objectivity of reporting** is a major challenge reporters are faced with all the time. It is also one of the pre-requisites of good reporting. Objectivity is about being neutral in reporting and not taking sides. A

reporter may be inclined towards a particular ideology, but that should not be reflected in his reporting of any event or phenomenon. Reporters play a major role in shaping a democracy, so objectivity remains a major responsibility reporters are expected to fulfill. Standing with the truth and truth alone is what good journalists do.

12) Good reporters always try to get **documentation.** They always try to get physical material. Why is that? Because a human source has absolutely no standing whatsoever, particularly in the credibility of the reader.

13) One basic ingredient of the reporter is **enterprise.** Without it, you shouldn't be in journalism. It is the ability to be a self-starter, to look around and see news. The authorities don't want you to have this ability. To some extent, any concentration of power fears a good reporter because he or she is in an adversarial relationship. The reporter is an opponent of power. In some countries, the press is **hand-maiden** to the parties of governments, but in a democracy like India, we have a free press. The press acts as a check on power.



Hand-maiden:
Something that supports and helps

14) Another quality of a reporter is the ability to **look beneath the surface**, to look beyond the press release, the handout, the statement given to you, or the authoritative remark. Most people in our society are victims of the hierarchy of credibility. The higher the authority, the more credibility we give them.

15) There's a thinking process that's somewhat unique to journalism — **rational thought**. If you look at the way reporters work, you'll notice they engage in two steps. One is called reporting and the other is called writing. If you make an analogy, you can see that reporting is what we call the analytic process and writing is what we call the synthesis. The reporting process consists of taking an event apart and examining it and its constituent segments. The writing process consists of pasting it together in a form that may be somewhat unlike the original event, and has coherence and meaning.

16) Reporters should be dedicated to providing **accurate and impartial news.** Accuracy is important, both to serve the public and because untrue or libelous statements can lead to lawsuits.

17) A **nose for news, persistence, initiative, poise, resourcefulness, a good memory, and physical stamina** are important attributes of a good reporter as is the emotional stability to deal with pressing deadlines, irregular hours, and dangerous assignments.

18) Radio reporters and news analysts must be **comfortable speaking to the public** and should have a pleasant voice. All reporters must be at ease in unfamiliar places and with a variety of people.

19) A good radio reporter should have a very good **voice** and he should always concentrate on **pronunciation**?

20) Finally, a good reporter is a student for life. The reporter who is serious about his trade has the quality or characteristics of being forever a student. If you talk to reporters, you will find them the most exciting people around. They're **always learning** something!



CHECK YOUR PROGRESS

Q.5. Name some the qualities of a radio news reporter.

_____

_____

Q.6. What do you mean by objectivity of reporting?

_____

_____

Q.7. Why is curiosity an important quality of a news reporter?

_____

_____

6.5 CRITERIA FOR SELECTION OF RADIO NEWS

The hunger of knowing the latest relevant information is insatiable. New and interesting information constitutes radio news. There are other definitions but this should serve our purpose as a practical and easily understandable definition. Radio news is not only new and interesting information; it also has certain ingredients which help you to distinguish a news item from the one which is not.

Immediacy: The event must be fresh, almost pertaining to the last hour, if not the last minute. For radio, the news has to be reported almost immediately because there are hourly bulletins. Even a day old news is not news at all. Any development brought to light after the event like the revelations on the private life of an important public figure or person of eminence can be news provided it is interesting and it sheds new light on this personality. A historical or archaeological discovery can also be news especially when connected with a public controversy, like the Ayodhya issue, in the state of Uttar Pradesh (UP) in India. But then it must be brought to light for the first time.

Proximity: The closer you are to an event, the newsier it is to you. Any event of your environment would interest you much more than that of far off places, however important they might be, and would therefore, constitute news. An earthquake of severe intensity causing heavy damage to property and loss of life in distant Peru or Columbia cannot excite you as much as one of moderate intensity in the hills of Meghalaya, or even neighbouring Bangladesh.

Proximity is not necessarily physical; it could be psychological and emotional too. People living away from their homeland sit for hours before a short wave radio and are emotionally close to the land of their birth, especially if they have migrated in recent years, no matter how far away they are physically.

By and large, more distant a place the less newsy it would appear to you.

Conflict: As in literature or films or TV, so in case of radio news. People are less interested or not interested at all, in what they perceive to be routine

developments. Strikes, bandhs, violence and arson, wars and invasions, natural disasters and the like unfortunately interest human beings more than their opposites. An element of controversy is the spice newsmen look for in a story.

Consequence and importance: A legislator may cross the floor of his assembly or parliament and join another party, a minister may resign, someone may die and a battle of succession may ensue. By itself the event may seem innocuous but it could be an indication of some major developments to follow- a government may fall, a dynasty may break up and so on.

Likewise, the fact that a man is Prime Minister or President makes people interested in almost everything connected with him. That makes news because of his importance.

Drama: Finally, a news story can also have elements of drama or suspense in it. A parliamentary walkout, kidnapping, a miraculous escape, a hijack, etc are examples of stories with dramatic element.



CHECK YOUR PROGRESS

Q.8. What are the criteria based on which radio news items are selected?

_____

_____

Q.9. What do you mean by proximity?

_____

_____

6.6 SOURCES OF RADIO NEWS

News is such a commodity which sometimes presents itself spontaneously but more often than not one has to scratch the surface or tease someone or something to get an interesting story. Here the term 'story' refers to news and is widely used in the media world. Sources of news can be very wide and diverse. For a radio station, the most important sources of news are its

reporters and correspondents. Apart from that there are different news agencies and other sources of information as well.

There can be two major types of sources of news. They are-

1) Impersonal or General and

2) Individual or Personal sources

1) **Impersonal or General sources** include sources in various government and non-government offices, industries, institutions, news agencies, and political parties where news items emanate from the organisations in general, not from an individual involved with the organisation. Normally these news items are available to anyone interested.

   News agencies are such organisations whose principal objective is to gather or collect news and supply the same to different news enterprises and in some cases individual persons also with a strict sense of maintaining impartiality and quality. They are also a major source of information or news. These agencies also function on a similar note like newspapers or any other news organisations. The only difference is that the agencies serve their news items to various news organisations including newspapers, electronic media etc. Agencies have their own reporting and editing setup for covering news from any corner of the country or the world. There are quite a few reputed news agencies like Press Trust of India (PTI), United News of India (UNI), UNIVARTA (UNI's Hindi Service), Bhasa (PTI's Hindi Service), and foreign-based ones like the Reuters, Associated Press (AP), Agence France Presse (AFP), Asian News International (ANI), IRNA (Iranian News Agency), and TASS (Russia) etc..

2) **Individual or Personal sources** include persons whether in official or unofficial capacities who would pass on some information for news purposes. Individual sources are cultivated and nurtured by the reporters. This may take the form of an information or a hint which might lead to an interesting development and can be translated into a news item. In other words, an official or a functionary in an

organisation who is the main source of your information. For example a sub-inspector in a police station can be an important personal source for a reporter covering the law and order beat.

At this point let us ponder over an important aspect here. Whenever a news item is broadcast the bulletin's journalist quotes someone or some organisation as the source. Without quoting a source the scale of credibility of a news item is not much. While quoting a source, we should remember that higher the position or designation of the source, more is the credibility of the news item. For example, if one has to report about a killing or an accident or a politically important development, if we can quote someone of senior rank of the police like the SP or the IG or the DGP or the president or general secretary of a political party, this would be far more credible than quoting someone from the lower ranks.

Now, during reporting activities many a time one comes across situations in which some officials or other persons agree to divulge sensitive information with a condition. That is, his or her name cannot be quoted as the source of the information as it might cause trouble for them officially. In those cases the reporter must take prior permission of the sources to mention their names. If the source does not want to be identified the reporter can mention 'highly-placed sources' or 'senior officials' in the news items so that the credibility is not lost.

The importance of sources is felt very acutely at times of crisis. This is because at normal times a personal source would act quite in a favourable manner for sharing positive information for news purposes. But, whenever a crisis comes up involving the organisation, the same personal source may refuse to entertain the journalist's request for hints or information. So the relationship between the journalist and the sources must be of such a nature that even at times of negative development or a crisis situation, the latter does not refuse to entertain the journalists' request.

The success of a journalist depends upon his ability to create a good panel of sources to a very great extent. Every reporter needs to build up his 'personal' sources which would prove vital for hinting or tipping him about news or things about to happen.

One has to take the initiative to get oneself introduced to a potential source- an official, a political leader or whoever it might be, if needed and also some people in the lower echelons of the official hierarchy. There can never be any fixed source for a reporter. Anyone anytime can act as a source.

Finally, sources should be protected and nurtured as the relationship between a source and a reporter is a lifelong affair.



CHECK YOUR PROGRESS

Q.10. What are the different types of sources in news?

_____

_____

Q.11. Why are sources important for a reporter?

_____

_____

Q.12. Name four important news agencies.

_____

_____



6.7 LET US SUM UP

- Like TV and newspaper reporters, radio reporters also have to go to the field and report events as they have observed.
- In covering a story, reporters investigate leads and news tips, look at documents, observe events at the scene, and interview people and take notes. At their office, they organize the material, determine

the focus or emphasis, write their stories, and edit accompanying sound material.

- Live reporting is a very important part of any radio reporter's responsibility. When a reporter reports live, it is his responsibility to create a word picture of a scene, including sights, sounds, smells, tension in the air and factual details.
- The fate of a radio station, to a great extent, depends on the quality and caliber of its staff, especially its reporters who are the heart and soul of a station.
- Some of the important qualities of a radio news reporter are – Intelligence, Knowledge, Being effective, Curiosity, Comprehension, Judgment, Persistent, Literacy, Motivation, Personal Stability, Objectivity of reporting, Enterprise, Ability to look beneath the surface, Rational thought, Accurate and Impartial coverage, Feeling comfortable in speaking to the publical and prosperity to learn.
- The criteria for selection of radio news are: Immediacy, Proximity, Conflict, Consequence & importance, and Drama.
- There can be two major types of sources of news. They are -
  1) Impersonal or General and 2) Individual or Personal sources.
- Impersonal or General sources include the sources in various government and non-government offices, industries, institutions, news agencies, and political parties where news items emanate from the organisations in general, not from an individual involved with the organisation.
- Individual or Personal sources include persons whether in official or unofficial capacities who would pass on some information for news purposes.



6.8 FURTHER READING

1. Bhatt, S. C. (1996). *Broadcast journalism/ : basic principles / S.C. Bhatt.* Har-Anand Publications.

2. Kundra, S. (2005). *Basic Audio Visual Media*. Anmol Books Pvt. Limited.



6.9 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q. No. 1: General assignment

Answer to Q. No. 2: When the journalists interpret the news or offer opinions to the listeners, then they are called commentators or columnists.

Answer to Q. No. 3: During live reporting, the reporter should identify himself/ herself at the close of the story. This is because the anchor will have already given the name of the reporter while connecting to him/her.

Answer to Q. No. 4: The job of a radio reporter involves a variety of tasks including covering news stories, investigating leads and news tips, examining documents, observing events at the scene, and interviewing people and taking notes. Back at the station newsroom, they organize the material, determine the focus or emphasis, write out their stories, and edit the accompanying sound material. Many reporters enter information or write stories using laptop computers and electronically submit the material to their offices from remote locations. In some cases, news writers write a story from the information collected and submitted by reporters. Radio reporters often compose stories and report “live” from the scene.

Answer to Q. No. 5: Immediacy, Proximity, Conflict, Consequence and importance and Drama

Answer to Q. No. 6: In news, proximity means the closeness of the news listener to the news. Proximity can be physical as well as emotional or psychological. The more is the proximity, the greater relevant is the news item for the listener.

Answer to Q. No. 7: Some of the important qualities of a radio news reporter are intelligence, knowledge, curiosity, comprehension, judgment, persistence, objectivity of reporting, rational thought etc.

Answer to Q. No. 8: Objectivity of reporting means being neutral in reporting and not taking sides. A reporter may be inclined towards a particular ideology, but that should not be reflected in his/her reporting of any event or phenomenon. It is also one of the pre-requisites of good reporting. Standing with the truth and truth alone is what good journalists do.

Answer to Q. No. 9: Curiosity is an important quality of a good reporter because he needs to be curious enough to go beyond the surface. Reports should not take things at face value but look at things in a questioning manner. They should always have the urge to seek, or find out information about people, events, and activities and to understand them; even they need to be sceptical at times. In other words, they should have the 'nose for news'.

Answer to Q. No. 10: Sources of news can be very wide and diverse. There can be two major types of sources of news. They are -

1) Impersonal or General and 2) Individual or Personal sources.

Impersonal or General sources include sources in various government and non-government offices, industries, institutions, news agencies, and political parties where news items emanate from the organisations in general, not from an individual involved with the organisation. Normally these news items are available to anyone interested in them.

Individual or Personal sources include the persons whether in official or unofficial capacities who would pass on some information for news purposes.

Answer to Q. No. 11: The importance of sources is felt very acutely at times of crisis. This is because at normal times a personal source would act in quite a favourable manner for sharing positive information for news purposes. But, whenever a crisis comes up involving the organisation, the same personal source may refuse to entertain the journalist's request for hints or information. So the relationship between the journalist and the sources must be of such a nature that even at times of negative development or a crisis situation, the latter does not

refuse to entertain the journalists' request. The success of a journalist depends upon his ability to create a good panel of sources to a very great extent. Every reporter needs to build up his 'personal' sources which would prove vital for hinting or tipping him about news or things about to happen.

Answer to Q. No. 12: Press Trust of India (PTI), United News of India (UNI), Reuters, Associated Press (AP).



6.9 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q.1: Who is a good reporter?

Q.2: What is objectivity in reporting?

B) Long Questions (Answer each question in about 300-500 words)

Q.1: "The job of a radio reporter is not only exciting but very hectic as well". Discuss the duties and responsibilities of a radio reporter.

Q.2: Mention some qualities of a good reporter.

Q.3: "A good reporter is one who is also a good interviewer". Discuss.

Q.4: "Objectivity of reporting is a major challenge reporters are faced with all the time". Explain why objectivity is also considered a yardstick of good reporting.

Q.5: Briefly enumerate the various qualities of a reporter for radio.

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UNIT 7: WRITING FOR RADIO

UNIT STRUCTURE

7.1 Learning Objectives

7.2 Introduction

7.3 Basic Steps of Writing News for Radio

7.4 Language and Style for Radio

7.5 Radio News Bulletin Structure

7.6 Writing for Radio Features and Current Affairs Programme

7.7 Let us Sum Up

7.8 Further Reading

7.9 Model Questions

7.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- define the basic steps of writing news for radio
- identify the language and style of radio
- discuss the words to be used and avoided
- explain the structure of News Bulletin for Radio

7.2 INTRODUCTION

In the previous unit, we have discussed in length about reporting for radio and radio reporter. In the present unit, we shall move on to another very important area of radio, i.e., writing for radio. Here, we will try to focus on the basic steps of writing radio news, the type of language used, the style of writing for radio, the structure of radio news bulletin. We shall also discuss how to write for radio features and current affair programmes.

Radio art is an Audio Art. In other words, it can be described as spoken word medium. As we learned during our school itself, our writings are tuned mostly to the print style ie., reading a book, newspaper, brochure etc. One basic difference between Print and Radio is the copy written for radio has to keep the ear at the central point of its writing as '*what we write*

is to be heard". Whereas writing in the newspaper is being read and is for the eyes. Another important point to be borne in mind is that the newspaper can be read at leisure and if there are any difficult words the reader can refer to a dictionary and time is at his disposal. Whereas the listener has no way of consulting dictionary while listening the radio broadcast. Further, it can be observed that, the print language is read by the literates, whereas the radio language is heard by one and all whether literate or illiterate or semi-literate and also listeners of all age groups simultaneously. This aspect has to be borne in mind at every stage of writing the radio copy, whether it is radio news, talks, commentaries, special reports and also interviews.

7.3 BASIC STEPS OF WRITING NEWS FOR RADIO

The first and the foremost point that has to be remembered is that the language that we use is to be understood instantaneously without a second thought by the listeners. The broadcast copy therefore must be written in a spoken language clearly and in a simple style. While the broadcast news caters to the ear of the listener, the radio news room gets the news from major sources written in the print medium style only. Therefore it is necessary that the copy received has to be converted to the oral style. This is an essential pre-requisite. Even though we present the news in conversational style, all radio copies have to be written on the paper/e-media.

7.4 LANGUAGE AND STYLE FOR RADIO

As mentioned above, our training throughout is far more attuned to writing to be read. Whereas our piece of writing for radio is to be heard and it enjoins on us the need to write in the spoken word style as if we are conversing with someone. So while writing for the radio one has to always remember that we are writing not to be read but to be heard more or less continuously. That means our language has to be conversational but need not be colloquial. This is the cause for the use of sentences and words which we normally use in our day to day conversations. This has to be

easy on the ear, intelligible and at the same time can hold the listeners interests. Further it is an essential thing that our writing for radio should compulsorily avoid difficult words – difficult words or pronunciation by the news presenter and also difficult to understand for the listener. That is why doing radio news is rather a straight business and our All India Radio Journalists are actually doing this writing for years together to be spoken and heard.

A few important steps that are to be taken while converting the print style to the radio style are detailed below:

1. The first thing the radio news editor in the news room will generally read aloud the copy that he has prepared to oneself so that it will be a sort of a testing the copy as how it flows. This will help the news editor to identify words or phrases which need to be emphasized appropriately. A copy written on paper may be a very fine piece of effort but when it is read aloud then only the complicated and complex nature of words that are used will be experienced. A sentence that looks very fine on paper may turn out to be too long to be read smoothly, may be a tongue twister also. Certain designed defects in human vocal track must also be kept in mind while writing the copy.
2. In every language, there are two sets of words which are known as Formal and Conversational. Familiarity with both is an essential thing so that we avoid the formal words in the radio copy. A simple example is male/female is a formal word for man/woman which is conversational. Many more such example can be cited viz., Physician – Doctor; Attorney – Lawyer; Deceased – Dead; Stated – Said; Bar – Prevent; At the Present Time – Now; In the Near Future – Soon; With Reference To – About; Due to the Fact that – Because etc
3. There are certain words that are to be avoided also. For instance instead of as regards, in regard to and apropos – 'ABOUT' has to be used.

