Presenters -handbook HHCR 012021

Table of Contents needs to be neatened up a little before printing. I am not sure what goes where as some of the numbering has come adrift of the headings.

Table of Contents

Welcome Message.

Chapter 1: About Community Radio

1. What is Community Radio? .............................................................................5

2. A Brief History of HHCR, Basingstoke Community Radio

3. Committee of Management ............................................................................7

4. Promise of Performance ..................................................................................7

5. Community Broadcasting Code of Practice 2008 .............................................8

6. Community Broadcasting Sponsorship Guidelines 2008 .................................8

7. Who Listens to Community Radio? ..................................................................9

8. Participation in Stations Operations.................................................................10

Chapter 2: Station Procedures

1. Presenters Responsibilities .............................................................................11

2. Casual Presenters .......................................................................................... .11

3. Studio online Diary and Visitors Book ..............................................................12

4. Presenters and Volunteers Bulletin, and Notices ...........................................12

5. Food and Drink in Studios and Building ...........................................................12

6. Tea and Coffee .................................................................................................12

7. Smoking ...........................................................................................................12

8. Visitors, Guests and Other Presenters ............................................................12

9. Log Sheets .......................................................................................................12

10. Recording Broadcasts via NovaLog software .................................................13

11. Security ............................................................................................................13

12. Downloading Music on station’s computers ...................................................13

13. Music Library ...................................................................................................13

14. Pre-recorded Programs ...................................................................................14

15. Contests and Giveaways .................................................................................15

16. Personal Messages .........................................................................................15

17. Telephone in the Office ...................................................................................15

18. Studio Telephone ............................................................................................15

19. Technical file (problems and faults) .................................................................16

20. Emergency Procedures in the station ..............................................................16

21. Dress Code .......................................................................................................16

22. Key codes .........................................................................................................16

Chapter 3: Station Presentation Guidelines

1. Use of CD’s ......................................................................................................17

2. Audio Levels ....................................................................................................17

3. Use of Headphones .........................................................................................17

4. National Radio News & Sport, Weather & Snow Reports ................................18

5. Station IDs .......................................................................................................20

6. Program Log Sheets ........................................................................................21

7. Sponsorships ...................................................................................................21

8. Community Service Announcements (CSAs) ..................................................21

9. Station Promos ................................................................................................21

10. Time Calls .......................................................................................................21

12. Back Announcing .............................................................................................22

13. Forward Announcing .......................................................................................22

14. General Announcing ........................................................................................22

15. Announcing Music Tracks ................................................................................23

16. Taking and Announcing Requests ...................................................................23

17. Music Mixing ....................................................................................................23

18. Prepare Scripts, Notes and Pointers to use .....................................................23

19. Closing Your Program ......................................................................................23

20. Business Promotions .......................................................................................24

21. Music Formats .................................................................................................24

22. General Presentation Guidelines .....................................................................24

23. Dual Presenter Programs ...............................................................................

24. Training ............................................................................................................24

25. Outside Broadcasting........................................................................................25

26. Production Facilities .........................................................................................25

27. Complaints Procedures ....................................................................................25

Chapter 4: Emergency Services Broadcasting........................................................26

Chapter 5: Announcing Techniques .........................................................................28

Chapter 6: General Presentation Hints & Planning Ideas.......................................32

Chapter 7: Radio Interviewing ..................................................................................34

Appendix #1 -Presenter Training Process ............................................................37

Appendix #2 -Presenter Agreement .....................................................................38

Appendix #5 -Language Policy .............................................................................45

Glossary of Terms .....................................................................................................46

Welcome message

We are pleased that you have joined our Team and trust that it will be a long, enjoyable and successful experience for you.

Presenting on HHCR, Basingstoke Community Radio is challenging but a very rewarding experience. As a community volunteer you are providing a valuable and at times, essential (e.g. during local issues and national health matters service to the local community of Basingstoke and the surrounding areas.

This Handbook together with other information in the Presenters’ Kit will help you to get started as a presenter. It needs to be read, studied and referred to often to make your journey in acquiring the relevant knowledge and skills a rewarding experience.

The journey in becoming a successful presenter takes time, determination and perseverance.

-Enjoy the journey.

**Chapter 1: - About Community Radio**

1. What is Community Radio?

Community Radio is an alternative to National and Commercial Radio.

Community broadcasting stations vary enormously from licence to licence, depending on the needs and interests of the local geographic communities and the specific communities of interest they serve - including youth, senior citizens, arts, fine music, sport and other specialist interests, as well as providing specific services for Indigenous, religious, print disabilied and ethnic communities.

Community Radio Stations are operated as independent, not-for-profit organisations that:

- Cater for a specific community purpose or geographic community;

- Rely heavily on volunteers;

- Broadcast live programs to air

- Encourage members of the community to be involved

- Involve the station with the community and community events

- Support local arts, music and culture

- Increase the choice of programs available to the community

- Cover issues under-represented in other media.