4. There should not be information overload in the radio copy. Brevity is the soul of radio news. If you have practiced precise writing in your school days, you could be a successful copy writer of the radio news. Care has to be taken that the original essence of the item is not lost and distorted before it is condensed/ concised.
5. Selection of proper intro/lead – one is an American Usage another is British – is an essential thing in the writing of the radio news. The intro should be between15 - 20 words. Similarly the headlines of important news should be around 9 -13 words.
6. The dateline or the place and date of the news have to be incorporated in the body of the story.
7. No question of use of above and below nor former and latter. You have to explain any such reference in a suitable manner.
8. Well know personalities like the President, Prime Minister, Governor, Chief Minister are to be identified only by their name or designation. In the second or subsequent sentence, the name or designation whichever is not used earlier may be noted. Similarly, initials and first name should be dispensed with in most cased except when a death or appointment is announced. However to avoid confusion it would be correct to use full name instead of shortening it.
9. Mr./ Mrs/ M/s/ Shri/Smt/ Kum may be avoided. Religious leaders may be addressed only with the name of their institution like Kanchi Shri Shankaracharya, Arch Bishop, Maulana etc. However defence service officers to be noted by their rank and judges as Mr. Justice. No need to use his holiness, his Excellency, Bharata Ratna and other awards before the news makers.
10. The names of the persons who are not alive, while mentioning them it is necessary to avoid use of honorifics – like Sri/Smt. For example, it is sufficient to mention as Jawaharlal Nehru, Rajiv Gandhi, Lal Bahadru Shastry, Indira Gandhi etc.
11. Avoid month and date and instead it is preferable to use today/ tomorrow or yesterday based on the context.

12. All weights and measures are only to be in metric system i.e., kilogram, kilometer, metre, hectare, litre etc.
13. In radio copy, in case of financial figures, the currency follows the figure, for example, “The Centre has allotted 500 crore rupees to Bihar”. Figures have to be rounded off to the nearest convenient point. However there are cases where the exact figure is crucial. For eg : Inflation rate, Income Tax Rate, Cricket Score, Number of Deaths etc.
14. Sentence or Paragraphing with the number to be written in words and not in numerals. However, many development stories involve figures and it is our job to present them in the simplest form. The best thing is not to crowd a story with too many figures. Try to avoid a story starting with a number and two numbers should never follow each other closely. For ex :The Wheat Production for this year is 150 lakh ton, 13 lakh ton more than last year. This is to be avoided. As close mentioning of figures will confuse the listener. Instead say the wheat production for this year is 150 lakh ton, an increase of 13 lakh ton compared to the last year. All single digit numbers are to be in words invariably.
15. Break long sentences into shorter sentences. Avoid complex sentences. Don’t park details, points and several ideas in one long sentence.
16. Remember we are affecting economy of words as well ensuring the easy and smooth listening. The radio copy has to be drastically brief. A standard length of a news item is just 80 to 100 words. Each sentence should be as far as possible linked to the previous and the following sentence. Alengthiest story cannot be more than 200 words.
17. In a Bulletin, an effort is to be made to demarcate a story from another by using suitable connecting words like “At the UN, In Bangalore Today, Meanwhile in Delhi etc”
18. Abbreviations are best avoided and a word should be written the way one wants it to be read. Ex: It is to be written as ‘Lieutenant Governor’and not ‘Lt Governor’.

19. Popular acronyms like UNICEF, NATO, SAARC, ISRO, GST etc are familiar to the listeners and they are pronounced as a word which is accepted. Even then the best way is to spell out the full name and then also the shorter version so that the listener gets the hang of it.
20. A certain amount of Grammatical Liberty is allowed in the Radio Writing. For example, the Prime Minister said 'India committed to a peaceful nuclear policy' - This way of writing is preferable instead of the Grammatically Corrected 'India was Committed'. In Radio present tense is the most engaging tense and this also indicates immediacy.
21. Avoid adjectives and superlatives, but while writing a sports copy you are at liberty to freely use the superlatives.
22. No quotations to be used in the news bulletins and it has to be in regular straight sentences. Earlier days the talkers who were oriented mainly towards print used to say, Ex: Nehru said and I quote ... and then at the close of the quote they would say end of the quotation. This used to be jarring to the listeners ears. Nowadays this practice has been totally given up.

7.5 RADIO NEWS BULLETING STRUCTURE

The Radio Bulletin has a definite structure and the package has to be judiciously made. The events have to be categorized as International, National and Regional. They should not be jumbled up which will create confusion in the minds of the listener. Since the importance of the news has to be judged on the merit of its news worthiness compilation of a radio news bulletin involves lot of creative imagination and journalistic talent. The compiling editor not only gives the news bulletin a distinctive stand, he can make an interesting news bulletin out of a seemingly dull news items.

The process of selecting the first story may appear simple but the tricky question is deciding which the lead story. It is the human tendency that the listeners are interested to know what is happening in the neighbourhood than far of lands of the world. It is necessary to edit different

news items from the point of view of the listeners. What may appear to be the most important story an hour earlier may be overshadowed by a new story. A good and competent news editor is one who is able to reshuffle the bulletin even at the last moment to include the latest development. It is necessary to include variety of items and make a judicious mix of major developments in different spheres of life in the news bulletin. In a 10 – 15 minutes bulletin it is necessary to include atleast10-15 items.

Nowadays voice casts of the reporters or interview extracts in the form of sound bytes have dominated the news bulletins. First, in the structure of the bulletin the Headlines gets the priority and one break in a 10 minutes bulletin, two breaks in a 15 minutes bulletin. It is necessary that the evening bulletins should not miss the item on weather and repeating the headlines at the conclusion of the bulletin is a must in order to help the late tuners.

It is the golden policy of the All India Radio News that the events and occurrences at the far off places like North East, Andaman and Nicobar Islands and Deep South are given due importance in the bulletins. This is the cardinal principle of the AIR News. The bulletin should not be biased and balancing the different viewpoints of an event in the same bulletin, in the course of the bulletin during the week or in the month is an essential principle to be kept in mind by the News Editors.

Nowadays, in addition to the News Readers Voice, voice cast from the reporters from the scene of action and explanatory voice cast giving background information and analysis have brought quality to the radio bulletins. Much of what comes through the news room is basically meant for print media and all those items will have to be drastically re-written to suit the broadcast style. This quality is developed in the course of the time with a conscious effort.

The following is a pattern of News Headlines and Order followed at all All India Radio Newsrooms.

ALL INDIA RADIO S. JAVED ALI::MAHENDER

NEWS SERVICES DIVISION

MORN LANGS (C) 02-10-2017

SANSKRIT.... ASSAMESE.... TELUGU.... ODIA.... TAMIL.... MALAYALAM..... KANNADA.... GUJARATI.... MARATHI.... BENGALI .... PUNJABI.... KASHMIRI.... DOGRI.....NEPALI.....KONKANI.

THE HEADLINES ::

- Nation pays homage to Father of the Nation, Mahatma Gandhi on his 148th birth anniversary today.
- Road Transport and Highways Minister Nitin Gadkari to launch countrywide Free Eye Check-up Campaign and distribution of spectacles for truck drivers, cleaners and helpers today.
- Centre to confer awards for Clean India objective in urban areas on third anniversary of the launch of Swacchh Bharat Mission (Urban).
- In cricket, India wraps up a comprehensive 4-1 series win over Australia in the ODI series.

ORDER:: GANDHI-BIRTH ANNIVERSARY:: GANDHI JAYANTI-ASSAM:: GANDHI JAYANTI-HARYANA:: LAL BAHADUR SHASTRI:: GADKARI:: GADKARI-WARDHA DRY PORT:: PRESIDENT-GUJARAT:: GUJARAT-KHADI SALES:: HARYANA-ASSISTANCE::

BREAK:: SWACCHHATA-AWARDS:: NAQVI-GOVERNANCE:: METRO RAIL FARE:: RURAL-ECONOMY:: KAZIRANGA PARK:: AFGHAN-AIRSTRIKES:: CATALONIA-REFERENDUM:: CRICKET:: TENNIS-NATIONAL::

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7.6 WRITING FOR RADIO FEATURES AND CURRENT AFFAIRS PROGRAM

The first and foremost thing to be considered while selecting the talkers, who participate in the radio features and current affairs program is their ability to turn out a script in short notice, understanding the radio

medium, a balanced approach and adequate knowledge of the subject. It is necessary for the personnel in-charge of these programs to prepare a long term view of the schedule of talks and features and at the same time respond to the major developments that have broken. The current affairs program should be made lively and intelligible. Here again, the choice of participants who are able to bring to the listeners a variety of views and knowledge of the subject with the listener would appreciate.

The Radio Features have to make the listener to visualize the event or the subject which he has heard i.e., making him to see through what he has heard. This requires a lot of planning and meticulous imaginative selection of subjects which are educative and informative. Avoid boring subjects. A lively discussion over radio depends entirely on the quality of participants' vocal presentation without any hitches and glitches.

A scholar may be having lot of information but if he is not able to deliver it effectively, the program will fall flat. Hence avoid unfamiliar guests for these programs. The radio programmer is not only a jack of all but he has to be master of all. This is an ART by itself which has to be cultivated over a period of time.

We had very great Journalists who were capable of presenting Radio Talks in an effective manner. Frank Moraes,PremBhattia, N.J.Nanporia and many more great journalists had excelled as effective radio broadcasters.



7.7 LET US SUM UP

As the Veteran Broadcaster Dr.V.K. Narayana Menon has summed up aptly the radio language.

> "We have to create a language which is as near the language of speech as possible.... The sound of words should be the operative factor in this language, not the shape. The voice can persuade, condemn, doubt, hesitate, approve, question, assert. It can bring rhythm and life to speech and fully exploit such tricks as alliteration and onomatopoeia"

Writing for radio is not something mysterious or which demands higher caliber. It is a simple process that almost anyone can learn. However like any other skill it takes patience and practice to develop. Only thing is that to start with, one needs to have relatively good verbal skills.



7.8 FURTHER READING

1. Newscasting in Electronic Media – Mohan Sundara Rajan
2. Program Making For Radio – Jim Beaman
3. Making News – edited by Uday Sahay
4. An Essential Handbook to a career in Mass Communication – Geetha Samy Publishers – V.Palanishamy and others



7.9 POSSIBLE QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q.1: What is the structure of radio news bulletin?

Q.2: How to write radio news?

B) Long Questions (Answer each question in about 300-500 words)

Q.1: What is the basic difference between print language and broadcast language ?

Q.2: How do you go about in writing a broadcast language?

Q.3: What are the ingredients of a Radio News?

Q.4: What are the things that are to be avoided in writing the Radio Script?

Q.5: How do you prepare for the Current Affairs Program?

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UNIT 8 : INTERVIEWING FOR RADIO

UNIT STRUCTURE

8.1 Learning Objectives

8.2 Introduction

8.3 Art of Interviewing

8.4 Usage of Sound Bytes

8.5 Types of Interview and Approach

8.6 Preparations before a Radio Interview

8.7 Important aspects at the time of a Radio Interview

8.8 Let us Sum Up

8.9 Answers to Check Your Progress

8.10 Further Reading

8.11 Model questions

8.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- describe the process of Interview
- analyse the importance of Sound Bytes
- discuss the types of Interviews
- examine the way of Approach

8.2 INTRODUCTION

Let us begin by learning about the radio interview, its types, approaches, how to prepare for a radio interview and how to conduct it.

Radio is all about voices and sound. The concept of radio news has undergone a sea change with technological advancement. However the radio language should be capable of conveying the exact dimension and connotation of a particular event or incident with speed and accuracy. In the process one should never sacrifice clarity, accuracy or objectivity for speed. Double checking the facts at the shortest available time is the Mantra for the Radio Newsman.

Spend a couple of minutes organizing in your mind the story line, jot down the points, think of the attractive crisp lead. While getting ready for the interview be thorough with facts and figures and write down the questions which you intend to ask in the interview. The basic principle of interview is extracting the news and not harassing the interviewee. If you keep the interviewee at ease you are sure to get interesting and exclusive news from the interview. On the contrary if you start using the tool of interview to harass the person whom you are interviewing, you are the looser and ultimately the listener, as the interviewer will go to his shell and avoid giving you out information.

8.3 ART OF INTERVIEWING

The aim of an interview is to provide, in the interviewee's own words, facts, reasons or opinions on a particular topic so that the listener can form a conclusion as to the validity of what she/he is saying. It follows from this definition that the opinions of the interviewer are not to be counted here and that he should not get drawn into answering the question himself/herself. Within the present definition, it is the interviewee who must come through in the programme and not the interviewer.

Persuasiveness is the hall mark of the good interview. Since brevity is the soul of radio news, do not bore the listener with the longish interviews. It will be waste of radio time and waves.

The interview is a spontaneous event. Spontaneity also adds to credibility. A rehearsed interview will not only sound 'staged' but also 'fixed', if not 'planted.' For this reason, though the topic may be discussed beforehand, the actual questions should not be provided in advance. The interviewer acts on behalf of the listener in that she/he asks the interviewee what the listeners want to know. Not just that, but also what the listener would ask if he/she knew as much about the interviewee as the interviewer knows. In this sense, most significantly, the interviewer is several steps ahead of the listener. The interview is an ideal opportunity to provide not only what the listener wants to know but also what the listener needs to know.

The interviewer's job is to act as a catalyst and to put the questions the listener would have liked to ask and the questions the listener ought to ask. The broadcast interview is the basic tool of communication and therefore the techniques need to be perfected at the beginning of the career itself.

Before interviewing prepare yourselves about the person whom you are going to interview and also questions to be asked. Please remember, do not give out the questions in advance.

8.4 USAGE OF SOUND BYTES

A reporter who goes out to collect interview for newsreels should be properly briefed to ask right questions and bring relevant and interesting material.

"Please say something for the Radio" approach is an admission of professional failure. It is necessary to enliven the radio news reel programs with good and brief interview voice casts as Radio is an Audio Medium and the News Reel is nothing but Intelligent Weaving together of human voices and sounds of happening designed to satisfy the listener urge to get at the source of news through this medium.

Radio Bulletins also carry brief interviews to enhance the credibility of the news item.

8.5 TYPES OF INTERVIEW AND APPROACH

Interviewing for programs takes on two forms: Interviewing as part of the Research Process or Interviewing as part of live or recording broadcasts. In all cases interview will take place face to face in the studio or on location or via telephone or satellite or any other modern communication medium.

For the sake of simplicity, **three approaches** to interviews can be identified, although any one situation may involve all three categories to a greater or lesser extent. These are the **informational, interpretative** and **emotional interviews.** Again a radio interview may be investigative in nature.

Obviously the function of the **informational interview** is to provide information to the listener. The sequence in which this is done becomes

important if the details are to remain clear. This type of an interview demands thorough preparation. There should be considerable research and discussion done about what should be included or excluded. Facts and statistics should be checked and cross-checked. If, for instance, one plans to produce an interview on global warming, one must look thoroughly into the phenomenon, causes, effects and consequences of global warming. The objective here is to be informative and descriptive, not prescriptive or interpretative. For example:

Can you explain the process of global warming?

Can you tell us the procedure for selecting players for the upcoming India-Australia test series?

The **interpretative interview** has the interviewer supplying the facts and asking the interviewee to either comment on them or explain them. The aim is to expose his or her reasoning and allow the listener to make a judgment on his/her sense of values or priorities. Replies to questions will almost certainly contain statements in justification of (or allegations against) a particular course of action and the questions which themselves can also be questioned. An example of this particular kind of interview would be, for instance, an education minister giving his reasons for an already formulated or proposed education policy. The essential point is that, the interviewer is not asking for facts of the matter; these will generally be known; rather, he is seeking the interviewee's reactions to the facts. For example:

Why do you say that the Opposition party is communal?

How do you respond to the charge that your education policy is elitist?



Voyeurism: Enjoying to see the pain or distress of others

A good interviewer will always know that a situation of this kind is generally reactive and would therefore, never rehearse it in detail.

The aim of the **emotional interview** is to give an insight into the interviewee's mind so that the listener may understand what is involved in human terms. Specific examples would be the feeling of relatives of say, victims of a train accident. Or the feeling of achievement for an athlete who has won an Olympic gold medal. In these situations, it is the strength of the feelings concerned, and not rationality, that is important. For example: consider this question:

Its been a year since your wife died. What difference has her absence made to you?

You have finally won the National Award. How does it feel?

Needless to say, emotional interviews need sensitive handling. It is very easy to slip into sensational voyeurism when one is handling human emotions. An interviewer must consciously stop himself from exploiting vulnerable situations and intruding into private grief. Interviewers should avoid questions like *"How does it feel to have all your children killed?"*
The most satisfying result will come from the face to face interview either in the studio or on OB (Outdoor Broadcast) Location with the portable recording equipments. The sound quality will be normally better and we can maintain eye contact with and ready the body language of the interviewee. Interviewing style needs to be appropriate to be program styled. Keep your questions short and simple. Avoid the temptation to start your question with Can I ask with style. Your responses to the interviewee need not be the humming sound of ha... or ok... which will be irritating. Interviewing is basic requirement right from news bulletins, news reels and full length programs.

8.6 PREPARATIONS BEFORE A RADIO INTERVIEW

It is essential for the interviewer to know what he/she is trying to achieve. Is it the objective of the interview to establish facts or discuss reasons? What are the main points that need to be covered? What are the established arguments in this case? What runs counter to it? Is there anything else I need to know? If the interviewer is not the producer he/she must have a thorough briefing with the producer and the research team. Even if the interviewer is working with the research team he/she should be absolutely thorough with the background material. There should be no confusion with names, dates, figures or facts. Even a minor error can sound embarrassing. For example: note these questions.

"Why did you choose to hold the conference in 1977?"

"Well, actually we held it in 1973."

"As chancellor of the university, how do you see the future?"

"No, I am the chairman…."

In the above cases the interviewer has not done the home work properly before the interview and hence such errors and the resultant embarrassment.

At this point, it makes no difference to the validity of the question but a lack of care undermines the interviewers credibility in the eyes of the interviewee and more importantly, in the ears of the listeners. Once the basic information is gathered, the interviewer should concentrate on structuring out the questions. There is no ideal way of structuring the questions nor is there any need to have a rigid structure to follow.

To summarize, an interviewer's normal starting point will be:

- To obtain sufficient briefing and background information on the subject.
- To have detailed knowledge about what the interview should be able to achieve.
- To know what the key questions are.

The next stage, after the preparatory work is to discuss the interview with the interviewee. The first few minutes are crucial as it determines how the interview will proceed. The interviewer can never fully know how the interviewee will respond. She/he may be brisk and professional, sympathetic, friendly or inhibited.

Unless the situation is exceptional, the interviewer must be reconciled to the fact that it is not he/ she who is required to talk. The interviewer, therefore, must be careful about not getting drawn into discussion or adopting a judgmental attitude. Hostility is not just bad manners; it is bad strategy. Because the interviewee will either be equally rude or just shut up! The interviewer's main job at this point is to clarify what the interview is all about and to strike a rapport that would produce appropriate information in a logical sequence. The interviewer should gain the confidence of the interviewee and at the same time be in control of the situation. It is common practice to say beforehand what the first question is going to be. This can help avoid a complete 'freeze' once the tape starts recording. Specialised and technical jargons should always be avoided. Though the interviewee

may be a specialist, the listeners are not. Short and articulate introductions are always preferable to long and rambling ones.

Conclusions need careful handling. The last note is probably what the listeners will carry home. It may be useful to precede the last question with signals to the interviewee about time running out. This could be indicated with questions such as;

“Briefly, why……..?”

“In a word, how…..?”

“At its simplest, what……?”

Finally a last word of advice. The word ‘finally’ should be used only once!

A good interview depends on more than just a list of questions.

8.7 IMPORTANT ASPECTS AT THE TIME OF A RADIO INTERVIEW

Following are the important aspects that you have to keep in mind at the time of an interview

- **Make your approach polite and respectful**
  Explain what you’re doing. Be confident. Assume your subject will want to talk to you. The way people respond depends on how you approach them. The trick is to make people realize that your project is both fun and serious. Also let people know that everything can – and will – be edited.
- **Make the interview situation comfortable before you start**
  Move chairs around, get close so you don’t have to reach. For example: Sit at the corner of a table, not across, so you can hold the microphone close and your arm won’t grow weak.
- **Record interviews in the quietest place possible**
  Be careful of TVs, stereos, traffic noise, wind, anything that will be distracting from the interview. Even refrigerators can make an annoying sound that you might not notice until you get home and listen to the tape. Sometimes you want the sound of the environment.

But it's best to gather that separately, and record all the important interviews in a quiet place. Anytime you are in a loud room or noisy environment , remember to collect a few minutes of that sound on its own – what is called a "sound bed" or ambience. If you have to record an interview in a loud place, it can help to bring the microphone even closer (2-3 inches) to the speaker's mouth.

- **Keep the microphone close**

  It bears repeating here: Just as when you are recording yourself, the most important thing is to keep the microphone close to the speaker's mouth (5-6 inches). If you want to record your questions too, you'll have to move the microphone back and forth.

- **Always hold the microphone**

  Don't let the interviewee take the microphone. It is better if you keep control of the equipment.

- **Put people at ease**

  Talk about the weather. Joke about the microphone. It is a good idea to begin recording a few minutes before you actually start the interview. That helps you avoid the uncomfortably dramatic moment: "Okay, now we will begin recording." Just chat about anything while you begin rolling tape. Before they realize it, you've started the interview.

- **Maintain eye contact**

  Keep the microphone below the line of sight. Talk to people just as you would normally do.

- **In groups, don't let everyone talk at once**

  If you are interviewing a few people at a time, have them gather around close to the microphone. Try to focus on one or two people. Less is better. You're better off zeroing in on the characters you think are the best. Also, get people to identify themselves on tape.

- **Watch out for uh-huhs**

  Be aware of natural conversational responses like 'uh-huhs' or laughter. Try to use quiet responses: a concerned nod, questioning eyes, the silent laugh.

- **Don't be afraid of pauses and silences**

  Resist the temptation to jump in. Let the person think. Often the best comments come after a short, uncomfortable silence when the person you are interviewing feels the need to fill the void and add something better.

- **Let people talk in full sentences**

  Avoid questions that can be answered with a simple yes or no. Instead of, "Are you a doctor?" ask, "Tell me how you became a doctor." Remember that you want people to tell you stories.

- **Get people to 'do' things**

  In addition to the sit-down interview, have people show you around; record a tour of their house, their photo album or their car engine. It's more fun to get people moving around and talking about what they're doing, rather than just sitting in a chair. It helps to relax people before and during an interview. It's also a way to get good tape.

- **Listening is the key**

  A good interview is like a conversation. Prepare questions, but don't just follow a list. The most important thing is to listen and have your questions come naturally. If your questions are rehearsed and hollow, the answers will be too. If you are curious and your questions are spontaneous and honest, you will get a good interview.

- **Interviewing is a two-way street**

  Conducting a good interview depends, in part, on asking the right questions. But it is also important to establish a relationship with the person you are interviewing. Sometimes it is appropriate to share some information about yourself in an interview. Remember that it is a conversation. What is more, for it to be an honest conversation, people must feel that you care about what they say, and will honor and respect their words and stories.

- **The foolproof question**

  Here is one simple question that always works*: "How do you see things differently since (blank) happened?"* If you're talking to your mailman about the time he was chased for 2 blocks by a neighborhood dog, ask how he feels every time he goes by that house.

- **Take notes**

  Remember specific details. Take notes immediately after the interview, while it is still fresh in your mind. You can also use the tape recorder like a dictating machine.

- **Relax and forget about the microphone**

  One thing that's always amazing: In the beginning of an interview people are usually stiff and self-conscious, but after a while, they forget all about the tape recorder and start to be themselves.

- **The last secret to a great interview**

  There is one simple rule for getting people to talk openly and honestly: You have to be genuinely curious about the world around you.

- **Don't be over smart**

  A radio interviewer should not be over-smart.



CHECK YOUR PROGRESS

Q 1: What do you mean by informational, interpretative and emotional interviews?

_____

_____

Q.2: Interviewing is a two-way street. Elaborate.

_____

_____



ACTIVITY

- Conduct a five minute interview with a prominent social activist of your district. You can hire a Dictaphone from the local electronic shop.
- Take some newspaper/ magazine articles or biographies of interesting people. Read these through. Then, in three minutes, write down as many questions as you can think of based on the information you have.



8.8 LET US SUM UP

- The aim of an interview is to provide, in the interviewee's own words, facts, reasons or opinions on a particular topic so that the listener can form a conclusion as to the validity of what she/he is saying.
- The interviewer acts on behalf of the listener in that she/he asks the interviewee what the listeners want to know.
- There are three types of interviews. Spot Interviews, Field Interviews and Studio Interviews.
- Three approaches to interviews can be identified. These are: informational, interpretative and emotional interviews.
- It is essential for the interviewer to know what he/she is trying to achieve.
- There should be no confusion with names, dates, figures, or facts. Even a minor error can sound embarrassing.
- The interviewer must be careful about not getting drawn into discussion or adopting a judgmental attitude.
- The first few minutes are crucial as it determines how the interview will proceed.
- Conclusions need careful handling. The last note is probably what the listeners will carry home.
- There are some important aspects that you have to keep in mind at the time of an interview.



8.9 FURTHER READING

1. Newscasting in Electronic Media – Mohan SundaraRajan
2. Program Making For Radio – Jim Beaman
3. Making News – edited by Uday Sahay
4. An Essential Handbook to a career in Mass Communication – GeethaSamy Publishers – V.Palanishamy and others



8.10 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q. No. 1: The function of the informational interview is to provide information to the listener. The sequence in which this is done becomes important if the details are to remain clear. This type of an interview demands thorough preparation. There should be considerable research and discussion done about what should be included or excluded. Facts and statistics should be checked and cross-checked. The interpretative interview has the interviewer supplying the facts and asking the interviewee to either comment on them or explain them. The aim is to expose his or her reasoning and allow the listener to make a judgment on his/her sense of values or priorities. Replies to questions will almost certainly contain statements in justification of (or allegations against) a particular course of action which should themselves also be questioned. The aim of the emotional interview is to give an insight into the interviewee's mind so that the listener may understand what is involved in human terms.

Answer to Q. No. 2: Conducting a good interview depends, in part, on asking the right questions. But it is also important to establish a relationship with the person you are interviewing. Sometimes it is appropriate to share some information about yourself in an interview. Remember that it is a conversation. What is more, for it to be an honest conversation, people must feel that you care about what they say, and will honor and respect their words and stories.



8.11 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q.1: What are the types of radio interview?

B) Long Questions (Answer each question in about 300-500 words)

Q.1 : What are the basic requirements for conducting interview?

Q.2 : Detail the role of Sound Bytes and Interview in the News Bulletins and News Reel.

Q.3 : How do you treat the interviewee to extract the news?

*** ***** ***

UNIT 9 : RADIO PRESENTATION

UNIT STRUCTURE

9.1 Learning Objectives

9.2 Introduction

9.3 Voice culture

9.4 Pronunciation

9.5 General principles of radio presentation

9.6 Some useful exercises for mastering the art of good radio presentations

9.7 Key considerations to note for effective voice control

9.8 Further Reading

9.9 Model Questions

9.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- discuss the meaning and importance of voice culture in radio presentation
- describe the role of pronunciation
- list some exercises for the art of presentation
- elaborate on effective voice control

9.2 INTRODUCTION

In the previous unit we learned about the various aspects of interviewing for radio. This unit will enable you to understand the key considerations to keep in mind for effective radio presentations. It all starts with the voice and the unit helps emphasize that adequately. Voice culture, pronunciation and other key principles like pace, breathing, relaxation, posture, diction, emphasis and intonation which are all essential components in helping one master the right art of presentations, and in this case radio presentations in particular, will be highlighted. Radio is the one medium where voice is what matters; it can make or break the essence of a show.

This unit adequately stresses on the essentials to keep in mind for an effective voice control. It also includes suggested exercises to help you and sum up important points to note for an effective radio presentation.

9.3 VOICE CULTURE

The voice is what is paramount for radio presentation. It is the unique trademark and the selling point that identifies one presenter from another. It is what is easily recognizable by everyone who hears it. While all may be able to achieve the same presentational skills, however, no-one can ever match another's voice. It is the quality that can help one in getting recommended for different jobs. It is seen that the voice for news presenting tends to have a hard edge with an urgent quality in it, while on the contrary programmes that act as features, and day-time discussion programmes tend to call for a softer, relaxed tone. But when one understands what voice culture is and learns how to use one's vocal cords accordingly, they are capable of mastering the art of adapting their voice to all kinds of programmesand the various programming needs.

The voice is what adds depth and meaning to a script and helps capture the audience's imagination, especially more so on radio. The listeners have no visual clues, no ability to read the words again and have to grasp what is spoken just the one time they get to listen to them. Thus intonation and clear speech is what helpmake the right emphasis on what is spoken. The voice is what does all the work on radio, and either engages or alienates the audience concerned. It is what controls the situation when a radio program is on. For example, if an interviewee of a controversial issue, is already reluctant enough in giving away too many clues, opinions and ideas about the situation at hand, the interviewer, has to exercise control of his/her tone and the level of voice throughout the show. A slight edge of the voice, the tiniest hint of aggression, could get the situation out of hand. One has to master complete control over one's voice,being persistent but not sounding harrowing; inquiring but not judgemental, and keeping the interviewee involved in the interchange happening without walking out. It is all about the power of the pace. One should understand when one needs to

jump in strategically, but sometimes, an attempt in trying to appear energetic can only end up sounding aggressive. This happens when one does not understand what voice culture is all about.

Mastery in voice or a comprehension of voice culture can be achieved through *voice training.* Professionalvoice coaches are of course available and a lot of people when given the opportunityprefer to get voice training to master the art. But it is not really necessary. While some are indeed born with the gift of the gab, some can through practice, achieve the desirable voice needed. But awareness of one's voice and how to achieve an optimum use of it, is what is important. Sometimes presenters on radio do not practice enough to be able to figure out the nuances that one's voice can achieve. Often radio presenters do not listen to their own voices and do not care too much about what they are saying or too interested in how it is said. The whole idea is not to change one's voice, neither the accent, nor the pitch, nor the other characteristics, but to build on it and work on it to be able to use it effectively.

What matters is a good voice. And a 'good voice' is one that is suited to the job at hand, and therefore therequirements will vary. It should however be strong. Squeaky, high voices do not really work in favour of the medium or for any other form of presentation. Women are known to have higher pitches in their voice and are hence advised to lower their pitch while speaking. Voices that have peculiarities or speech defects are usually seen as ineffective for radio presentations. But a lisp can often sound irritating or end up becoming endearing. Such voices maybe considered impossible for news presenting but land up adding a different flair to a chat show. Some have referred to a good voice as one that is a good microphone voice. It is one that is able to engage the listener, because it is somehow distinctive in its characteristic. A bad microphone voice will,on the other hand be boring and disengaging. The audience reacts to a voice and ends up becoming empathetic towards it, unconsciously. A nasal voice, or a closed up rough voice, might make the listener physically tense. One has to be prepared to alter her/hisvoice to suit the occasion concerned and the audience it addresses. Good speakers can read fast, in highly projected voices and also change it to a measured and calm rendition, when required.

9.4 PRONUNCIATION

Pronunciation today is simply an accent that can be very easily understood by all of the listeners. Thus bad pronunciation will be, if it interferes with the intelligibility of what is spoken, and is unacceptable whether in a job where the voice is all that makes the difference or even in mastering good speech techniques in general. The voice in radio presentation ends up giving the channel/station its image, so faulty pronunciation will simply not do. Also even if they do suffer from a slight impediment, their pronunciation should be comprehensible to the audience. If not a barrier will be created and their attention will wander away.The pronunciation should match the style that sets one apart for their voice on radio. Accents and pronunciation can be a tricky business. Some very successful radio presenters have a different on-air voice and a different conversational voice. One must of course be careful of the w's and v's and r'sand of not letting their local accent get in the way of pronouncing words and irritating the listener. Pronunciation coupled with a voice that can at once be peppy and calm when needed, with complete emphasis on good and correct pronunciation, can go a long way in radio presentation.

9.5 GENERAL PRINCIPLES OF RADIO PRESENTATION

Relaxing: Confidence while speaking requires one to be calm and in control. If one can learn the tricks of using one'sbody to help one's voice and the mind-set, one can end up sounding amazingly confident even when they are tired, terrified or under pressure. For example, many voice artistes, believe in the method of taking in threedeep breaths, really filling their lungs and emptying them again, before public speaking or in this case going on air. It helps relax and wake up the body. One can always try otherrelaxation exercises too, some of which can be done swiftly and unobtrusively, whether in the recording studio or any other space. These exercises need to be factored into one's routine to always help relax the voice.

Breathing: Correct controlled breathing is important, both before going on air so as to relax the vocal cords and, even when the transmission is going on so that one can read intelligibly and be in control of one's voice. The diaphragm and lungs need to be used. Shallow, frightened breaths will have the opposite effect though, since one will not be able to inhale the right amount of oxygen needed. Also while speaking, one has to open the throat and lungs to give the voice a deeper and resonant quality. This is something especially relevant to women, considering that their voices are said to have a higher pitch while speaking passionately might end up sounding squeaky. One has to insist upon the body calming down and being able to control one's air intake.

Posture: A comfortable position is essential. A hunched up position, or crossed legs, can have a not so good effect on the presentation quality. The spine should be erect and so should the shoulders, allowing the adequate air space for the lungs. The voice then will soundricher and one will feel more in control. Some presenters of course do experiment different postures, but on radio perhaps one comfortable well postured position works best. Also too much movement can come in the way of practical technical concerns.

Pojecting: Projecting means to 'speak up' without shouting, but sounding natural. For example good theatre actors are adept in mastering that skill. They use what they call the 'stage whispers', wherein they seem to be whispering but are speaking loudly enough to also be heard at the back of the auditorium and bellowing when needed, without really necessarily raising their voice very much. That is the art of projecting one's voice. Good newsreaders for example will draw your attention without shouting. Projecting successfully happens only when one is also aware and in control of the art and the important aspects of developing a good presentation voice, i.e.relaxing, controlledbreathing, posture and a good diction. But how much one projects depends on the scenario concerned. Often sound engineers do add other effects to alter the voice or enhance it a little. But a well projected voice can do without all this.

Diction: One must use her/his mouth to shape words. The lips should be used to frame the syllables accurately and one must not rush. Also it is important to speak out strongly andclearly. In order to make sure of our diction, we can always try recording a word and playing back to listen carefully. If the word lacks clarity there is a possibility that our diction is wanting. Hence we need to improve our clarity. Sometimes however lively and confident a person might be, on radio the voice might alter completely. People either have a tendency to mutter the ends of sentence, or speak with a half-closed mouth. And only on recording the voice, can such flaws become more obvious. Sometime when people are insecureof their appearance, maybe of their face structure, mouth, lips or jaw lines, they do everything to not draw attention to it, and this affects the way they speak, cause they are trying to hide what they think is a flaw in their appearance. On radio especially such speech flaws become very obvious. It is the one medium that depends on sound only, and if diction is a problem, it negatively affects the presentation completely.

Pace: Reading comprehensibly means, pacing your speech. When one rushes through what needs to be spoken, the meaning tends to be incomprehensible. The final syllables too will be lost because it might seem like the final syllables are being swallowed. With adequate control of one's voice, it is possible to give the impression of speaking at a normal pace although one might be either hurrying up or slowing down. As a radio presenter, one must learn the art of playing with time. This can be done through the use of emphasis on different important words, choosing one's breaths andpauses carefully. Not using emphasis, can also make one lose seconds from a script and a message may not be as emphatic as intended. Usually three words can be spoken per second. 69 words a paragraph means 23 seconds will be taken to read it. If paucity of time, is a concern, one can always end up reducing the reading of the same paragraph in only 18 seconds and as comprehensibly as possible, by just substituting words and expressions with shorter words and with lesser syllables. For example, 'you are' can be replaced with 'you're' and 'similarly' with 'and'. And then again the same paragraph can be lengthened to say 32 or 35 seconds by

reading slowly and adding pauses or replacing longer expressions for shorter words.

Emphasis and Intonation: Emphasis and intonation can add more meaning to a presentation. Be it in interpreting a script or in conducting an interview. The voice has to go up and down, which is also a well recognized acting technique to make expressions more real and emphasized. In an interview for example such quick emphatic expressions with the right intonations can compel the interviewee into providing a swift response that may sound defensive or attacking, but will be attractive in holding the listeners' attention. The ploy might land up backfiring too, with the interviewee getting aggressive. But what needs to be considered is, how is the presenter/the interviewer using his or her said voice in achieving what is intended to be achieved in the interview or presentation.

Another matter of consideration is formulaic presentations. Very often a radio presenter may indulge in a rather specific sing-song intonation to deliver the intended presentation. Such presentations sound monotonous, boring and filled with an obvious effort to make an impression as a good speaker. Some even suddenly develop an accent in emphasizing words. Such presentations not only sound unnatural but can even be a cause of ridicule for the said speaker. One should use one's natural accent and only master the art of intonation and emphasizing on words that need the required emphasis.

Also expert voice coaches have emphasized on how one's emotions at a given time can land up influencing one's voice during a radio presentation. Sometimes suppressed emotions, at the time when one goes live on radio, can be very telling in the voice. Pent-up strain or pressure can suddenly be over-emphasised. Relaxing and breathing correctly before going on air is important. To develop the right emphasis and intonation one has to understand the content being presented. For example, delivering a news story means understanding which words, syllables and expressions need to be emphasized on and how the intonation has to flow therein. Emphasis and intonation can create the desired effect on the listener and make the story comprehensible. One has to understand therefore what each word

means. A total immersion in the story is essential. Emphasis and intonation is all about how you use your voice. Even a smile can be heard.

9.6 SOME USEFUL EXERCISES FOR MASTERING THE ART OF GOOD RADIO PRESENTATIONS

Nursery-rhyme tongue twisters are always helpful. The following are some examples. Try reciting these, without faltering at a word and not really to see how fast you can do it. Rather they have to be performed meaningfully and with the right emphasis.

- Betty Botter bought a bit of butter
  But she said "This butter's bitter!
  If I bought some better butter,
  Better than the bitter butter,
  That would make my batter better!"
- Round and round the rugged rock, the ragged rascal ran!
- Red lorry, yellow lorry

Red lorry, yellow lorry…(repeat)

- She sells seashells on the sea shore. The shells that she sells areseashells, I'm sure.

Try reading the following news story without any emphasis and intonation.