Thus a community radio station is a distinct alternative to the existing media in both program content and style of presentation.

Community radio provides access and an opportunity for participation for ordinary community members who would otherwise have no real or recognised input into the cultural life of their communities.

2. A Brief History of HHCR, Basingstoke Community Radio.

The station was the project baby (not sure about baby) of the Charities Chairman, David Chatten-Smith, with the help of a grant from the National Lottery, he designed and built a small and useable r radio studio for the community of Basingstoke.

Launched on June 19th, 2019 for the first time in many years Basingstoke can now listen to their very own local community radio station which is run by the community for the community.

HHCR, Basingstoke Community Radio is an internet based radio station that people can access via their website www.hhcr.org.uk or by asking Amazon Alexa to play HHCR on Tune in.

The station broadcasts 24 hours a day, 7 days a week, is run by local volunteers to keep listeners company, help boost local community pride, share local events and help Basingstoke’s charities have a voice on air. The radio station encourages local artists in to sing, talk, and share their stories, celebrating the diverse communities of Basingstoke on-air and helping volunteers find their voice through the power of community radio!

We value equality, diversity and inclusion, recognizing diversity as a platform for innovation in social practices and relations. We engage, consult and listen in order to understand community perspectives and identify and respond to their needs and issues.

Other milestones:

June 2019: Charity day broadcast for Ark Day,

June 2020: The station was the winner of the Pride of Basingstoke award, Arts and Entertainments in 2020, just one year after launching.

3. Committee of Management team.

The business affairs of the station are managed by the management team, backed by the main charities trustees board.

As the need arises, sub-committees are formed to investigate and develop specific projects. All committee members are volunteers.

It is the responsibility of the management team to attend to:

administrative organisation, policy making, legal requirements, marketing and promotion, financial matters, programming - production, formatting and scheduling, public relations, technical matters, training and development and to conduct regular meetings.

The current webcaster license is held by helping hands for the blind.

The licence is a public document and a copy is kept within the Charity main office.

- The licence is our contract with the Government/OFCOM and ASA and it includes sticking to the OFCOM and ASA Codes.

- Breaches of the licence/RA Codes are a serious matter and should be referred up the chain of command as soon as possible

4. Promise of Performance.

HHCR, Basingstoke Community Radio undertakes to:

1. Adopt and abide by the Code of Practice of OFCOM and ASA Codes

2. Provide an opportunity whereby the community can participate in radio;

3. Provide a broadcasting service that generally supplements and complements existing radio services;

4. Provide volunteers and presenters with adequate training;

5. Provide programming which endeavours to emphasise local content in terms of subject matter and production;

6 Ban programs which deliberately or recklessly distress other groups or listeners;

7. Broadcast Public Service Announcements [ PSA ] in accordance with the UK Government

8. Participate in community cultural activities by initiating the development of programs of educational and social significance to the people of the local community

9. Promote community appreciation of local artistic endeavours by broadcasting local literature, musical and dramatic productions

10. Encourage and assist those sections of the community who may not come forward to produce programs for their interest group (e.g. children and the aged);

5. Community Radio Broadcasting - Code of Practice.

Just because we’re a community station doesn’t mean that the law doesn’t apply. The broadcasting laws and OFCOM and ASA regulations Rules must be adhered to!

Make sure you know what they are BEFORE you go on air!

\* Libel:

if you think that you or a guest might have libelled someone

1) stress that it was a personal opinion

2) apologise

3) stress that that person has the right to reply

4) move on to next item

5) quickly alert the Station Manager.

\* Contempt:

Be VERY careful INDEED if covering on-going court cases!

if you think you’ve been offensive:

1 apologise and move on.

2. If it’s a song lyric don’t draw attention to it.

Please see separate ëIt’s the Law You Know’ briefing sheet available from: https://www.communityradiotoolkit.net/on-air/regulation/

Did you know?

Listeners to community radio in an average week spend 7.1 hours listening to community radio per week. Older people aged 55+ listen the most to community radio, averaging 10.1 hours per week. They are followed by people aged 40-54 with an average 6.7 hours per week, then people aged 15-24 and people aged 25-39 who average 5.5 and 5.4 hours per week respectively.

Among community radio listeners, the afternoon is when people listen most often with 54%, followed by breakfast (45%), mid-morning (42%) and the evening (32%).

The key reasons for listening to community radio are:

1. Specialist music programs (61%)

2. Local information / local news (53%)

3. Local voices and local personalities (45%)

4. Locals can participate (41%)

5. Diversity in programming (35%)

6. Participation in station operations

All presenters are encouraged to become involved in other aspects of the station other than presenting. Your involvement would greatly reduce the load on those individuals who are currently putting in many hours to operate and develop the station.