Basic price of essential commodities in India is rising, while the economy is witnessing a slowdown. Unemployment is on the rise with jobs being few and far in between. With the rise in population and a considerable amount of an educated, unemployed young populace to support, India maybe standing on a brink of an economic disaster. Well thought out financial plans for the next few years and a serious consideration of our economic policies is of utmost importance to save the country from this impending disaster.

- Now underline the most important words in the story and read it again. Be mindful of your breath.
- Now read it while smiling and observe how different and inappropriate it sounds. This will help you observe that in order to make your

voice sound warm and friendly, you have to feel warm and friendly. The audience can hear the smile.

- Now read it at different levels to improve the projection of your voice; first softly, then loudly.
- Now read it in different styles: relaxed, then with high energy, then sad, then with an authoritative quality.
- Record your voice for each exercise (if possible) and playback. See how different the voice sounds each time.

9.7 KEY CONSIDERATIONS TO NOTE FOR EFFECTIVE VOICE CONTROL

- Your voice is all that matters. Listen to it and understand it carefully.
- The best on-air voice depends on confidence, breathing correctly, the right posture, relaxation, diction and projecting one's voice.
- Be mentally calm. Do whatever it takes to make you calm before going on-air and the following will help; get your script early, go through it before you have to present it. If there are difficult pronunciations, find the right one and practice using it beforehand.
- Get to thestudio/location early.
- Breathing and relaxation exercises are important before going on air.
- Projecting your voice does not mean shouting.
- Clarity is important. Set aside worrying about accent or dialect.



9.8 FURTHER READING

1. Flemming, C. (2009) *TheRadio Handbook.*Routledge
2. Beaman, J. (2011) *Interviewing for Radio,* Routledge
3. Trewin, J. (2003) *Presenting on TV and Radio: An Insider's Guide:* Routledge, Oxford.



9.9 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q.1: What are some of the key considerations for an effective voice control?

Q.2: Briefly explain relaxing and breathing as two general principles of good radio presentations.

Q.3: What does diction imply?

Q.4: What does projecting your voice mean?

Q.5: What is pace?

Q.6: What is the best posture one can assume for a better voice quality during presentations?

Q.7: What is a 'good voice'?

B. Long Questions (Answer each question in about 300-500 words)

Q.1: Write an essay on voice culture.

Q.2: What is emphasis and intonation?

*** ***** ***

UNIT 10 : RADIO NEWS EDITING

UNIT STRUCTURE

10.1 Learning Objectives

10.2 Introduction

10.3 Concepts of radio editing

10.4 Principles of radio news editing

10.5 Let us sum up

10.6 Further Reading

10.7 Answers to check your progress

10.8 Model Questions

10.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- understand the basic functions of radio editing.
- learn the principles of radio editing.

10.2 INTRODUCTION

News on radio ranges from in-depth coverage round the clock, to brief hourly summaries, to no news coverage at all on some stations. Nearly every broadcast market now has received or can receive signals from one or more radio stations that feature news. Some of these stations have an all-news format; some provide news during mornings and evening drive times and some give hourly reports researched and written by a news staff.

You must have all listened to local and national radio news bulletins. Though radio news presentation is considered by some people to be a much simpler task than compiling a television news bulletin, radio news production is not only about putting together some audio elements. It is about stringing them in such a manner so as to construct a meaningful story for the audience in a concise and precise manner.

Radio news editing is similar to editing and designing a TV news bulletin. While TV editing is carried out to accommodate the various audio



Succinct: Expressed clearly and in few words.

and visual elements, radio news editing is about putting together the relevant audio elements to create a meaningful story within the limited air-time available to it for its broadcast. As a result it is very necessary for radio news editors to edit the news story in a manner which tells the story in the most **succinct** of ways and in the most limited time.

This unit will introduce you to the basic concepts of radio editing. You will learn how to edit sound for radio programmes.

10.3 CONCEPTS OF RADIO EDITING

Sound editing is a creative process for selecting and assembling sound recordings in preparation for the final sound mixing or mastering of a radio news programme, or any production involving recorded or synthetic sound. Sound editing is used out of the need to fix the incomplete, undramatic, or technically inferior sound recordings.

There are primarily three divisions of sound that are combined to create a final mix, these being dialogue, effects, and music. Radio editing demands the knowledge of how to handle it all, often crossing over into the mixing of realms as well. Editing effects are likened to creating the sonic world from scratch, while dialogue editing is likened to taking the existing sonic world and fixing it. Dialogue editing is more accurately thought of as “production sound editing”, where the editor takes the original sound recorded on the set, and by using a variety of techniques, makes the dialogue more understandable as well as smoother, so that the listener doesn’t hear the transitions from shot to shot (often the background sounds underneath the words change dramatically from take to take). Among the challenges that effects editors face are creatively adding together various elements to create believable sounds for everything you see on screen, as well as memorizing their sound effects.

There are several reasons why you may want to edit your work:

- You can cut down the duration of your work by removing unnecessary sections, repetition, long pauses etc.
- You can make your interview or recording sharper and more to the point.

- You can remove unwanted noises, e.g. chairs creaking, doors slamming, coughs, sneezes or **splutters**.
- You can correct vocal mistakes in reading.
- You can rearrange the structure your recorded material to make it more easily understood.
- You can fill a time slot with a tape of the correct length.



Splutter: To make series of short, explosive spitting or choking sounds.

Sound editing is a process that requires both skill and instinct. Today, most sound editing is done digitally using specialized software. It was not always this way. Magnetic tape and tape recorders were first invented in the late 1940s.

Using magnetic tape for recording and editing sound was the status quo until the mid 1990s when computers and digital software revolutionized the sound editing process.

The editing process, then, was slow, tedious, and sometimes unstable. To edit sound with magnetic tape, the user had to find both points on the tape where the **splice** needed to occur, place the tape in an "editing block" which provided a pre-cut splice area sunken at a 45 degree angle, place the tape in the block, use a razor blade to cut the tape in the 45 degree angle groove, and then physically join the magnetic tape back together with a specially designed editing tape.



Splice: Joining of pieces of film or tape at the ends.

And if you screwed up the splice, then you had to undo everything, use the editing tape to put the magnetic tape back the way it was, and then try again. It was a tedious and sometimes frustrating work. The user had no visual of the recorded sound to refer to, either. It was all done by the ear.

The Tools - Software Options

Today, there are several software options for editing sound for radio. The essential piece of equipment used in modern sound editing is the digital audio workstation, or DAW. A DAW allows sounds, stored as computer files on a host computer, to be placed in timed synchronization with a motion picture, mixed, manipulated, and documented. The standard DAW system in use by the American film industry, as of 2005, is Digidesign's Pro Tools, with the majority running on Macs. Another system in use presently is

Yamaha owned Steinberg's cross platform DAW Nuendo running on Macs using operating system Mac OS X but also on Windows XP.

Many such systems are quite expensive (like Protools, Logic Studio, Neuendo) but there are more reasonably priced options including even a good free program (Audacity). Sound Forge, Adobe Audition have become an industry standard for PC users. Garage Band and Protools are good Mac options. Sony Vegas isn't all that widely used but it is a powerful tool for PC owners. You can certainly start out using Audacity and it may be all you ever need. But for many producers, they end up transitioning to a more expensive and more powerful option.



CHECK YOUR PROGRESS

Q.1. Why is editing necessary in radio? Discuss.

_____

_____

Q.2. Write a short note on the use of software for radio editing.

_____

_____



ACTIVITY

1. Prepare a script for a short radio feature on 'communal harmony' in the aftermath of communal riot that has taken place in your city/town.

10.4 PRINCIPLES OF RADIO NEWS EDITING

Principles of radio news editing

Editing for radio is required for aesthetic reasons but proper editing also keeps a listener's attention. Long audio pieces - or audio that has extraneous sound in it - tends to bore listeners. Shorter audio accentuated by music, sound effects or sound punctuation keeps a listener's attention and helps the presenter make his/her point.

Editing radio news requires equipment and some technical expertise. However, even the most expert technicians may be inept editor unless they know the basic art of editing. Good radio news editing requires a thorough knowledge of the rules of editing. These rules are fundamental for a good edit, and these must be followed at all times.

Some such rules are given below:

i) *Listen as you edit!*

Headphones are great for picking up details, but remember that most people listen to the radio while they're driving or cooking dinner. So listen through speakers too. Also, if you're editing digitally, remember that it doesn't matter what the sound waves look like, it matters what they sound like.

ii) *Breaths: Breathing is good.*

If you edit out all the breaths, or don't maintain a natural rhythm to the breathing, it won't sound right. Most people breathe between sentences or ideas. Keep in mind that you can switch breaths around - substituting a shorter breath for a longer one, for example, to keep the pace of the actuality. Or a quieter one in place of a really noisy, distracting breath.

iii) Pauses:

Pauses are natural too, and they can also help with pacing. But with too many pauses and the listener gets bogged down. Remember to use room tone instead of blank space (or virgin tape, if you're editing analog) when you create pauses. Also, when you mix your story, make sure that there's a little room between your actualities and your tracks - but not too much — otherwise your story will sound too rushed.

iv) Ums/ahs/likes, etc:

Filler words and noises are part of everyone's speech. But if they're too abundant, they can become annoying and they may slow down the story. Unless they convey something important — say you're editing a politician who's **waffling** in response to a tough question – it is usually best to take them out where you can in short news



Waffling: Speaking in a vague manner without saying anything important.

pieces. But if you are putting together a portrait of a teenager, for example, you should leave some in so that she still sounds like a real teenager. Keep in mind, though, that in radio a normal number of filler words might be distracting. Letting a few in will sound natural but won't stand out.

iv) *Up cuts:*

Beware of cutting off the first or last bit of a word. It's easy to do if you're relying on the visuals in Protools, especially with sounds like "s" and "f."

v) *Digital clicks*:

Sometimes, while editing digitally, there's a click. It usually happens at the edit, when the sound waves on either side don't match up, but it can also happen at the beginning or the end of an edit. Don't leave them there! Transom.org has some good advice on how to get rid of them if you are using Protocols

vi) *Smoothing ambience/using room tone:*

If your actualities are hissy or there's a lot of room tone, your story will sound jumpy, especially if there are studio-recorded (or closet-recorded) tracks in between. It is important to smooth out the beginning and ending of every cut by adding room tone on to either end and fading in and out. The same goes for loud ambience - if there are cars driving by, or a jackhammer in the background, you can either hold the ambience under your tracks or fade into the ambience rather than starting it at full volume.

vii) *Levels:*

It is important to make sure that your levels match - especially when you are making internal edits. If a person is quiet at the beginning of a sentence and loud or enthusiastic at the end, it will be hard to take the middle phrase out and still make it sound natural. Also, the tracks and acts should be at around the same volume so that listeners do not have to constantly adjust their radios.



CHECK YOUR PROGRESS

Q.3. What are basic principles of radio editing regarding ambience sound and pauses?

_____

_____



ACTIVITY

1. Record a one minute radio news story on the bad road conditions of your city and edit it using any editing software available to you.



10.5 LET US SUM UP

- Radio news editing is about putting together relevant audio elements to create a meaningful story within the limited air-time available to it for its broadcast.
- Sound editing is a creative process for selecting and assembling sound recordings in preparation for the final sound mixing or mastering of a radio news programme, or any production involving recorded or synthetic sound.
- There are primarily three divisions of sound that are combined to create a final mix, these being dialogue, effects, and music.
- Dialogue editing is more accurately thought of as “production sound editing”, where the editor takes the original sound recorded on the set.
- Using magnetic tape for recording and editing sound was followed until the mid 1990s when computers and digital software revolutionized the sound editing process.
- A Digital Audio Workstation, or DAW allows sounds, stored as computer files on a host computer, to be placed in timed

synchronization with a motion picture, mixed, manipulated, and documented.

- There are several software options available in audio editing of which the ones mostly used are: Digidesign's Pro Tools, Yamaha owned Steinberg's cross platform DAW Nuendo, Garage Band, Audacity etc.
- Good radio news editing requires a thorough knowledge of the rules of editing.



10.6 FURTHER READING

1. Broadcast Journalism- Basic Principles: S C Bhatt
2. Radio Broadcasting Journalism: J David
3. Ganamadhyam aru Samprasar Sangbadikota: Ankuran Dutta (Publication Board, Assam)



10.7 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q. No. 1: Editing in radio is necessary because it serves the following purposes:

- To cut down the duration of work, by removing unnecessary sections, repetition, long pauses etc.
- To make interview or recording sharper and more to the point.
- To remove unwanted noises, e.g. chairs creaking, doors slamming, coughs, sneezes or splutters.
- To correct vocal mistakes in reading.
- To rearrange the structure of your recorded material to make it more easily understood.
- To fill a time slot with a tape of the correct length.

Answer to Q. No. 2: There are several software options for editing sound for radio. The standard Digital Audio Workstation, or DAW system in use by the American film industry, as of 2005, is Digidesign's Pro Tools, with the majority running on Macs. Another system presently in use is Yamaha owned Steinberg's cross platform DAW Nuendo running on Macs using operating system Mac OS X but also on Windows XP. Many of these are quite expensive but there are more reasonably priced options and even a good free program (Audacity). Adobe Audition has become an industry standard for PC users. Garage Band, Logic Studio and Protools are good Mac options. Sony Vegas isn't all that widely used but it is a powerful tool for PC owners.

Answer to Q. No. 3: The basic principles of radio editing regarding ambience sound and pause are:

Ambience sound:

It is important to smooth out the beginning and ending of every cut by adding room tone on to either end and fading in and out. The same is true of loud ambience. If there are cars driving by or a jackhammer in the background, one can either hold the ambience under his/ her tracks or fade into the ambience rather than starting it at full volume.

Pauses:

Pauses are natural and they can also help with pacing. But too many pauses make the listener lose his attention. It is always advisable to use room tone instead of blank space (or virgin tape, if you're editing analog) when one creates pauses. In addition if we are required to mix a story, there should be a little room between actualities and the tracks - but not too much — otherwise the story will sound too rushed.



10.8 MODEL QUESTIONS

Q.1: Discuss why radio editing is necessary.

Q.2: Name some of the audio editing software options.

Q.3: Discuss the radio editing principles regarding Levels, Upcuts and Breaths.

*** ***** ***

UNIT 11 : RADIO FOR DEVELOPMENT

UNIT STRUCTURE

11.1 Learning Objectives

11.2 Introduction

11.3 Radio as an effective tool for Development

11.4 Case Studies of the use of radio for Development Communication

11.5 Radio Documentary – Vox Pops

11.6 Role of Amateur Radio

11.7 Let us Sum Up

11.8 Further Reading

11.9 Model Questions

11.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- identify the importance of Radio in the rural area
- describe effectively the use of the medium of radio
- discuss the importance of radio as a tool for communication for the development of the society
- explain the importance of Amateur and FM Stations

11.2 INTRODUCTION

In the previous unit we were familiarized with the various stages of radio production as well as the concept of digital editing. In this unit we will focus on the role of radio as a tool for social development.

Alan Chalkley, in his booklet titled “A Manual of Development Journalism” listing the problems of development in Asia, explains the role of a Development Journalist in this context. He continues to state:

A Journalist’s main task is to inform, to give his readers the facts. His secondary task is to interpret, to put the facts in their framework and where possible to draw conclusions. There are the task of political journalists and also crime reporters, society page girls, human story

writers, everyone including you. But you have a third task, a positive one, perhaps the best word for it is "Promotion". It is your job not only to give the facts of economic life and to interpret those facts, but to promote them, to bring them home to your readers. You must get your readers to realize how serious the development problem is, to think about the problem, to open their eyes to the possible solutions – to punch that hole in the vicious circle.

11.3 RADIO AS AN EFFECTIVE TOOL FOR DEVELOPMENT

Prof. P.C. Joshi, while delivering the 1985 Sardar Patel Memorial Lecture over All India Radio on the subject titled 'Communication and Nation Building – Perspective and Policy' had stated:

"*In India, in contrast the concept and framework of parliamentary democracy and a welfare state with elaborate welfare legislation preceded modern economic growth. Similarly, the infrastructure of modern mass media and communication has also preceded economic and social modernization. One would have therefore, expected the mass media and communication to play a major role in exerting pressure for humanizing the development process.*

Among the electronic media, the Radio can be taken more easily to the common people than Television. We know how he sale of radio sets went up in Punjab at the time of the Green Revolution and how the radio became for the peasant a capital asset like the tractor, the thresher and the pump set. The neglect of Radio as against Television is an index of pressure from the urban elite rather than an indication of true priorities in rational media management".

Mr. Arvind Singhal and Everett M Rogers in their book entitled "India's Communication Revolution – From Bullock Cart to Cyber Marts" touch on the potential of Radio's Development Broadcast. They are of the opinion

Radio has certain unique advantages for development communication under Indian Conditions. However this potential has

largely gone untapped. Unlike the press, radio gets through an illiterate population. Compared to television or film, radio is relatively cheap and portable, so radio broadcasts can be localized to each community thus appealing to local people. Radio can also effectively reach individuals with less formal education and lower socio-economic status; these individuals with less formal education and lower socio-economic status; these individuals are usually the priority audience segment for rural development, family planning and public health initiatives. Even though radio only appeals to the sense of hearing it is still the most effective channel for reaching the vast audience of rural and urban poor. However, the expansion of television and cable has unfortunately relegated radio to the back burner on Indian Policy – Maker's Agenda.

11.4 CASE STUDIES OF USE OF RADIO FOR DEVELOPMENT COMMUNICATION

Wayback in 1935, under the undivided India, Radio was used in the North West Province for educating the rural people. During the same time, the Allahabad Agricultural University started local broadcast for farmers. From 1936 onwards, for the benefit of farmers of Punjab area the Delhi Station of All India Radio was broadcasting programmes.

In the year 1956, the famous UNESCO sponsored Pune Radio Farm Forum Project which was inspired by Canada's experience with Radio Farm Forum in 1940's was launched. The idea was to evaluate the effects of Radio Farm Forums. This project was considered to be a run-away success. However AIR over time felt to capitalize, on the lessons of the Pune Project. However in the year 1965, the rural broadcasts of All India Radio took a definite new shape providing Agriculture Information, Education, Entertainment, The Farm and Home Units have done an outstanding job in taking new ideas and new methods of agriculture to the farmers.

In the 1960s, in Tanjore area of Tamil Nadu, the high yielding paddy variety ADT-27 was called by the farmers as Radio Paddy Variety. Similarly Ragi in old Mysore area and hybrid Jowar in other parts of the country were

introduced to the farmers by the Radio. It is rightly said that the radio's contribution in the Nation's Green Revolution is something exemplary. New agriculture technology, high yielding varieties, fertilizer application, pesticide application, water management etc were introduced to farmers by the radio. The transistive radio revolution is linked with the Green Revolution. In the 70s', agriculture lessons became a hit programme. Even to this day, radio is an effective medium in the rural areas and it has taken up new developmental subjects like Family Planning, Health Education, Yuvavani, Women's Programmes and Conservation of Environment and Forests.

11.5 RADIO DOCUMENTARY

Many innovative radio communication programmes were devised effectively to take the message of development. In this task of conveying new ideas in Development and Science through Radio Documentaries was a great experiment. In this voxpopuli i.e., collecting the reactions of the farmers and the general public on different developmental programmes is being carried out even to this day. Two new additions like Farm & Home Unit and Health & Family Welfare Units have drastically changed the medium of radio in this country from the mere song, drama, music and literary talks domain.

Radio could become easily the household byword because this country right from the Vedopanishat and epics like Ramayana and Mahabharata belongs to listening tradition. It has a rich oral communication base since ages. That is why radio instead of becoming a new entry into the life of the people became an extension of that tradition wholly and adequately.

11.6 ROLE OF AMATEUR RADIOS

The role of the Amateur Radio gains high importance at times of natural calamities. The Amateur Radio's have come as a boon at the time of Tsunami in the south, earthquakes in Gujarat, Bihar and Nepal and during heavy floods. However this area needs further consolidation as it is the

most effective neighbourhood communication model. It entirely depends on the individual initiatives and enterprise to go to the rescue of the distressed people. There are very many numbers of Amateur Radio Groups and now with the FM Radio Revolution the Community Radio Stations have added the importance of these local stations.



11.7 LETS SUM UP

The Present Prime Minister Narendra Modi, has rightly captured the persuasive communication capacity of the radio through his monthly 'Man Ki Baat' Programmes on the Fourth Sunday of every month.

Nehru and Vikram Sarabhai approached the tapping the Communication Revolution in general and Radio in particular as a major weapon in the fight against poverty &illiteracy and for mass oriented growth and development is still valid. Mahatma Gandhi would have mentioned the role of radio as a force in the mass society even though he was allowed to broadcast over Radio Station at the time of Communal Riots during partition.

It is only in this country that we discard the old media whenever there is a new innovation. Whereas in the western world, radio still continue to dominate the neighbourhood communication particularly when the local newspapers were closed down due to economic difficulties after 2008.



11.8 FURTHER READING

1. A Manual of Development Journalism – Alan Chalkley
2. India's Communication Revolution : From Bullock Carts to Cyber Marts – Arvind Singhal and Everett M Rogers
3. Communication and National Building – Prof P.C. Joshi – Radio Lecture as part of Sardar Patel Memorial Lectures – Akashavani Journal December 1 – 15, 1985
4. Paper Presentation by the Author K.S.Achyuthanon The Role of Radio in Development Communication



11.9 POSSIBLE QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1: What is Development Journalism?

B. Long Questions (Answer each question in about 300-500 words)

Q.1: Narrate the importance of radio in disseminating Development Information in the Indian Situation.

Q.2: Explain the salient features of Farm Radio and Family Welfare Units in All India Radio.

Q.3: Has Radio has receded to background in the present technological upsurge in media communication? Explain.

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UNIT 12 : SOUND RECORDING

UNIT STRUCTURE

12.1 Learning Objectives

12.2 Introduction

12.3 Sound Recording for News Bulletin

12.4 Radio Equipment (Microphones etc)

12.5 Let us Sum Up

12.6 Further Reading

12.7 Answers to Check Your Progress

12.8 Model Questions

12.1 LEARNING OBJECTIVES

After going through this unit you will be able to–

- how to record sound for radio reporting.
- about the different types of radio equipment used in broadcasting stations

12.2 INTRODUCTION

In the previous unit, we have discussed radio interview and its types, approaches, how to prepare for a radio interview and also the rules for conducting radio interviews.

Now, another very important topic to know along with radio interview is sound recording. Sound recording is an electrical or mechanical inscription and re-creation of sound waves, such as spoken voice, singing, instrumental music, or sound effects. In this unit you will be able to learn about the basic techniques of sound recording, introduction to different kinds of Radio equipment (microphones) etc and their use.

So, let us begin this unit with the first section – sound recording for news bulletin.

12.3 SOUND RECORDING FOR NEWS BULLETIN

Getting a good quality recording is the most important and sometimes the most difficult task of a radio reporter. Radio reporters have to be Jacks and Jills of all trades, but just because you are good at writing imaginative radio pieces that doesn't mean that you have an aptitude for operating electronic equipment. Often the opposite is true.

When you are reporting news for the radio, you are doing a lot of jobs. When you are busy concentrating on what your interview subject is saying, you are paying attention to many other things simultaneously and making eye contact and thinking about your next question - all at the same time. You may not notice, for example, that the person in the next room has turned the television on and the sound is bleeding through the wall and onto your tape. Or that your tape recorder is occasionally distorting the sound because your record level is set too high. But if you don't get a high quality recording the amount of work you have to do later will increase exponentially.

Getting a good field recording makes editing easy. You want to make a recording with the smallest amount of extraneous noise possible.

You may want to record an ambient sound if it has some bearing on the story but try to record it separately and mix it into the background later. That way you avoid the sound of "butt cuts" in which the ambient noise suddenly jumps into being.

Here are **some suggestions** to help you.

(i) **Take charge of the environment!**

Often you will end up interviewing people in their offices because that is where people spend a lot of their time. Offices are not great places to do interviews. With many hard, reflective surfaces, they are often echoed or just generally noisier than rooms with soft furnishings which dampen sound. They usually have noisy equipment like computers running besides there's often traffic outside and officemates who decide to have a loud conversation in the hallway outside when you're in the middle of an interview.

It is a bigger problem when the recording takes place outdoors. Though some ambient sound is necessary, excessive 'noise' coming from traffic, people shouting etc, may make the recording very difficult. So the best idea is to use a location where recording is within the control of the reporter.

ii) **Kill the noise**

Certain people, like scientists and academics, may not be happy or able to turn off their computers, but you should assure them that you wouldn't want to waste their time by making a recording which may be of sub-standard quality. So, if it is not possible to turn off the equipment, you should move as far away from it as possible and sit with your back to the source of the sound so that your microphone points away from it.

Tell the people in adjacent rooms what you are doing and asking them if they can possibly avoid making noise for the duration of your interview.

iii) **Batteries, power cords and headphones**

However, watch out for a rare problem when using air conditioners. Electrical circuits, such as those in old houses, sometimes generate an electrical hum which may show up in the background of your recording if you use the ac power for your tape recorder. Listening to the interview through your headphones will tell you if you have this rare phenomenon. You can prevent it by using battery power.

You should always use headphones during the interview. It will allow you to head off all kinds of mistakes in the recording. It also establishes you as a professional.

Always clean and maintain your equipment. Always carry a head-cleaner for the tape recorder.

iv) **Get comfortable**

If there is a table in the room, interviewing across the corner of the table is perfect because it gives you a place to rest your arm on (the arm will get tired if you are interviewing for 45 mins or an hour, which is common). Place your tape recorder where you can look at it to

check levels without taking your eyes too far away from the person you are interviewing. If that is not possible, explain to the person that you may occasionally have to look away to check that things are being recorded properly, but that he or she should keep talking in that situation.

v) **Outdoors**

Outdoor interviews can become some of the most evocative radio programmesbecause they give the listener a sense of place. Instead of trying to eliminate all extraneous sound you deliberately use the sound of the local ambience to enhance the meaning of the interview. If you do an interview outdoors, make sure that it is for a good reason. If you are interviewing a doctor about breast cancer, don't do it in the park across from her office, because there is no reason for her to be there for the interview with all the traffic passing by. If you are interviewing a gardener about air pollution, then it is a perfect place to be in.

When you are outdoors in a very noisy environment, like street fairs or crowds, you need to change your recording technique. Turn your recording levels down and mic very closely (within a few inches). By doing this you continue to highlight your interview but you put the ambience further into the background. It is still present, but is likely to intrude less on the interview in the foreground.

When you are outside, deliberately working with environmental sound, it is even more important to collect ambient tracks. Record a couple of minutes in the place where you do the interview and if there are specific sources of noise, such as birds or musicians or machines, record those separately and from a variety of distances. This gives you the opportunity to create a full scale ambient sound bed to run beneath your own tracks in the final mixed piece.



Mic: Microphone

Basic Recording Techniques : Some of the basic recording techniques are discussed below.

i) Before you start recording check your batteries and check that the mic lead (and headphone lead, where applicable) are connected properly. Put the machine into **record mode** and do a brief test recording. Check your recording levels, and playback.

ii) Microphones are very sensitive and need to be handled carefully. Hold the mic firmly, but not too tightly. To avoid moving the mic lead, take a small loop of it in your 'mic' hand, being careful that it is not actually touching the body of the mic.

iii) Put the machine into record mode. If you have a speaker on the machine, make sure the playback volume is right down. Otherwise you may get feedback or very strange echoes. Make sure that the pause button is off before you begin recording.

iv) If you are recording someone talking, hold the mic about six inches or 15 cm from his/her mouth. (it is usually a good idea to hold it down from the chin - not right in front of the face). Ask them to say their names and how they want to be described etc. It is useful (a) to identify the tape and make sure you have that information and (b) to quickly check the recording levels that will be best for them.

v) If you're recording music, sound effects etc., position yourself so that you get a good, balanced sound. Adjust your recording level so that you get a good, strong level on the meter but make sure that it is not too loud.

vi) Once you've finished a recording, always rewind a few seconds of the tape and play it back just to check (a) if there's something on the tape and (b) that the recording is of good quality. Never record sound from the public address system speakers.

Troubleshooting

When you're just starting out, it's important to remember that even the best reporters have made basic mistakes using portable recorders. Don't worry too much if your early recordings are full of mistakes. It's all part of learning how to use the equipment. To help you avoid the most common mistakes, here's your very own guide to trouble shooting.

Problem: You try to record but nothing happens

Check whether:

- The machine is switched on (if applicable)
- The batteries are in and charged, and the machine seems to be working
- The microphone is switched on (if applicable) and properly connected
- There's a tape/cassette in the machine and it is put correctly
- The tape is running cleanly past the heads

Problem: You listen back to your recording and there's nothing there

Check:

- The pause button isn't on
- The tape/cassette is in correctly and running past the heads
- The heads are clean
- The microphone is switched on and the lead is connected properly
- The batteries are in and charged

Problem: The recording is very muffled /faint /distorted

Check whether:

- The heads are clean
- The batteries are charged
- The recording level isn't too low or too high
- The speaker on your machine wasn't playing back and causing feedback
- It's not too windy if you're recording outside.

Problem: There's a humming or buzzing noise on the recording

Check:

- You're not recording near electric apparatus (e.g. fluorescent lights, computers, fridges, overhead high voltage power lines)

- Your recorder isn't plugged into the mains power – it may get interference

Problem: Distracting background noise

Check:

- You're not recording near ticking clocks, barking dogs, screaming children or windows overlooking busy streets etc.
- Your recording levels. If you're recording at a rock concert, near a busy road etc., set your recording levels very low (so the background noise is just registering), ask your guest to speak firmly, and hold the mic very close to their mouth - sometimes literally just below their lips!

Problem: You're in a large conference room/busy street with a lot of noisy activities..

Check:

- If there's not a quiet place where you can record, then use your body as a 'natural shield' - turn your back to the noise and use close mic work. If you're in a room stand in a corner with your back turned to the main source of noise.

These are just a few of the most basic and most common problems you're likely to have. If you can't correct a problem, don't just hope it'll go away. Ask someone more experienced than yourself. It may be that something is actually wrong with your machine. Do try to correct the obvious and basic faults on your equipment. Don't try to correct any problems with the electronics, wiring or the motor unless you're trained in those skills. You could cause more damage to the equipment than is already there!



CHECK YOUR PROGRESS

Q.1. Outdoor recording can be very challenging. Discuss the measures that need to be taken when reporting from an outdoor location.

_____

_____

Q.2. Why is it necessary to wear headphones always while recording for radio?

_____

_____

12.4 RADIO EQUIPMENT (MICROPHONES ETC)

As each studio will differ in some way it is important to familiarize yourself with the basic studio equipment. You will then be able to apply this knowledge to any studio you use.

Now let us turn to the equipment:

- Central to the radio studio is the **mixing desk**. All other equipment in the studio is connected to it. There are many designs but things to look out for are the **faders** - which control how much volume comes out of the desk. The amount of faders on the desk varies - it usually depends on how much equipment you have. Ideally each piece should have its own fader. Whether there are four or forty faders they all serve the same function. So once you've learnt how to use one you should be able to use them all!
- Each fader should have a **gain control**; this affects how much volume goes into each fader.
- Below the gain there may be a **pre-fade switch**. This switches the output of the fader to a set of meters, enabling you to check the levels before the fader is open - hence it is called pre-fade switch.
- Levels are measured by a set of **meters.** There are two kinds of meters such as **vu meters** - which have a needle peaking at 0 and

occasionally flicking into the +1 scale, or **ppm meters** (peak programme meters) - which respond to signal peaks and usually have seven markings from one to seven. Normal programme output should peak the needle between 5 & 6 for speech and between 4 & 5 for music. These meters enable you to check the correct level going into the desk. In more sophisticated studios there are also meters which tell you how much level is going out of the desk to the transmitter. Don't panic if your desk has only one set of meters; they will be sufficient.

- To enable you to listen to the output of the desk there will be a socket for **headphones** and on the desk a **volume control** for these. Some desks have a split switch for the headphones which enables you to hear a pre-fade source and the output of the desk at the same time.
- You can also connect a pair of **speakers** (or **monitors** to give them their technical term) from the output of the desk. These need to be turned down, either by hand or by a special cutout switch connected to the microphone, so that you don't get feedback (the output of the microphone coming out of the speakers back into the microphone, ending up as a high pitched whining sound.)

  The desk will also have a series of inputs for your external pieces of equipment. The number of equipment varies but the most basic of these the studio has are:

- One or more **microphones**: The main one will be used by the presenter, who will usually also be operating the mixing desk. It needs to be positioned in a way so that you can comfortably speak into it, without getting in the way of the mixing desk or any other equipment. One or more of the other microphones may also be connected to the mixing desk. These will be used by other people taking part in your programme (e.g. other reporters/presenters or guests). These mics also need to be positioned in such a way that they can be used whilst the guests keep sitting comfortably.

- A **record deck/cd player** and **tape recorder**: These will often be very similar to the equipment used at home. In the studio, the record deck and cd are used to play music into the mixing desk (and out to the transmitter and the listener). Very occasionally, they may also be used for playing sound effects (e.g. from a professionally recorded sound effects record/cd) or the music for jingles or stings (i.e.: a few seconds of music over which you may want to introduce your station or programme). It is very important that the music played back in the studio is as clear as possible. For that reason, records and record decks must be kept clean and free from dust. The stylus must be kept clean and handled very carefully. Some record decks and cds used in the studio have an automatic "fader start". This means that they'll start as soon as you open the fader for that piece of equipment. Before you play music into your programme, get to know the equipment.



Cue up: in readiness for playing.

- **A cassette player/recorder:** This is very useful but it also has certain limitations. If you want to record your programme (to listen back later) you can record it directly in the studio on cassette. You'll need to check first that the cassette player is connected to the mixer for both playback and recording. If you're recording your programme to be broadcast later, you should try to record it onto reel to reel tape, rather than cassette, which is generally of much lower quality. Because of its relatively poor quality, cassettes are not very good for playing music into your programme, especially if the cassette is a copy of a record or cd. Cassettes are also difficult to **"cue up"** exactly.

  Talk about IC recorder/ flash recorder/ cellphone/ iphone-ipod-ipad/ android recorder
- Your studio may also have a **dat machine** for either recording or playback. Dat is very good quality, and is suitable for recording your programme onto for later broadcast.
- **Reel-to-reel machines**, again, for recording or playback. As with all pieces of equipment, make sure that you learn how to use it

before you go in to make your programme. Although all reel-to -reel machines work in the same way, different machines have to be "threaded up" (i.e.: the way you put the tape from one spool to the other) differently; there are different ways of starting and stopping them; they can be played on different speeds; some have special editing features etc. Get to know your machine!



Jingles: short song or tune in radio. Eg: advertising jingle

- **Cartridge machines**, for playing and recording jingles. These use a cartridge or cart which is a length of tape (the same as you use on reel-to-reel machines) that's wound inside a special plastic case. The two ends of the tape are connected up; so, it forms a loop. This means as soon as it gets to the end, it is back at the beginning again! Carts are generally made with lengths of tape that correspond to a certain number of seconds: e.g. 20"; 40"; 2'30" etc. They're especially useful for recording any short item that needs to be played repeatedly - e.g. jingles, community announcements, advertisements etc.
- **Telephone,** for doing interviews, requests or talk-back programmes. Some desks have the facility to put phone calls out on air; this is done with the help of a telephone balancing unit or **tbu** for short. The presenter can hear the caller in his/her headphones and talk to them down the microphone. The quality of sound from telephones is much poorer than from most other sound sources, but they are clearly very useful for conducting interviews you otherwise wouldn't be able to get; or for programmes like phone-ins etc. If possible, try to make sure you have a reasonably clear line with the caller. If it's "crackly" or "echoey" the listener may have trouble understanding what's being said. It is possible to incorporate a delay facility so that nuisance phone calls can be faded out on live programmes.
- **Microphones:**

  Microphones convert the sounds you hear into electrical signals that can be recorded on to tape or hard disk. This means that choosing the right mic for the job at hand is critically important to getting the sound you want on your final tracks. It is very important

to know what microphone you are to use in a given situation. Many people think that microphones (or mics as we colloquially call them) only pick up sound from sources they are pointed at. It's not true.

There are different types of microphones that can be used in different situations depending on their pick up patterns. Make sure of your programming requirements before purchasing the mics. Discuss with the supplier and make sure that you purchase the right kind of microphones.

Microphone patterns

Microphone pickup patterns are as follows:

1. Omni directional
2. Cardioid
3. Figure-Eight

1. An **Omni-directional microphone** can pick up sound from all directions irrespective of its point of origin. They are very easy to use and are the ones that are usually used when you have to pick location sound, audience reactions in a talk show etc.
2. A **Uni-directional microphone** can pick up sound only from one direction. You may have noticed in music shows that even though instruments are placed close to each other, the microphones placed above one instrument does not pick up the sound from another. Uni-directional microphones are best used for vocalists and music instruments. They are also widely used for recording in outdoor interviews and panel discussions in studio situations.
3. A **Bi-directional microphone** can pick up sounds from the front or the rear but does not respond to sounds from the sides. However, it is very sensitive. The distance between the source of the sound and the microphone is critical because bi-directional microphones tend to produce pops when not placed carefully. Bi-directional microphones are best avoided for outside work but can be used for discussions that have a group of four or five.



Pops: sudden short explosive sound

You don't need a special microphone to record in stereo, you just need two. A stereo microphone is actually two microphones that come together in one case. Stereo microphones are often expensive and come in professional models.

Cardioid

This describes a microphone's pickup pattern that is more sensitive to sounds directly in front of it than to sounds 90 degrees off to either side. A cardioid mic is even less sensitive to sounds directly behind it - in fact, cardioid mics practically cancel pickup of sounds emanating from directly behind the mic. This makes cardioid mics very useful for sound reinforcement (P.A.) and live recording use, as well as being the most popular choice for use in the imperfect recording environment of most home studios. To use a cardioid mic, simply aim the mic at the instrument you want to record, and the rest of the stage sound will be at least somewhat quieter than the desired instrument's sound. Most of today's most popular microphones have a cardioid pickup pattern.