Below is a list of operational areas and the personal qualities and skills that you may have that you could bring to the station:

- Administration

- Assist with tracking/surveys

- Music Library

- Production, Writing scripts, audio editing software, Voicing IDs, Promos & Jingles

- Fundraising

- Selling air-time (sponsorships)

- Training others

- Computer & Networking skills

- Station Upkeep, Cleaning etc.

Please contact the Station or Program Manager if interested in assisting.

**Chapter: 2: Station Procedures**

1. Presenters’Responsibilities

The day to day running of the station is administered by a Station Manager and the Program Manager who answers to other volunteers who individually spend various amounts of time at the station to keep it operational.

Presenters must accept some responsibilities and duties here as they may be the only person in the station at the time. These may include:

- Answering any incoming calls relating to station operations while you are on-air and recording the details in the studio online diary. Please identify yourself and the station, e.g. ìHHCR, Basingstoke Community Radio, good morning, ÖÖÖ.. speakingî or something similar.

- Speaking to any visitors or new members that come in and promoting the station to them by handing them a program guide, membership form and brochure;

- Being placed on the cleaning roster;

- Turning the alarm system off in the community centre foyer if you are the first presenter in the morning and turning it back on again if you are the last presenter at night 10pm finish time

- Turning off all lights and doing a walk through the community centre (if last thing at night) except the external light over the door and locking all windows and doors

- Turning off all air-conditioners if you are the last presenter at night.

- Checking the studio online Diaryy on the computer [ pc2 ] for any alterations to the day’s programming, technical matters or procedures prior to your program.

- Checking the Whiteboard in the office for notices.

- Signing in via the Visitors’ QR code located on the wall in the studio

By signing the Presenters’ Agreement presenters have agreed to:

- Be at the station premises, ready to present their program a minimum of 30 minutes before broadcast time

- Make a commitment to complete the allocated air-shift for the length of the program block

- Provide a replacement presenter, if possible, approved by the station management if required;

- Notify the station manager or program manager by email, or telephone at least 24 hours before broadcast time if unable to present their program on a particular day except in an extreme emergency.

2. Casual Presenters

Presenters must notify Management that someone else is doing a ëfill in’ for them, giving details of who, when and why. If this is to be a casual presenter (as opposed to a permanent one) then before they can go to air they need to be ratified by the Training Co-ordinator and must:

- have signed the Presenters’ Agreement;

- been given a Presenter’s Kit including this Presenters’ Handbook

- Had instruction from our Training Co-ordinator on the use of studio equipment. It is not satisfactory for a presenter to brief a person (who may occasionally come in as a guest) on studio procedure and then get them to do a ëfill in’ for them. The current presenter needs to make sure their replacement fulfils the above criteria so please plan ahead. (Refer to Appendix #1, page 37 -Presenter Training Process)

3. Studio online Diary and Visitors QR code.

The online electronic ëDiary’ contains any information in relation to the daily running of all programs.

All presenters must check it prior to their program for that day. It may indicate changes to programming, technical matters or procedures.

The ëVisitors’ QR code must be scanned by every person who enters the station including presenters, guests and visitors.

4 Presenters’ and Volunteers’ Bulletin, and Notices.

- From time to time Management may compile a bulletin dealing with programming matters, presenters’ meetings, changes to policies and procedures, events, etc., which are distributed to all presenters and volunteers via the HHCR Email group.

- Notices may also appear on the notice board, the whiteboard in the studio, the studio online diary, on the log sheets and sometimes in envelopes addressed to you

- It is the responsibility of all presenters to make sure they read and understand the bulletin and notices.

5. Food and Drink in Studios and Building.

No food is to be eaten in any of the studios. Drinks (not alcohol) may be taken into the studios but must be kept off the equipment desks. Liquid spillage onto electrical equipment could cause a serious problem costing the station a lot of money. No alcohol is permitted in the studio.

6. Tea and Coffee

Tea and Coffee are provided free of charge for presenters and visitors. Please do the right thing and wash your cup that you use and keep the kitchen clean.

7. Smoking.

Smoking is not permitted within the station building. Smokers may smoke outside. Please use the bins provided.

8. Visitors, Guests and Other Presenters.

- All visitors, guests and presenters must scan the visitors’ QR code in the studio

- The studio is not a meeting place for onlookers and friends.

- The incoming presenter should check with the on-air presenter that it is OK to enter the studio to prepare for their program. This is a courtesy.

- The studio should be vacated as soon as possible after completion of a program. The out-going presenter should prepare well before the completion of their program to do this, and should say their farewells at least - 10 or 5 minutes prior to the finish of their allotted time, to ensure that the in-coming

presenter has time to get set up. They should also introduce the incoming presenter and their program. Again, a courtesy. Likewise the incoming presenter should thank the outgoing presenter.