There are a couple of variations on the cardioid pick up pattern. Supercardioid and hypercardioid mics are less sensitive to 90 degree off-axis sources than plain cardioids, meaning that they will do a better job of rejecting sounds from off to the sides. However, hypercardioids do pick up some sound from directly behind the front of the mic, making them a little bit like a 'figure-eight' mic.



Muddy: to make something difficult to understand.

Cardioid mics exhibit a characteristic called the 'proximity effect'. The closer a sound source is to a cardioid mic, the more the mic will accentuate that sound source's bass frequency output. This can add richness and fullness to a singer's voice or to a saxophone's sound, but it can also muddy the sound of a guitar amp or acoustic bass. When miking from a distance, cardioid mics have a tendency to sound somewhat thin in the bass when compared to Omni directional mics. For this reason, cardioid mics are usually used for close-miking (with the mic placed less than two feet from the sound source), while Omni directional or figure-eight mics are usually used when miking from farther away.

Figure Eight

Figure-eight mics have the 'open' sound and good bass response of Omni directional mics, with the added advantage that they reject sounds from either side of the mic. Since figure-eights pick up sound equally well from directly in back and directly in front, care should be taken that you don't capture undesirable reflections from low ceilings or nearby walls. A good place to use a figure-eight pattern mic is when you want to cancel reflections from side walls in a narrow-ish room but you want to capture a good sense of room ambience.

Microphones come in all sizes. While lavalier microphones also called button mics that can be pinned to a shirt or even a tie are best suited for interviews, akg microphones that are usually Omni-directional and the condenser mics that are pretty huge and even require power supply to operate them.

Since each microphone has a different purpose and pick-up pattern, using different microphones for different situations would be in order. Before purchasing microphones make sure that they serve your programming purpose.

Microphone types:

1. Dynamic
2. Condenser
3. Ribbon
4. Stereo

1. Dynamic microphones

Dynamic mics use a 'moving coil' to sense the changes in air pressure that make sound waves. The wire coil is suspended over a permanent magnet. When moving air hits the coil, it moves over the magnet, which causes electromagnetic induction to take place. This causes an AC voltage to be formed that is an electrical 'analogy' of the original sound. The electrical signal that appears at the mic's output is a more or less faithful reproduction of the original vibrations in air, only in fluctuating AC voltages instead of air pressure changes.

(i) Small diaphragm dynamic microphones:

These are by far the most commonly used mics for P.A. and stage sound use. Dynamic microphones are typically very rugged and don't require a voltage source to work properly. Cardioid pattern, small diaphragm dynamic mics are most often used as handheld vocal mics (like the very common Shure SM-58) or as instrument mics for stage use (like the equally common Shure SM-57).

(ii) Large diaphragm dynamic microphones:

While similar to their small diaphragm cousins, large diaphragm dynamic mics are typically used for very loud, bass heavy instruments such as tom-toms, kick drums, and bass amp speakers.

The larger diaphragm allows these mics to withstand higher Sound Pressure Levels (SPL's) with ease, but the larger moving mass of the larger diaphragm will limit the high frequency response of the mic. These characteristics also allow low-distortion reproduction of very loud instruments such as trumpets, trombones and electric guitar amplifiers. Some popular large diaphragm dynamic mics are: Electro-Voice RE-20 - a favorite of radio announcers and a good mic for kick drums Shure SM-7 - similar to the E-V RE-20 Sennheiser MD-421 - commonly used on tom-toms and hand percussion

2. Condenser microphones

Condenser microphones capture sound using a conductive diaphragm with a capacitative charged plate behind it. The charge is supplied by a DC voltage source like a battery or the 48 volt 'phantom power' supply present in most mixers and mic preamps. Air pressure changes meeting the conductive diaphragm making it move, which causes an analogous AC voltage to be formed in the charged plate. These small AC voltages are sent out of the microphone to be further amplified. Because the diaphragm can be made very thin and light, condenser mics tend to be more accurate

than dynamic mics, especially in the midrange and treble frequencies. Because of this low mass construction, condenser mics do tend to be more delicate than dynamic mics.

Condenser mics are more commonly used for studio recording more than for live sound and P.A., but there are some road-worthy condenser mics (like the Shure SM-87).

(i) Small diaphragm condenser microphones: Small diaphragm condenser mics have the best high frequency response of all the commonly available microphone types. For this reason, small diaphragm condenser mics are most often used as drum set overhead mics (to faithfully capture cymbals and stick attacks), for acoustic stringed instruments like guitars and violins, and for hand percussion instruments like vibraphones, shakers, and marimbas. Another common use for small diaphragm condenser mics is as stereo pairs for ambient pickup of acoustic events in good sounding spaces.

Some popular small diaphragm condenser mics are:

- Shure SM-81 - very flat frequency response; commonly used on acoustic guitars and as drum kit overheads.
- Audio Technica AT-3528 - a cardioid model that is sort of a 'poor man's KM-84'.
- AKG C 1000 S - a budget favorite. Neumann KM184 - a truly professional recording mic.
- Oktava MC-012 - from Russia, this is another mic made to be similar to the KM-84, but for a lot less money.

(ii) Large diaphragm condenser microphones: Since condenser mics are intrinsically more sensitive to higher frequencies, it is possible to combine the warmth and fullness of a large diaphragm with the high frequency detail typical of small diaphragm condenser mics into a single microphone. These large diaphragm condenser mics are the mainstay of the recording studios everywhere, especially for pop vocals and close miking horns. Some older vacuum tube based large diaphragm

condenser mics, such as the Neumann U47, are collector's items prized for both their sonic warmth and their accurate reproduction of aural details. The 1960's vintage Neumann U87 is an FET-amplified, large diaphragm mic that is more of a modern classic.

Some popular large diaphragm condenser mics are:

- AKG CS 414 ULS - a standard for overhead drum miking and for general use; choice of cardioid, hypercardioid, omni, and figure-8 pickup patterns.
- AKG C 3000 B - a budget mic based on the design of the venerable CS 414; cardioid and hypercardioid only.
- Neumann TLM 103 - a new, lower-priced version of the famous U87; cardioid only.
- Audio Technica AT-4043a - a fabulous microphone for the price; cardioid only; great on saxophones.
- RODE NT1 - the new budget leader; cardioid only.
- CAD Equitek E-100 - another budget contender; super-cardioid only.
- Marshall Electronics MXL 2001-P - made in China, this is a very inexpensive, yet surprisingly smooth sounding mic; cardioid only.
- Oktava MC-219 - made in Russia, this is a classic budget 'sleeper'; cardioid only.

3. Ribbon Microphone

When a wafer-thin, small aluminum ribbon is suspended between two mounting points inside a strong magnetic field, you get a microphone that is extraordinarily sensitive to vibrations in air (sound). Ribbon mics can really capture the thump of a plucked acoustic bass or the subtle dynamics of jazz drums. Unfortunately, ribbon mics tend to be extraordinarily fragile (if dropped from your hand it is spoilt). Nevertheless, ribbon mics remain a favorite of recordists everywhere. Some common ribbon microphones: RCA BX-44 and BX-77 - the original classics. Coles 4038 - the standard in modern

ribbon mics. Beyerdynamic M-260 - a budget ribbon mic; hypercardioid only

4. **Stereo Microphone**

   By combining two cardioid condenser elements into one chassis, a single point stereo microphone can be made. The most common is the X-Y type, where the two cardioid elements are pointed away from each other at a 90 degree angle. Some stereo mics are of the Mid-Side (MS) type, using a combination of a forward-facing cardioid element with sideways-oriented figure-eight element, which allows for remotely controlled adjustment of the stereo image width. Some common stereo mics are: Audio Technica AT-825

Placement of microphones

In order to get the right sound for our radio programmes we should consider the following:

1 *Kind of microphones*

2 *How many microphones to be used*

3 *Where and how to place them*

4 *The acoustics of the place, and*

5 *The perspective*

Single microphone

Having chosen an appropriate microphone for your programme, mount it where the sound source is. Only make sure that the audio levels don't over shoot. Also, use the audio mixer to add bass to a light voice and remove bass if it becomes necessary to make it clearer. The ideal distance between the microphone and the sound source would be six inches. However, if 'distorted' voice is what you are looking for, place the mic closer to the sound source.

When you place a music instrument close to the microphone, you will notice that it affects the way it is being recorded. Increase the distance and you will note a change in the timbre or some notes may be louder than others. Sometimes it also sounds 'hollow'. In order to avoid 'hollow' sounds, placement of mics is as important as having a good acoustically treated studio (see studio). A close in microphone will respond to some locations

on the instrument more than others because the difference in distance from each to the mic is proportionally large.

Using more than one microphone

Your job is easy when you have to record using only one mic. However, when more than three people/sound sources are involved the placement of mics has to be carefully planned to gain optimum sound. Omni-directional microphones are usually used when there are more than four people for a discussion. One disadvantage of this technique is that the mics must be rather far from the panel to ensure that the mic is not too close to just one person and that only his voice is recorded prominently.

However, if you can afford separate mics for each of the sound sources then one can opt for a uni-directional button mic and balance the sound through an audio mixer.

Stereo

Stereo sound is an illusion of spaciousness that is a result of playing back a recording using two speakers. The main factors that establish the image (as radio is supposed to do) are the relative strength of sound in each speaker, and the timing of arrival of the sounds at the listener's ear. In a studio recording, the stereo image is produced artificially. Each sound source has its own microphone, and the various signals are balanced in the audio mixer.

Plan your mic placements on a sheet of paper. Do a rough sketch of the number of people involved in the recording and how they would be seated. This will enable you to decide what kind of microphones to use and how to place them for effective results.

Another important point to remember is that there is a difference between recording for transmission and recording for tapes. Some of the high frequencies are lost in transmission (most receivers have only one speaker) and this has to be borne in mind during recording.

Though all this sounds too very technical, in reality it is rather easy to do. Only, one needs practice. There is no wrong microphone in the strictest sense of the term for recording sound. Only, you have to know how to use them. This only experience will teach you. Start with two

microphones and slowly increase their number to understand how to balance and mix their outputs on an audio mixer.

Taking care of mics: Now, let us discuss why and how we should take care of microphones. You should remember that mics are extremely sensitive and need to be handled carefully. Some do's and don'ts are given below;

Dos:

- Keep them in the pouches they are supplied with after use
- Keep them safely in an *almirah* or a box
- Keep mics away from moisture, water and fire
- Put off the mic after use.
- Remove the batteries if not in use for a long time. Replace them with new batteries periodically

Don'ts:

- Do not leave the cables with the mics. Do not dangle the mics holding the cables
- Don't keep them out in the open
- Don't expose mics to too much heat
- Don't drop the mics because then the components inside will be damaged.
- Do not tap the mics with fingers. Always speak into the mic to check its functioning.



CHECK YOUR PROGRESS

Q.3. What are the functions of the following equipment:

a. Faders
b. Gain control
c. Pre-fade switch
d. Record deck/cd player
e. Reel-to-reel machines
f. Cartridge machines

Q.4. What is a microphone? What is a condenser microphone?

_____

_____



12.5 LETS SUM UP

- What you want is to make a recording with the smallest amount of extraneous noise possible.
- There are few important steps to be performed before recording. These are: Using a location where recording is within the control of the reporter, killing the noise, making equipments like Batteries, power cords and headphones ready, maintaining a comfortable environment for recording etc.
- Central to the radio studio is the **mixing desk**.
- In the mixing desk there are some **faders** which control how much volume comes out of the desk.
- There are some important parts of mixing desk which are **gain control, pre-fade switch, vu and ppm meters** etc.
- **Microphones, record desk, CD player, tape recorder, reel to reel machines, cartridge machines** etc. are some of the important equipment at the sound recording studio.
- Microphone converts the sounds into electrical signals that can be recorded on to tape or hard disk.
- The basic microphone pick- up patterns are: Omni directional, Cardioids and Figure-Eight.
- An **Omni-directional microphone** can pick up sound from all directions irrespective of its point of origin. **Cardioids** pick-up pattern of microphone is more sensitive to sounds directly in front of it than to sounds 90 degrees off to either side. **Figure-eights** pick up sound equally well from directly in back and directly in front with added advantage that they reject sounds from either sides of the microphone and have 'open' sounds and good base response.

- Microphones are of **four types:** Dynamic, Condenser, Ribbon and Stereo.
- In order to get the right sound for our radio programmes we should consider the following: Kind of microphone, how many microphones to be used, where and how to place them, the acoustics of the place and the perspective.
- The job is easy when we have to record using only one mic. However, when more than three people/sound sources are involved, the placement of mics has to be carefully planned to gain optimum sound. Omni-directional microphones are usually used when there are more than four people for a discussion.
- In a studio recording, the stereo image is produced artificially. In **stereo recording,** each sound source has its own microphone, and the various signals are balanced in the audio mixer.
- Microphones are extremely sensitive and need to be handled carefully.



12.6 ANSWERS TO CHECK YOUR PROGRESS

Answer to Q. No. 1: Outdoor interviews can become some of the most evocative radio programmes because they give the listener a sense of place. Instead of trying to eliminate all extraneous sound, you deliberately use the sound of the local ambience to enhance the meaning of the interview. If you do an interview outdoors, make sure that it is for a good reason. But to interview a doctor about breast cancer, don't do it in the park across from her office, because there is no reason for her to be there with all the traffic passing by to give away the location. But to interview a gardener about air pollution,it is a perfect place to choose. Again, while recording outdoors in very noisy environments, like street fairs or crowds, it is necessary to change the recording technique. In such cases we should turn your recording

levels down and the mic very closely (within a few inches). By doing this we continue to highlight the interview while putting the ambience further into the background. It is still present, but it is likely to intrude less on the interview in the foreground. But when we are outside and deliberately working with environmental sound, it is even more important to collect the ambient tracks. We are to record a couple of minutes in the place where we do the interview and if there are specific sources of noise, such as birds or musicians or machines, that should be recorded separately and from a variety of distances. This makes it possible to create a full-scale ambient sound bed to run beneath the tracks in the final mixed piece.

Answer to Q. No. 2: When recording for radio, there may sometimes be situations when the AC is on or electrical circuits, such as those in old houses, generate a electrical hum or someone in the next room is making noise. All these extraneous sounds which may show up in the background of the recording if unchecked. Therefore, it is very necessary to listen to the recording that is going on- in the studio or outdoors with the help of headphones. Listening to the interview through the headphones will tell us if we have this rare phenomenon. Headphones should always be used during the interview because it will eliminate all kinds of mistakes in the recording.

Answer to Q. No. 3:

a. Faders control how much volume comes out of the desk. The amount of faders on the desk varies - it usually depends on how much equipment we have. Ideally, each piece should have its own fader.
b. Gain control affects how much volume goes into each fader.
c. Pre-fade switch is used to switch the output of the fader to a set of meters, making it possible to check the levels before the fader is open. That is why it is called Pre fade switch.
d. In the studio, the record deck and cd are used to play music into the mixing desk (and out to the transmitter and the listener). Very

occasionally, they may also be used for playing sound effects (e.g. from a professionally recorded sound effects record/cd) or the music for jingles or stings (i.e.: a few seconds of music over which you may want to introduce your station or programme).

e. Reel-to-reel machines are used for recording or playback.

f. Cartridge machines are used for playing and recording jingles. These use a cartridge or cart which is a length of a tape that's wound inside a special plastic case. They are especially useful for recording any short item that needs to be played repeatedly - e.g. jingles, community announcements, advertisements etc.

Answer to Q. No. 4: Microphones convert the sounds into electrical signals that can be recorded on to tape or hard disk. This means that choosing the right mic for the job at hand is critically important to getting the sound we want on our final tracks. It is very important to know what microphone to be used in a given situation.

Condenser microphones capture sound using a conductive diaphragm with a capacitative charged plate behind it. The charge is supplied by a DC voltage source like a battery or the 48 volt 'phantom power' supply present in most mixers and mic preamps. Air pressure changes meeting the conductive diaphragm causing it to move and it causes an analogous AC voltage to be formed in the charged plate. These small AC voltages are sent out of the microphone to be further amplified. Because the diaphragm can be made very thin and light, condenser mics tend to be more accurate than dynamic mics, especially in the midrange and treble frequencies. Because of this low mass construction, condenser mics do tend to be more delicate than dynamic mics.



12.7 FURTHER READING

1. Broadcast Journalism- Basic Principles: S C Bhatt
2. This is All India Radio: U L Baruah

3. Making News-Handbook of the Media in Contemporary India : Uday Sahay
4. Radio Broadcasting Journalism: J David
5. Basic Audio Visual Media: Shipra Kundra
6. Video Production: Vasuki Belavadi
7. Mass Media Today: Subir Ghosh
8. Ganamadhyam aru Samprasar Sangbadikota: Ankuran Dutta (Publication Board, Assam)



12.8 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q.1. "The job of a radio reporter is not only exciting but very hectic as well". Discuss the duties and responsibilities of a radio reporter.

Q.2. Mention some qualities of a good reporter.

B. Long Questions (Answer each question in about 300-500 words)

Q.1. "A good reporter is one who is also a good interviewer". Discuss.

Q.2. Good sound recording is very essential for a radio programme. Mention some measures that need to be taken when recording a programme for radio.

Q.3. 'Microphones are of various kinds'. Justify and mention the kind of microphone/microphones you will use, and how you will position them when recording for a studio-based musical programme involving a tabla player, a vocalist and a harmonium player.

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UNIT – 13: RADIO PRODUCTION

14.1 Learning Objectives
14.2 Introduction
14.3 Scope of radio production
14.4 Elements of radio production
14.5 Classification of radio production
14.5.1 Broad Formats of radio production
14.6 Responsibilities of a radio producer
14.6.1 Skills of a radio producer
14.7 Let Us Sum Up
14.8 Further Reading
14.9 Answer to Check Your Progress
14.10 Model Questions

13.1 LEARNING OBJECTIVES

After going through this unit, you will be able to -

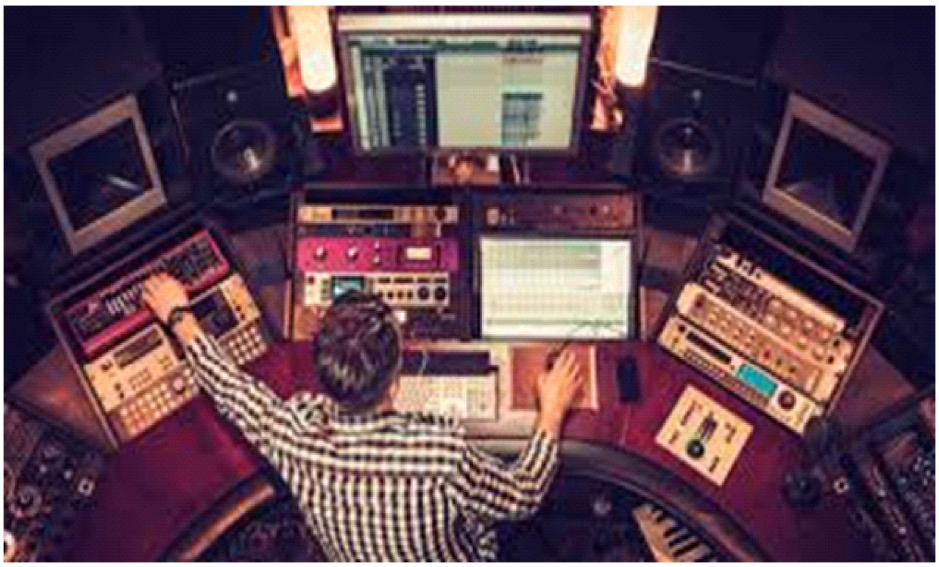
- explain the main elements of radio production
- describe the ingredients to make a radio production effective
- identify music and sound effects for radio production
- classify the different stages of radio program production
- describe the qualities required for a radio producer

13.2 INTRODUCTION :

The legendary Amin Sayani, among others, particularly come to our minds whenever we talk about radio voice and radio programmes. With his incredible voice combined with amazing sense of delivering radio programmes, he has won over millions of hearts during the radio-era. The influence is such that even in today's mobile era, we still wish to hear that voice to get an essence of radio production.