9. Program Log Sheets

- The operations log is used by presenters whilst on air and contains precise programming information.

There is a log sheet for each program’s transmission for that day. Presenters use the same 12

log sheet for the month. Please note any alterations added during the month.

- Presenters should note on the log as each item is played (tick) and sign the log at the end of each page, and endeavour to keep to the logged timing of sponsorships, etc.

- The log represents a written record of all programs, sponsorships, CSAs and other promotions broadcast and is checked and filed by station Management.

- Any interruptions to transmissions or computer problems must be written in the Technical file on studio PC2 and the problem communicated verbally to the Station management.

10. Recording Broadcasts via NovaLog software

Everything that is broadcast must be recorded and kept for 45days.

This is part of our OFFCOM and Our CMA agreement and is a requirement for all radio stations.

This is done automatically in the background, HHCR, Basingstoke Community Radio keeps this record on the production computer’s hard drive. These recordings can be listened to later, burned to CD or copied to a USB memory stick for review or distribution to presenters for training purposes.

11. Security

- The front door is to be kept locked at all times if you are the only person in the community centre/ studio.

- If you are the first presenter in the morning you must turn the alarm system off in the foyer. If you are the last presenter at night you must turn it back on again when you leave. Get the security code and instructions from the Station Management.

- If you are the last presenter at night[ 10pm finish ] all lights must be turned off and all windows and doors locked and the community checked with a walk around Please check this.

- All presenters and Management are issued with:

Main Door key safe code,

Building Alarm code,

Studio Door Key Safe Code

All of which must be signed for

12. Downloading Music on Station’s Computers.

The station must abide by the Copyright ACT. We have to pay to play music, copy CD’s and use ëarchived/production music as backing music for sponsorships.

The downloading of music tracks from, for example, the Apple Store, Amazon music, Spotify or other distribution services on station computers is not available to presenters. If presenters wish to acquire tracks via this means then they must make their own alternative arrangements.

Use of the Internet

PC2 in the studio can be used by presenters for online research related to their programs.

They can also use it to check email, the stations tweeter feed and the stations facebook page etc.

\* Do not install or remove any programs from this computer.

The presenters can also access the stations free wifi during their show:

Network name : Hhcr studio -network

Pw:radio2020

13. Music Library.

- The stations music library is administered by our music library co-ordinator.

- The station has a comprehensive selection of CD’s and over 12,000 MP3 tracks on the server which are available for all presenters to use in their programming.

Presenters can of course use their own music as well.

The Compactus Filing System makes searching for music very easy. This is done in

conjunction with our computer database of CD’s and records.

- All computers in the studio can access the MP3music files via a short cut icon on the main desktop screen " Full Music Folder ".

- All CD’s and Records are listed in Excel Database Files on the eMac (white PC) and the HP PC in Studio 2. Music can easily be found by following the instructions

in a folder next to the computers.

- No CD’s are to be removed from the station. If presenters wish to review songs they can do so using the production equipment, after first being shown how to operate it by the Station Manager.

- Copying of station music for use elsewhere is not permitted. This is a breach of the Copyright Act and has to be strictly adhered to by the station.

- Presenters are encouraged to lend their music to the station so it can be copied and added to the library. We have a Copyright Licence (for which we pay substantially) that allows the station to make one copy of CD’s for broadcasting.

14. Pre-Recorded Programs.

HHCR, Basingstoke Community Radio receives a number oof scyndicate shows from outside sources. These vary from 30 -60 minutes programs.

These are able to be played via the MJM Player in Studio 1. Presenters may be

required to read out the program’s Intro and Outro as part of presenting the program or

segment.

Presenters are able to develop a music program including sponsorship and CSA and save it

using the MJM Player PC in Studio 2. They can then access the program via the MJM Player

PC in Studio 1. Ask the Station Manager for assistance to do this.

Presenters can also pre-record a program in the production studio using their own voice and

music selections, burn it to CD, copy it to a memory stick or have it transferred directly via our network into the on-air playout system via the MJM Player.

Things to keep in mind when producing a pre-recorded CD program are:

- Get permission from the Station Manager to pre-record. This must be made in writing setting out what is going to be produced and how it is to be used.

-The Station Manager is responsible for the instruction that is given on any of the technical presentation equipment. You need to know how to operate the production studio equipment, particularly the Adobe Audition editing software;

-Remember to include an Intro and Outro to the pre-recorded program;

-Presenters need to be completely acquainted with the content and form of the material to be used with the program;

- Pre-recorded programs can be burnt to CD, copied to a memory stick or transferred to the MJM Player for playing.

- Pre-recorded programs will only be permitted as a last resort, all efforts should be made by the presenter to find a replacement presenter;

- Pre-recorded programs, whether produced at Alpine Radio or elsewhere, are only permitted to go to-air at station Management discretion;

- Sponsorship announcements that are required can be copied from the MJM Player PC in

-Studio 2 onto a USB memory stick and transferred to the Production computer.

-Pre-recording not as easy as this sounds, especially with voice and music to be recorded and mixed over a 3 hour program.

15. Contests and Giveaways.

- Station management must be notified and approve of any competition or giveaways in all programs. Reason to be given for the competition, who benefits, is it for profit or non-profit organisations, does the station receive any benefits and what sponsorships or promotions are involved.

- Rules and conditions of any contest shall be clearly and fully announced at the beginning of the contest, and thereafter adequately summarised on the occasion of each announcement of the contest.

- The names of winners shall be released as soon as possible after the close of the contest.

- All contests shall comply with UK laws.

16. Personal Messages.

- In time of extreme emergency and on the specific authority of station Management, messages of an urgent or essential nature considered to be in the public interest.

- Birthday, shoutouts and music requests. Only mention first names.

- No death or funeral notices to be broadcast prior to receiving written confirmation from the Station or Program Manager.

17. Telephone in the Office

- Use of the office telephone, other than for station business, is prohibited.

- If you are in the building, and not the current on-air presenter, you may answer the telephone if everyone else is busy.

18. Studio Telephone.

- In the studio the station has a telephone hybrid unit that allows interviews via a telephone to be heard directly on-air.

- The telephone is line in only.

- Instructions for its use are(near the telephone).

- When a call comes in, a ëlight will flash’ in the main studio - no sound.

- If you are speaking on-air or you are busy, don’t worry about answering the call -the caller will ring back if it’s important.

19. Technical File (problems and faults.

- The studio has a technical file in which you should record any problems or faults experienced when using the studio’s equipment.

- This file is located on a short cut on PC2 desktop screen called " Technical faults ".

- In order for the technical officer to deal with these problems it is imperative that users be accurate, write clearly and be specific in describing the problem. The information needs to be detailed and not ambiguous yet at the same time expressed as concisely as possible.

-Print your name and date the entry and please leave your telephone number so you can be contacted about the issue. Should further information be required the technical officer will know who to contact. Also verbally inform the Station Manager about the issue.

20. Emergency Procedures in the station.

- It is the responsibility of all presenters and volunteers to familiarise themselves with the location and usage of the fire extinguishers. Ask Station Managerment if unsure.

- Your first contact is emergency services on 9 9 9 . Your primary responsibility is to ensure your own safety and that of other volunteers. Volunteers are not to put themselves at risk in any way.

- First aid equipment is maintained regularly and located in the kitchen cupboard. Notify the Station Manager if you believe the Kit requires re-stocking. Sensible use of the first aid kit will ensure this resource remains readily accessible and serves the purpose for which it is intended.

- In the event of a power failure you are asked to contact the Station Manager or Program Manager The station has a wall mounted rechargable torch located..... in case of power failure at night.

- In the event of a technical breakdown the presenter must first contact the Program Manager

21. Dress Code.

HHCR,, Basingstoke Community Radio prides itself on its professional approach to presentation, programming and all aspects of running a radio station. This includes the appearance of presenters. Visitors judge the station on what they see so please follow the dress code below:

- Neat and clean personal appearance men clean shaven except if they have a beard.

- Clean casual clothing.

- Remember deodorant and personal hygiene for the comfort of others.

- An HHCR, Basingstoke Community Radio Polo Shirt looks good. Ask the Station Manager how to purchase one.

22. Key Codes.

- A key code will be issued to each presenter and signed for.

- The key code will be changed if the presenter ceases to be involved with the station.

**Chapter 3: Station Presentation Guidelines**

The following guidelines have been put together in order to develop a consistent form of presentation of programs. The Committee of Management has approved the guidelines and

presenters are expected to abide by them.

General care of HHCR, Basingstoke Community Radio property

It is most important that you take care of all equipment, compact discs and their covers which are owned by the station.

Do not place the track face of CD's directly onto the bench tops. Avoid fingers on tracks.

Make sure CD’s are cleaned before use. This will eliminate nuisance dropouts especially with CD’s.

1. Use of CD’s

It is not good practice to have only one CD loaded in the player. Use more than one source for music i.e. computer and CD’s as this allows tight cross fades and eliminates ìdead airî It also provides an instant back up when you have a technical problem with the current playing source.

Note: You can also always switch to the MASTER feed as another instant back up option.

The MASTER feed has a dedicated fader on the mixer and the service has 24/7 programming.

3. Audio Levels.

- Constantly check your levels -note the news bulletins and the variation of music levels.

- Make sure your music tracks and voice are cued correctly.

- Don't have the microphone too far from you, keep the levels at a minimum to avoid excessive studio noises.