To make any radio programme memorable and lasting forever, it must be designed well with unique imagination. Radio production is a very vast subject, and due to technological upgradation, the techniques of radio production are changing every day. Just writing the best of scripts with a fresh idea may not work well, if it has not been produced professionally for its audience. This unit is all about understanding the nitty-gritties of radio production and how good planning can make a radio program the best.

This module will provide you with an overview of the range of broadcasters and key programme formats in radio and develop basic production processes and research and recording techniques used in the creation of a range of different radio programmes. You will put into practice the technical skills in recording and editing learnt in various different radio programs.



14.3 SCOPE OF RADIO PRODUCTION:

A radio programme, as you are aware, essentially seeks to cater to the needs of the listeners. You should ensure that the topic chosen is not only relevant to the target audience but also is comprehensible to them. For this, it is imperative that you yourself have clarity about the subject and the treatment you propose to give to the subject. This means defining the objective and the scope of such programmes.

If this is not done judiciously, you may end up with a plethora of material which would make production and editing a difficult task. Eventually, you may miss the focus and fail to communicate the essential aspects of the programme. The scope of the programme is not a detailed write-up. It is a statement of the objectives of the programme. It may contain at the most about 200 words. It starts with a working title which can be changed later if you come across a better and a catchy one.

If the producer is planning a programme on consumer protection which is a vast subject, he or she should outline the scope of the programme after studying the available material. It, in a way, helps in focussing on the core issues. Such a systematic approach helps in avoiding wastage of time, effect and money.

14.4 ELEMENTS OF RADIO PRODUCTION:

If you go to any part of the world, you would surely find these of three basic elements in a radio production format:

- Music
- Voice
- Sound effects

When these three elements are combined as one or utilised individually, it creates a radio program for the audience it may be targeting at. Other than these basic elements, radio production is made up with the help of technological support. Let us further explain them:

1. Microphones : For our voice to be recorded in a studio, we use a microphone. You might have used or at least seen microphones. They amplify or in other words,increase the volume of your voice. When you speak before a microphone, you don't have to shout. You speak normally and it will be made louder if you use a loudspeaker to listen to. When we think of radio, the microphone is the most important element using which you present your programme. There are basically three types of microphones and they are known by their directivity. As you go through the following text, you will understand the term 'directivity'.

(a) Uni-directional microphone : As the name suggests, this microphone picks up sound from one direction. As you speak in front of it, your voice is picked up. If you speak from the other side of the microphone, your voice will not be picked up properly. In a radio studio, the announcers, presenters and newsreaders use this type of microphone. A microphone is very sensitive, and you need to use it carefully. You should be at the right distance from it when you speak. Otherwise, your voice will not sound good. Even if you turn a paper or breathe heavily, the microphone will pick up that sound and your programme or your voice will be affected. (b) Bi-directional microphone: Here again as the name (bi) suggests, the voice or sound is picked up from two directions. If you are recording an interview in a radio studio, you may use this type of a microphone.

(c) Omni-directional microphone: You may be familiar with the word omni. We say god is omnipresent, which means 'present everywhere'. In the case of an omni-directional microphone, it picks up sound from all directions. This type of microphone is used when a number of voices are used in a single programme like a radio discussion or a radio drama. There are many other types of microphones which come in different sizes and lengths. If you watch television programmes, you may find a small microphone clipped on the collar. This is called a **lapel microphone** which is actually a uni-directional microphone. These microphones are not normally used in radio. Then there are long microphones called gun microphones used in sports production. These microphones are often omni directional ones. There are also cordless microphones. You might have seen them being used in stage shows. They do not have any cables or wires attached to them. They have a small transmitter in them which can send the sounds to an amplifier.

2. Production studio: In the previous lesson, you have learnt that the radio studio is a room where radio programmes are recorded. For producing a radio programme, you need a 'sound proof' studio where human voice can be recorded or broadcast in the best manner.

3. Sound effects : Sound effects in a radio programme give meaning and sense of any location. It adds realism to a programme and helps a listener

to use imagination. Think of a flowing river or a procession. If you want to add a scene of a flowing river or a procession, you do not have to go to the spot, rather you can record those sounds and use them. But in most cases, you use sound effects which are already recorded. Sound effects can be used in two ways:

(a) spot effects or effects that are created as we speak, and

(b) recorded sound effects. If you are recording a radio programme in which someone knocks at the door, you can make a knocking sound either on a door or a wooden partition. Or you want to show that someone is pouring water from a bottle into a glass; here again you can use the actual sounds produced on the spot. But if you want any animal's real voice, that doesn't mean you have to bring that animal to studio. You need to use recorded sounds which are kept on tapes or discs or digital formats. Almost all sounds are available on which you can try and use. There are also certain types of computer software available for this. You can also create sound effects. You can use two coconut shells to produce the sound effects of the sounds of horses' hooves. Take a piece of cellophine paper or aluminum wrapper and crush them in front of a microphone. Record the sound and hear. It will sound as if fire is raging. You can think and create many such sound effects. However, there is a word of caution. If you record an actual door opening, you may not get the real feeling of a door opening when you record it. What matters is what it sounds like and not what it is.

4. Music: Music is the soul of radio. It is used in different ways on radio as already discussed in the earlier lesson. Film songs and classical music programmes are independent programmes on radio. Music is also used as signature tunes or theme music of various radio programmes and adds in a variety of uses:

a. Music adds colour and life to any spoken word programme.

b. Music can break monotony.

c. Music is used to give the desired effect of happy or unhappy situations, fear or joy.

d. Music can suggest scenes and locations.

5. Echo/Waving sound : Usually, echo has been used in radio programmes to give an impact. Radio programmes ranging from documentaries to features to dramas, use of echo has always brought a realistic approach.

6. Distort : If you listen to someone speaking to you on phone, the voice would not sound normal. This sort of effect known as distort is produced using technology. Sometimes distort is used along with echo.

7. Human voice : The main stay in any radio programme is the human voice. Think of the voice of an announcer or newsreader or a RJ on radio. You often find them very pleasant and nice to listen to. That is because of the quality of their voice and the proper use of it. There are two aspects of the use of human voice in radio production. Firstly, there has to be a well written script to be spoken and then someone has to speak or read it before a microphone in a studio.

14.5 CLASSIFICATION OF RADIO PROGRAMMES:

Now that we have understood the elements of a radio production, let us find out what are the broad classification of radio programmes.

Radio programmes can be classified on three broad classification :

Objectives of the programme – Under this approach, programms are classified in accordance with the overall aims conceived by the producer. It generally comprises of – information, educational, social objective, political, entertainment programmes. The producer takes a call on what kind of programmes need to be made to cater to what kind of people, after which the overall programme layout is planned out.

Formats of the programme - Through creative and effective ways, the producer wishes to reach out to its audience. In order to make a any radio program interesting, the producer decides on one format, out of few available formats including – talk show, drama, discussion, live recoding or pre-recorded etc.

Target audience of the programme- Once the demographics and details of target audience is known, the making of the programme and content can be decided. The target audience can be – children, women, farmers, professionals, students, or any particular group of people.

14.5.1 BROAD FORMATS OF RADIO PRODUCTION:

1. Announcement – The basic and common method to inform the listeners about the station name, channel music, time and its own specialty. Here the announcer or RJ talks about the daily shows and programmes. As mentioned already you find in today's commercial radio channels, these announcements have become informal and resemble ordinary conversation. There can be more than one presenter in some programmes like magazines.

2. Radio talk : The radio talk probably is the oldest format on radio. There has been a tradition in India and Britain to invite experts or prominent persons to speak for 10 or 15 minutes on a specific topic. These talks have to go through a process of being changed into radio's spoken word style. Over the years, these long radio talks have become unpopular. Instead, today, shorter duration talks are broadcast. Of course, you can listen to these talks only on public service broadcasting stations.

3. Radio interviews : In the media, be it the newspaper, magazine, radio or television, journalists use this technique of asking questions to get information. There can be different types of interviews in terms of their duration, content and purpose. Firstly, there are full-fledged interview programmes. The duration of these may vary from 10 minutes to 30 minutes or even 60 minutes depending upon the topic, and the person being interviewed. Most of such interviews are personality based. You might have heard of long interviews with well-known people in the field of public life, literature, science, sports, films etc. Secondly, there are interviews which are used in various radio programmes like documentaries. Here the interviews are short, questions are specific and less number of question are asked. The purpose is to asked get a very brief, to the point answer. Thirdly there are a lot of interviews or interview-based programmes in news

and current affairs programmes. With phone-in-programmes becoming popular, you might have heard live interviews with listeners. These interviews have been made interactive. There is another type of interview-based programme. Here generally just one or two questions are put across to ordinary people or people with knowledge on some current topic to measure public opinion. For example- when the general budget or the railway budget is presented in the parliament, people representing radio go out and ask the general public about their opinion. Their names and identity may not be asked. Such programmes are called 'vox pop' which is a Latin phrase meaning'voice of people'. You have to be very inquisitive and hard working to be a radio interviewer with good general awareness and communication skills.

4. Radio discussions - Through a discussion we can find out a solution to a problemme. In any discussion there are more than 2 or 3 people and then ideas can be pooled to come to some conclusion. In radio, this technique is used to let people have different points of view on matters of public concern. Radio discussions are produced when there are social or economic issues which may be controversial. So, when different experts meet and discuss such issues, people understand various points of view. Generally, these discussions on radio are of longer duration say 15 to 30 minutes. Two or three people who are known for their views and a well-informed senior person or journalist who acts as a moderator take part and discuss a particular topic for about 30 minutes. The moderator conducts the discussion, introduces the topic and the participants and ensures that everyone gets enough time to speak and all issues are discussed.

5. Radio documentaries/features-There are radio documentaries which are based on real people and issues. A lot of programmes you see on television are educational and public service documentaries. Radio also has this format. Unlike documentary films, radio documentaries have only sound – i.e. the human voice, music and sound effects. So, a radio documentary is a programme based on real sounds and real people and their views and experiences. Radio documentaries are based on facts

presented in an attractive manner or dramatically. Radio documentaries are radio's own creative format. The producer of a documentary needs to be very creative to use human voice, script, music and sound effects very effectively. Radio documentaries are also called radio features.

6. Radio drama : A Radio drama or a radio play is like any other play staged in a theatre or a hall. The only difference is that while a stage play has actors, stage, sets, curtains, properties movement and live action, a radio play has only 3 components. They are the human voice, music and sound effects. Radio of course uses its greatest strength for producing radio plays and that is the power of imagination.

7. Commentaries : For years, we have enjoyed the cricket matches or football stadium excitement through the voices of radio announcers, when television or mobile phones were not so much in vogue. Radio commentaries are basically explanation of running matches or events through expert comments and giving picture of what's happening at the site or event place. A commentator would give you all the details of the match such as the number of players, the score, position of the players in the field etc. So, by listening to the running commentary, you get a feeling of being in the stadium and watching the match. The commentator needs good communication skills, a good voice and knowledge about what is going on. Running commentaries on radio can be on various sports events or on ceremonial occasions like the Republic Day Parade or events like festivals, melas, rath yatras, swearing in ceremony of ministers etc. Today radio running commentaries especially of cricket and other sports can be heard on mobile phones.

8. Magazine programmes : Like print magazines, even radio stations have magazine format of programmes that are broadcast as per the needs and preferences of the specified target audience. It basically is made up of long formats which are broadcast on a weekly or bi-weekly or monthly basis in order to captivate the mood of the audiences. These magazines could be for children, women, youth or on health, sports, science or music.Similarly, it has plenty of variety in contents. Some or many formats of radio are included in a radio magazine. These may be talks, discussions,

interviews, reviews, music etc. Likewise, the duration of each programme or item in a magazine programme also vary. Another characteristic of a radio magazine is that it has a signature tune. A signature tune is an attractive piece of music which is specific to a programme. It can be like the masthead (title) of a magazine. A magazine programme also has a name and one or two presenters or anchor persons who link the whole programme. In the beginning, the titles of the day's programme will be given by the presenters after the signature tune. They also give continuity and link the whole magazine. Magazine programmes are generally broadcast for a special or specific audience. As the name suggests, a specific audience refers to listeners with specific needs as mentioned in the beginning.

9. News : Among all the spoken word formats on radio, news is the most popular. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins varies from 5 minutes to 30 minutes. The longer news bulletins have interviews, features, reviews and comments from experts.

10. Music: When we say radio, the first thing that comes to our mind is music. So, music is the main stay in radio. There is no radio without music. Music is used in different ways on radio. There are programmes of music and music is also used in different programmes. These include signature tunes, music used as effects in radio plays and features. India has a great heritage of music and radio in India reflects that.



CHECK YOUR PROGERSS

Q.1 : What is the importance of sound effects in a radio programme?

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Q.2 : What do you mean by radio drama ?

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Q.3 : What are magazine programmes?

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Q.4 : Which is the oldest radio production format?

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14.6 RESPONSIBILITIES OF A RADIO PRODUCER

A radio producer plays an important role in bringing out the output of any radio programming. he or she is the one who stays from the idea process till the broadcasting and manages the show with his prudence and understanding of any radio program. Here are few responsibilities/qualities that a radio producer is expected to have -

1. Generating original ideas - Radio producers are responsible for generating ideas. A creative producer basically creates content and manages the whole radio production process for both live and recorded programmes. They also have to think of unique propositions, identifying suitable ideas from others, and carrying out thorough research.

2. Managing the programme - Producer decides the nature of the programme according to the idea i.e. format, music, script etc. producing pre-production briefings for presenters, reporters, technical staff and other contributors. Management and production depend on the nature and theme

of the program, therefore producers are responsible for, managing the logistics of getting people, resources and equipment together to the right place at the right time.

3. Responsible for timely broadcasting - Producers decide the duration of the programme and its broadcasting timing as well. He is responsible to choose the script writer and RJ (radio jockey)according to the theme of the programme and for checking copyrights .

4. Team man and a motivator - Producers motivate and counsel their working team to do more better and to appreciate their efforts which builds friendly environment.They keep a check on everyone involved in programme production to ensure things go as planned and according to the cue sheet.

5.Think like an audience - Listening programmes as audience, guiding RJs regarding pronunciation, sharing ideas, cue sheet making etc are also the responsibility of a producer. Contributing to, and making use of, an archive of audio resources which can be re-used are also sum of the core responsibilities of a producer.

6.Technical arrangement - A radio producer must also make sure all the technical equipments are in order. He or she must ensure that programmes meet the set standards and all the objectives are achieved by keeping it all under the policy of the station.

7.Maintain coordination among different functions - Radio Producers should know how to access, evaluate and use all relevant information sources. They obtain permissions or licenses for recording or broadcasting on location, and for the use of music, sound effects and audio archive material. Producers deal with the coordinators and the marketing team in order to determine the programmes' broadcasting timing. Working to tight deadlines, travel during the working day and absence from home overnight may be required when working on location.

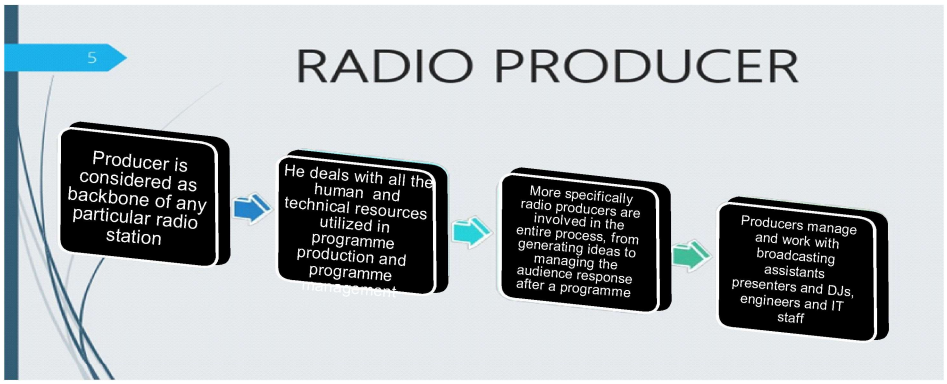
14.6.1 SKILLS OF A RADIO PRODUCER:

- To successfully understand, perform and deliver the required objectives, a creative producer has to be equipped with good

understanding of radio such as knowing legal terms of Radio Broadcasting Act, ethics and industry regulations around radio production.

- He must have the confidence and tenacity to pursue information, overcome obstacles and pitch ideas to senior colleagues. He or she is also expected to have excellent communication skills along with the ability to build rapport and draw information from people.
- A basic knowledge of using technology- such as Cool Edit Pro, Pro Tools and Adobe Audition, for editing and production purposes will be a plus. As the media becomes increasingly inter-disciplinary, radio producers may also be involved in generating content for online and other platforms.
- Having practical and technical skills for radio for a producer are valued much highly. He should work like a leader and take everyone's ideas with equal importance and must possess organizational skills and an ability to cope under pressure.

  A radio producer is also expected to have a good social circle, decorate studio according to the event, prepare calendars to keep in view the main event and other programmes on it and arrange and special events as per radio station requirements.





14.7 LET US SUM UP

- Three basic elements in a radio production format are music, voice and sound effects
- A uni-directional microphone picks up sound from one direction.
- Omni-directional microphone picks up sound from all directions
- Sound effects can be used in two ways- spot effects and recorded sound effects.
- Radio programmes can be classified on three broad classification- objective of the programme, formats of the programme and target audience of the programme.
- Radio documentaries are based on facts presented in an attractive manner or dramatically,
- A radio drama or a radio play is like any other play staged in a theatre or a hall.
- A radio producer plays an important role in bringing out the output of any radio programme.



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14.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1 : Sound effects in a radio progrmme give meaning and sense of any location. It adds realism to a programme and helps a listener to use imagination.

Ans to Q No 2 : A radio drama or a radio play is like any other play staged in a theatre or a hall.