- Please fade the microphones on and off gently, to ensure that the noise of the button being ìhitî doesn’t go to air.

- Check yours and the guest’s microphone level to make sure they are similar level.

- Constantly monitor the levels on all appliances during your program.

4. Use of Headphones.

All Presenters should use their own headphones, due to health and safty, the studio is not permitted to have shared headphones for the presenters.

If you would like any recommendations on purchasing a set then contact the program manager who can direct you.

All Presenters and guests are encouraged to wear headphones while the microphone is in use. This is so you can hear what is actually going to air. If headphones are not worn you can still hear what is going to air via the studio moniter speakers .

However, if not wearing your headphones, once your microphone is turned on, you may not be able to hear the ending of a song. Therefore you will have ‘dead air’ which is bad radio.

5. RNH News & weather Reports.

News:

News is played on HHCR on the hour.

Our National Radio News is received from RNH via a dropbox upload.

It is uploaded about 20 seconds before the top of the hour, it lasts aprox 120 secs and ends with a sponsor advert.

The News should be inserted in to your LIVE playlist after the Main News intro sweeper.

Both files can be found within your LIVE playlist template files at the bottom.

Weather:

Weather is played at 20 minutes past the hour.

The presenter should play the 20 past forecast weather intro [ with bed ].

The reading of the local weather information should take no longer than one minute.

Once this is completed, the presenter should air the Weather Outro.

Following the Weather Outro the presenter should go directly in to the 20 past break files, which is made up of:

intros

show trailers

local 1

- Jingle - station pack Ad Block

local 2

out tros

after this presenters may either immediately play their program’s signature tune/song, or introduce their program, and themselves.

6. Station ID's.

Stations are required to identify themselves periodically and it is recommended that you:

- Play station ID's regularly;

- Actually announce the station call sign once every fifteen minutes or before each message break or play a station ID from your LIVE playlist or from the HOT FIRE buttons located on the mixer after every 2-3 tracks of music.

Our official on-air call sign is Ö -

HHCR, Basingstoke Community Radio

Our standard themes/position statements are:

- ‘ ( Playing the Music you Love.

7. Program Log Sheets (a legal requirement of the station)

- The program log is the hard copy of all items played to air except for music tracks.

- All items listed on the program log are to be played unless otherwise indicated by the Station Manager i.e. don’t skip items.

- The log sheet indicates the approximate time when items should be played. Check each item with a tick (?) after it is played

- The current on-air presenter must sign all pages of the log relating to their program.

- Repeated failure to comply with the above could result in the presenter being suspended from on-air duties. It’s proof that you have been on-air, presented your program and broadcast the sponsorships and P S A as scheduled.

- If there is a mistake on the sheet or you are unsure about an item make a note on the log sheet and highlight it. Please draw it verbally to the attention of the Station Manager.

- Do not allow incorrect items to go to air.

8. Sponsorships.

- Sponsorships are the life blood of station revenue. It’s essential that they are presented as per the log sheet and played as close as possible to the logged time to prevent a back log occurring that could go into the next hour. If this occurs it can breach the 5 minutes per hour Broadcasting Act law.

P S A, Police, Health and other Community Service Announcements are not sponsorships and therefore don’t count in the 5 minutes.

- All sponsored items must be played within the hour logged.

- Make sure that you have the correct item programmed by checking the log sheet against the queued track on your LIVE playlist

9. Community Service Announcements (CSAs/ charity directory )

The community service announcements are items that are announced free of charge by the station for various community organisations including sporting and service clubs, schools, hospital, CFA, Police etc.

Only the Program Manager can approve a CSA to go to air.

These are placed in a folder named " Charity Directory " and are rotated through each program.

Deletions from the CSA folder is only to be done by the Program Manager

10. Station Promos.

The station promos are items that promote activities on the station including items about programming, special events and other activities within the station. Any of these items that are logged must be played. Deletions are only to be done by the Program manager.

11. Time Calls (Quarter hour maintenance).

- The station’s name and strap line calls should be broadcast at least every 15 minutes.

- Avoid giving too many time calls.

12. Back Announcing.

- Back announcements are used to form breaks between music brackets and sponsorships and promotion items.

- A back announcement should include a station ID, an announcement of music played, a time call or any other information required to be presented.

- During a back announcement, do not announce that you are about to present a sponsorship break. Do not mention message breaks.

- Vary your back announcements.

- Do not keep announcing only songs, include information about songs/artists/artist gossip etc and other odd items of interest even if it is only looking outside at the current weather or information about a particular song or artist.

- Beware of using the following phrases too often: ‘and that was….’

‘before that was….’ ‘and at the start of that bracket was…..’ These statements repeated at every break can make a program extremely boring. Vary your back announcements constantly.