Ans to Q No 3 : Like print magazines, even radio stations have magazine format of programmes that are broadcast as per the needs and wants of the specified target audience. It basically is made up of long formats which are broadcast in a weekly or bi-weekly or monthly time period, in order to captivate the mood of the audiences. These magazines could be for children, women, youth or on health, sports, science or music

Ans to Q No 4 : Radio Talk



14.10 MODEL QUESTIONS :

A) Short Questions (Answer each question in about 150 words)

Q1 : Discuss five radio programs that you have always liked or recently listened to them?

Q.2 : Write in details the broad formats used in radio production?

Q.3 : What essential qualities a radio producer should have?

Q4 : What do you mean by a radio drama?

Q.5 : What are the different types of radio interviews?

B) Short Questions (Answer each question in about 300-500 words)

Q1 : How is Radio documentary different from Radio drama?

Q2 : Discuss the kinds of microphone used for radio production? What kind of effect do they give to make the programmes relevant?

Q3 : What are the basic elements of radio production without which it can remain incomplete?

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UNIT – 14 : STAGES OF RADIO PRODUCTION

15.1 Learning Objectives
15.2 Introduction
15.3 Radio Production Stages
15.4 Pre-Production planning
14.4.1 Essentials for Pre-production strategies -
15.5 Production Values
15.6 Post-Production Techniques
15.7 Let Us Sum Up
15.8 Further Reading
15.9 Answers to Check Your Progress
15.10 Model Questions

14.1 LEARNING OBJECTIVES

After going through this unit, you will be able to -

- study and understand the three stages of radio production,
- learn how to write a script for various types of radio programming,
- understand the pre-production strategies before going for next stage,
- find out what role voice play in radio programmes,
- assess various elements for effective radio production editing.

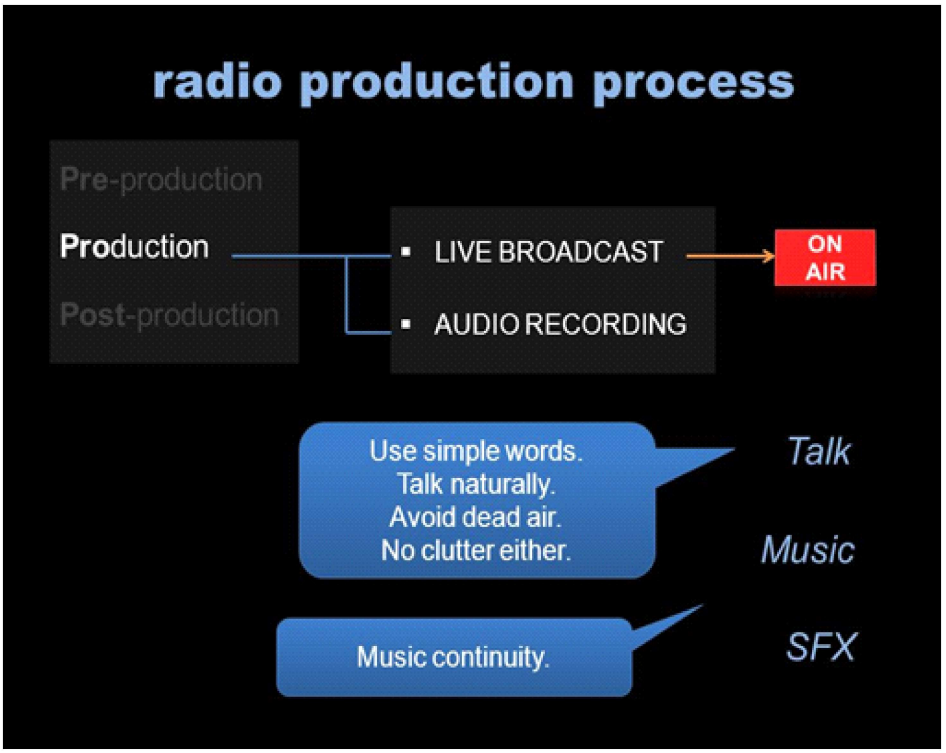
14.2 INTRODUCTION

Making a radio programme is certainly a conscious delivery of consolidation of programming activities that are done with perfect planning and timely execution in creative manner. Each program is layered through production stages, to reach the final output. The radio production process may look same with other mediums of mass communications but are different when it comes to packaging with creative aspects. Other than factors like topic, audience, timeframe, technology access, and point of

view, radio production passes through vital stages. This unit is a pure dissemination of how a radio program can be attempted through overseeing the stages of production, and how creatively it can be managed to make it unique and recognizable.

15.3 RADIO PRODUCTION STAGES

Radio productions are essentially planned in three stages-



I. **Pre-production:** This is the planning and development stage. As the title suggests, this is the first stage before the actual production takes place.

a) *An idea is born:* This phase includes how a programme is born as an idea and its conceptualization. The topic or subject matter is decided.

b) *Plan of action:* After the topic is decided, a plan of action is worked out. Here the format of the programme is determined i.e. whether the programme is a talk, discussion, interview, drama, documentary etc. Once that has been worked out, the right person for writing the script and the performers are decided. The plan of action would also

determine the equipment that will be used for recording. The time and venue of the recording are also worked out.

c) *Script :* The script is examined to make it suitable for broadcast. It is examined according to the principles of writing for radio or in other words 'for the ear'.

d) *Paper work :* If people who are not working in the radio station are involved in writing or providing voice for the programmes, they must be invited with an agreement to accept the job or assignment. This type of agreement is referred to as a contract. Similarly, permission is often required to interview certain people if the programme is based on such interviews. Therefore, as you can see, there is a lot of paper work in the Pre-production stage.

e) *Rehearsing* the voices of speakers is also part of this stage.

II. PRODUCTION: The second stage is production. The entire material for the programme is recorded or organized at this stage. Selecting and positioning of the microphones, the type of tapes to be used, and selection of various sources of sound through the mixer are all part of this stage.This is the actual process of recording and editing a radio programme. Proper studios, microphones and computers are required to record and edit the programme.

Production stage is the action of making or manufacturing from components or raw materials or the process of being so manufactured. Production is the actual of recording the voice for radio format programs. Once the pre-production has been planned for a program, the production stage will be a replica of what has been planned and will execute as per the planning. With all required staff or technicians, necessary recordings will take place at the studio or location or site.

III. POST PRODUCTION: This stage generally includes editing. Sound recorded during production and dubbing if required, are the principal focus of post-production. Putting together the previously recorded sound and selection of sound are important. The purpose of editing can be summarized as:

- To arrange recorded material into a more logical sequence

- To remove the uninteresting, repetitive or technically acceptable portion.
- To compress the material in time.
- For creative effect to produce new juxtaposition of speech, music. sound and even silence.

15.4 PRE-PRODUCTION PURSUITS

When planning the pre-production for content of the show you have to consider things you will be broadcasting, such as - is it appropriate for the time of day? who is the target audience? If you have an interview, the questions have to be selected for those people you will be interviewing. Having appropriate content for the time of day is a very serious thing to plan. Target audience is a massive part of pre-production planning. Script is the heart of any radio program, and needs immense time, energy and uniqueness to be applied before it is ready for the next stage. Learning how to write a radio script is critical for proper execution of a radio performance. The script must include various cues for dialogue, music, and sound effects and be able to quickly and clearly communicate the writer's objectives to the cast and crew.

Tips for writing a radio script –

a) Formulate a story idea. Outline your characters, plot, setting, conflict and resolution.

b) Write a narrative of the story. Put the "real thing" of the story on the covers of your outline. Always keep the limitations of radio in mind. You are writing for listeners, not viewers.

c) Divide the narrative into scenes, with good descriptions of setting, character, and sound effects.

d) Write the dialogue based on your narrative. Let your characters and sound effects give the listener a clear picture of the action in their mind.

e) Put the story into radio script format. This includes-

ii) Writing a page heading- This is used to specify what program or episode you're working on and what page you are on in the script. It should be placed across the top of the page.

iii) Write a scene heading. This specifies the scene number, description of the scene's location, and time of day.

iv) Include script cues. There are three things a listener mainly retains from a radio drama : dialogue, music, and sound effects. Each of these audio components is identified as a "cue"—because they happen at a given time in the script and the director may have to instruct someone ("cue them") to produce it. Insert music cues. Varying emotions can be achieved through the choice of music. Clearly written instructions regarding music cues will greatly assist the cast and crew in influencing the mood of a given scene.

v) Include the dialogue cues. This helps the director and the actors prepare themselves for proper timing and execution.

vi) Insert the sound effect cues. Sound effects help to establish the scene or depict an action. Sound effect cues are always underlined.

vii) Compose your production notes. Engineers cast or crew require specific instructions that are handled as production notes—comments from the writer on how to coordinate cues or achieve effects. These need to be clear and precise.

f) Edit your radio script after letting it sit for a few hours or days. A fresh set of eyes will help you catch any mistakes in grammar or plot. Consider having a third-party scrutinize the script for you.

Present the script to your producer or editor and make revisions whereever necessary.



CHECK YOUR PROGRESS

Q1 : What are the three stages of production?

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Q2 : Can any radio program start with post-production first? Why?

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Q3 : What needs to be added in a script outline, when doing pre-production?

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A radio script can be of various kinds-

- a radio play,
- an illustrative talk punctuated with sound- effects,
- a documentary,
- news bulletin/research program,
- a straight talk on an educational, cultural, social or economic topic.

A script for a radio play is perhaps the most difficult to write and inexperienced playwrights can prove failure. A playwright for the stage finds himself constricted while writing a play for the radio; there is no stage for the viewers to see; no dramatists are seen; no action or spectacular scene can be conveyed in physical terms.In fact, apart from the voices of the personnel there are only sound-effects to compensate the absence of visual

communication. Music can play a great part, as it does on stage. The playwright for the radio must imagine his play in only one dimensions-that of sound-and must make listeners oblivious to the absence of visuals. A good play helps the listeners to imagine the scene. The listeners of a radio play accept the limitation of lack of visuals but if their expectations from the play are not fulfilled by compensatory sound effects, the script does not succeed.

Similarly, scripts for talks, commentaries and illustrative narrations have to be auditory sound that is, fit for listening within a rigid time-frame. Imagination comes into play in devising a proper structure- a striking beginning, a patient elaboration of the idea contained in the script and a convincing conclusion. An illustrative talk needs a highly imaginative approach. Radio scripting thus calls for research, imagination and skills to fill the void of visuals and letting the listeners not miss them.

15.4.1 ESSENTIALS FOR PRE-PRODUCTION STRATEGIES

a) Writing for the Ear- The writer for radio broadcasting must be particularly sensitive to the sound of the spoken language. A difficult sentence in a book can be read twice but broadcasters cannot keep repeating what the audience has not understood. Members of the audience have to absorb material without an opportunity to study it. They cannot ask a speaker to repeat a fact or request clarification of a complex point. This factor has important implication for those who write for the ear. The writer for broadcast also has another important point to consider. The audience being addressed are people living in far flung places, who cannot experience the social facilitation enjoyed by a group in an auditorium or movie hall. In effect, the broadcaster speaks directly to members of the audience at their homes, offices or cars. Even though millions might be

listening, they are not all in one place. This makes it imperative for the broadcaster to use an informal, conversational style of speaking.

b) Right people skills for right job – Having the right people with the correct skills for the appropriate work is what is expected for any defined output. If one is planning an interview, the person should have experience in interview techniques or interviewing people, without which the interview wouldn't be a success.

c) Technological support - Equipment needs to be planned in order to broadcast a radio programme smoothly. The equipment should be in safe and working condition. There will be a list of the standard equipments used on a normal radio show, which will need to be set up ready for broadcasting. One needs to look at the upcoming event on the show to decide what other equipment will be needed. There might be an interview that needs recording for the internet audiences so in this situation additional equipment be needed such as cameras and internet connections.

d) Location/ set-up- Part of a pre-production phase is to plan a location for a radio show. The show would usually be broadcast from a set location which would be the main studio. In some cases, radio shows are broadcast from an external location such as a music festival. In these situations, one needs to get permission of the land owner you and inform the people of the festival.

e) Time -Proper time management is necessary in order to meet the deadlines. This enables the production to go smoothly without any major technical gliches.

f) Financial budgeting- One must have a proper budget in place before the start of the production phase. This process plays a massive part in proper utilisation of resources.

15.5 PRODUCTION VALUES

Radio programmes can be live, pre-recorded or a combination of both. Live production involves the risk of production errors, as there are no "second

chances". However, live production is cheaper than recorded production techniques and sometimes easier and quicker. Recorded productions allow supervision and control over quality. In this method, first recording of programmes is done. Studio settings offer personnel control, light control, temperature control, sufficient power supply, and access to supplementary production personnel, equipment accessories and spare parts, and even telephones and change rooms. Production can also be done at a temporary remote location. A unique setting can be achieved by thoughtful selection, planning and full use of a remote outside location. Local live production employs station's own announcers, radio jockeys or newscasters locally and play records and tapes, which they themselves own.

Production calls for more care and efficiency in outdoor programmes than inside a studio. Modern production techniques have replaced human ingenuity and judgment to a great extent. In advanced radio stations, production is wholly computerized. Adjustments to sound-levels and frequency are done by the computer automatically. And yet human judgment and ingenuity are still important inputs and an experience and imaginative producer can do wonders with old equipments.

In semi automation production, a local radio station relies on the services of the syndicated programme producer. Turnkey automation refers to fully automated radio stations, which consists largely of a satellite dish and a control board. At the time of recording of nay radio programme, the following essentials are taken into utilisation for effective output –

a) Console board- It is the central control board that processes the sounds and voices during recording, editing, and dubbing. This mixes together the various programme sources to form the broadcast output. This is located in the production control room.

b) Microphone- This converts acoustic energy into electrical energy. Several types of microphones are available with different audio pickup patterns. Microphones can be classified as:

   i) Unidirectional - These are appropriate for one or two people speaking side by side, when background noise is undesirable.

ii) Bidirectional - These are used when two people are directly facing each other.

iii) Omni-directional – These are used for picking up a large number of people and are excellent for gathering background noise.

c) Voice Terms-The best radio presenters have learned some simple techniques and developed and practiced them to great advantage for themselves and their listeners.Simple techniques like these play a big role –

i) Slowing Down

ii) Clarity in the voice

iii) Breathing properly

15.6 POST-PRODUCTION TECHNIQUES

Post production involves the inter-weaving of the title music, background music, dialogues, narration, sound effects and other recorded insets into an organic whole. Editing of the recorded material is an important segment of post-production. Editing eliminates the portion which is not relevant, unnecessary or technically not good and it helps to prepare 'clean cuts' of what is good and essential.

This is the final stage of production, and therefore it needs extra care to consolidate all elements of production and put them into perspective to achieve as it is being planned. At the same time, with the help of best available software or tools, the entire production does the magic. When it comes to editing software, most radio stations use Adobe Audition. It has a very user-friendly interface and allows the user to edit and multi-track quickly and easily. Other audio editing software includes Cubase, Logic, Protocols, Cakewalk pyro Audio Creator and Soundtrack.



Now almost all use computerized editing systems called digital audio workstations (DAW). Digital audio workstations are multi-track systems that greatly simplify and enhance the sound editing process for all types of professional audio production (film audio, studio recording, DJs, etc.). DAW vary greatly in size, price and complexity. The most basic systems are simply software applications that can be loaded onto a standard personal computer. More professional systems, like Digi Design's Pro Tools, require a special sound card and are typically used in conjunction with large digital mixing boards and are compatible with hundreds of effects and virtual instrument plug-ins. The advantage of all these systems is that an editor can work with all kinds of audio files — voices, Foley clips, analog and MIDI music — from the same interface.

Digital editing skills are relatively easy to learn with application and practice, but an awareness of life is a realization that all radio programmes are about people, or the effects of circumstances on people, and how those people deal with those circumstances. These qualities will impact greatly on the ability of a radio producer to recognize the quality of programmes, and then use his or her quality to its most effective use as a medium.

15.6.1 Important elements for effective editing

a) Music - Music is an important element to be added in radio programs, especially for features and documentaries which can add colour to a spoken-word programme. Music is also used as a theme of a programme as –

- a bridge between two scenes or segments;
- to break monotony;
- to accentuate action.

While using music, one must ask if there is any need for that music. Does it serve any of the actions enumerated above or is it just an add on? Is it coming in the way of listening? Title and background music are selected with great care. Background music is used whenever there is a need to portray the moods or environment.

b) Sound Effects-Sound effects are required to create the atmosphere in which the happenings outlined in the script take place. The impact of programmes is enhanced using sound effects and music. Pre-recorded sound effects are known as stock effects, which are nowadays available online or CDs. However, as far as possible one should select sound effects which are local and sound genuine.

c) Sound Mixer: Sound mixer is a device which takes two or more audio signals, mixes them together and provides one or more output signals. As well as combining signals, mixers allow you to adjust levels, enhance sound with equalization and effects, create monitor feeds, record various mixes, etc. Mixers come in a wide variety of sizes and designs, from small portable units to massive studio consoles. The term mixer can refer to any type of sound mixer; the terms sound desk and sound console refer to mixers which sit on a desk surface as in a studio setting. Sound mixers can look very intimidating to the newbie because they have so many buttons and other controls. However, once you understand how they work you realise that many of these controls are duplicated and it is not as difficult as it first seems.

d) Pace- Time controlling the order of editing events in linear, non-linear or multi-linear formats.

e) Transitions – Utilising the perfect jumps or merging or transition from one segment to another.

f) Imaging – Using left and right channel for getting depth in creating a different image and not establishing the stereo image.

g) Treatments or signal processing – A lot is depended on how the entire edit subject has been treated with all the elements and how the subjectivity has been treated.



15.7 LET US SUM UP

- Making a radio program is certainly a conscious delivery of consolidation of programming activities that are done with perfect planning and timely execution in creative manner
- A radio script can be of various kinds- a radio play, an illustrative talk punctuated with sound- effects, a documentary,news bulletin/ research program or a straight talk on an educational, cultural, social or economic topic.
- Radio programmes can be live, pre-recorded or a combination of both.
- Microphones can be classified as unidirectional, bidirectional and omni-ditrectional
- Post production involves the inter-weaving of the title music, background music, dialogues, narration, sound effects and other recorded insets into an organic whole.
- Digital audio workstations are multi-track systems that greatly simplify and enhance the sound editing process for all types of professional audio production (film audio, studio recording, DJs, etc.)
- Sound mixer is a device which takes two or more audio signals, mixes them together and provides one or more output signals.



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15.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No. 1: Here are the stages –

Pre-production

Production

Post-production

Ans to Q No. 2 : No, post-production should only follow after pre-production and production respectively, for the better execution and production output.

Ans to Q No. 3 : A script outline should essentially include - characters, plot, setting, conflict and resolution.



15.10 MODEL QUESTIONS

A) Short Questions (Answer each question in about 150 words)

Q1: Write a detailed note on stages of radio program production.

Q2: Discuss the elements utilised for production values and how it helps in bringing out desired results?

Q4: What are digital audio workstations?

Q5: What are the different types of microphone?

B) Long Questions (Answer each question in about 300-500 words)

Q1: What are the essentials for writing a radio script?

Q2: Discuss and write the kind of post-production techniques that helps in preparing an effective radio programme?

Q3: What are the important elements for effective editing?

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