13. Forward Announcements.

A forward announcement can be used following a sponsorship break to:

-announce the next song to be played;

-announce other activities that may occur in the current hour, even at some other

time, for instance, an announcement of a particular program later in the day.

- Make sure the correct music track is cued before forward announcing.

- Do not make excuses or apologise about playing or announcing wrong music tracks.

- A forward announcement can also be used to promote special features that will be played in the current hour especially when sponsors are paying for the special features. Give credit to the sponsor for the special feature.

14. General Announcements.

- Avoid announcing your on-air guests if there is some doubt about whether they will show.

- Special recorded personal name ëstingers’ i.e. short promos - no more than 2-3 in an hour.

- Do not speak too quickly. A reasonable pace will save you losing your way or becoming repetitive.

- Avoid being negative. Always speak in a positive manner even though you may feel lousy. Don’t pass on your ill feelings to the listener.

- Do not criticise the programs, station management, other presenters or station policies on air. If there is a problem contact a committee member.

- Don’t apologise for anything, especially if the computer has ‘played up’. You should always have another form of music ready to go, CD, record, mp3 player

(iPod) or just move the MASTER feed fader up.

Most people won’t notice any slip-ups, and apologising and explaining what has happened will only make the station and the presenter look bad.

No apologies!

15.

Announcing Music Tracks

- All selected music must comply with HHCR, Basingstoke Community Radio programming formats as determined from time to time.

- Avoid announcing titles of music tracks more than once.

- If you wish to announce all of your selection, then limit to announcing three (3) tracks in a row.

- Generally avoid speaking after every track. Play at least two (2-3) music tracks in a row unless they are very long tracks.

- Presenters must be familiar with the stations ëLanguage Policy’ (Appendix #5, page 45).

16. Taking and Announcing Requests.

- Presenters do not have to play requests if they don’t want to.

- Should you take requests, it is then your responsibility to find those items. Do not rely on others to find requests for you.

- Do not use listeners’ names in full (just first name) when announcing requests.

- Only announce the request once.

17. Music Mixing.

A good music selection can sound poor simply by not mixing it correctly.

Some ways of mixing are:

- Pick your music from the stations listed catorguiges: 60s, 70s, 80s, 90s, 00, and today hits.

- Avoid playing very fast tracks against extremely slow tracks. Reduce or increase in smaller stages;

- Avoid playing brand new music against something that is old i.e. playing 2003 music against the 1960’s. Once again, do it in stages;

- It is best to avoid tracks which may be interesting to you but might annoy the listener;

- Play music for the general listener, not for just yourself;

- Please avoid playing your favourite song/s each week. While you may love them, listeners do want variety

18. Prepare Scripts, Notes and Pointers to use.

One of the hardest things to do in radio is to be proficient at ad-libbing i.e. making it up as you go along.

- There is no harm in preparing scripts, notes and pointers to use on air but it must not sound like it is being read.

- The best radio announcers will always use notes and pointers in the presentation of their programs.

- Think about what you are going to say - make a script or make notes if necessary.

- Avoid rambling on. Provide all necessary information in the shortest amount of time.

- Provide at least 3 to 4 breaks in an hour, this will allow the listener to know that someone is actually there.

19. Closing Your Program.

- At the end of your shift i.e. within the last 15 minutes, announce who is the next presenter and promote their program. If it’s a pre-recorded program i.e. one of our own automated programs introduce it as well.

- Generally make your final announcements 10 minutes before your finish time, ensuring the next presenter has time to settle in and before playing your last tracks leading into the News. All presenters must achieve timing out to the News.

20. Business Promotions.

- Unless it is a paid or contra sponsorship, do not promote businesss, Should you receive a music request from a listener from a business house, the name of the listener and the name of the business house may be mentioned once but no mention of any of their products. For example: do not promote the ‘hamburgers from a take away shop’.

- Promotion of events is at the discretion of the Station Management.

21. Music Formats.

- 8am till 6pm General playlist picked from 60s, 70s, 80s, 90s, 00s and today hits.

- 6pm till late Specialist music shows

- Currently, presenters can play any genre of music.

- Presenters should select music that will suit the program that they are presenting.

- Consider the target audience when selecting tracks.

- Should your program consist of a mix of hits and non-hits, make sure you mix the two styles over the hour.

- The station has zero tolerance to bad language in music tracks (Appendix #5, page 45).

22. General Presentation Guidelines.

- Programs must be presented in a professional manner and as per station guidelines and policies. Our listeners and sponsors expect this.

- Programs must be of a high quality at all times.

- Unacceptable behaviour on-air or in the studio will not be tolerated.

- Anyone who ëfills in’ for another presenter must be aware of the program format and be a ratified Alpine Radio presenter (refer to page 11 - Casual Presenters).

23. Dual Presenter Programs.

- Any person who assists in the presentation of a dual presenter program must also be a ratified presenter of the station

- Guests can only be on air for an interview, general comments or to present a song of their choice.

- Guests are not to do live reads e.g. CSAs, weather reports or sponsorships. How do we know they will get it right or can even read well enough for that matter?

- Guests may not give station IDs, time calls or generally assist with program presentation.

The Station wishes to maintain a certain standard of professional announcing.

24. Training.

No presenters or volunteers are permitted to teach anyone how to use the station’s equipment unless first cleared by the station management.

The Training Co-ordinator, in conjunction with the station management are responsible for the instruction that is given on any of the technical presentation equipment.

25. Outside Broadcasting (OB)

The station has equipment to conduct live outside broadcasts.

This is done via the internet which gets us back to the studio, and the live http ffeed can then be placed with in the stations playout software

The station expects a donation from the organisation for providing this type of promotion.

26 Production Facilities.

- The station has equipment that is used to produce sponsorships and promos, and for previewing and editing music. This is done in the production studio.

- Unless you are involved with the station’s production group, this equipment is out of bounds.

- Permission to use these facilities (for production or listening to CDs or records) must be made through the Station Manager explaining what is going to

be produced and how it is to be used.

- Potential users must have some instruction and demonstrate competency in its use before having access to it.

- Any material produced, whether at Alpine Radio or elsewhere, must be approved by the Station Manager/station Management before going to air.

27. Complaint Procedures.

Complaints are usually of the following type:

- A station’s choice of programming

- Disputes among station volunteers and members (internal conflict)

- Defamation claims against the station and are concerned about alleged non-compliance with the licence conditions in the Act and the requirements outlined in the Codes.

If a listener, member or volunteer wishes to make a complaint about a program, a presenter, volunteer or the station in general then the procedure is as follows:

- The complaint should be in writing, addressed to The Secretary and posted to the station;

-

The complaint will be addressed at the next committee meeting and responded to in writing within 60 days of receipt including a copy of the Codes (as required

in the Act).

-

In investigating the complaint the Committee of Management will use some or all of the following documentation in making its decision:

-

The station’s Complaints Policy; (located in the Policy Folder in the office)

-

Phone Call Complaints

If you receive a call from someone with a complaint about you or something else to do with

the station, be pleasant while speaking to them. Do not get into a argument with them.

Do not admit fault about anything. Ask them for their name and phone number and ask them

to write to the station about their concern. If they give you their name and number, write it in

the office diary and on the log sheet with the noted problem. If they will not give their name or

number, thank them for their call and hang up.

13218

25

**Chapter: 4: Emergency Services Broadcasting**

Presenters’ Duties during Emergency Broadcasts

If it is a 24/7 emergency like a major bushfire then you would be expected to do a 6 hour shift.

1.

Emergency information may come in via the following sources:

Types of Messages

1.

Telephone calls\* from the CFA Incident Control Centre’s (ICC) media officer, or other emergency service (ES) agencies e.g. Police). These are put live

to air.

2.

Interview -An authorised ES person may come into the station to be interviewed

3.

Faxed and emailed warnings. Read out such notices as written.

4.

Messages from the Public

The general public may call in with messages relating to an emergency or life

threatening situation. Please write down all of the information they give (in the

Log Book) and check that someone has called ë000’ if it is a life threatening

situation. Be prepared to relay that information to ë000’ yourself. Always ensure

you take down (1). The caller’s name, (2). a return telephone number, (3). exact

location and (4). details of incident.

Do not broadcast this information unless it has been authorised and confirmed

by a committee of management member. This must be done to ensure that

correct and accurate information is broadcast. It may be life threatening and we

don’t want to be responsible for sending people into a dangerous situation with

incorrect information.

However, there may be a situation, for example a motor vehicle accident when a

caller telephones in to report it. You need to record the relevant details (see

above) and broadcast a message along the following lines: ìThere is an

unconfirmed report of a motor vehicle accident at.. ???.. location, so drivers

please be aware. We will let you know more when this report has been

confirmed, stay tuned’.

Note: Any information coming verbally needs to be Logged (see 2 below) and

then read later. Repeat exactly the message given to you - nothing is to be

added to the message unless authorised, as the information has to be accurate

and not ‘hearsay’. Do not create panic by adding to the message!

\*

A Presenter must be a very competent user of the telephone to-air facility - if you are not, see the training coordinator or station manager for advice.

During your on-air shift, do the following:

-

Maintain the Log Book -Record information received from CFA and other emergency agencies, i.e. date, time, actual message and who the message was from,

e.g.

Joe Brown from local CFA, Police or a particular person. The Log Book is kept in the main studio. Note: If you miss any information ask CFA etc to repeat

it for you off air.

-

Maintain a Folder of printed material received via fax, email or printed from websites in chronological order with the most recent on top.

Broadcasting information. Do not say, ‘There is no new information since the last

update.’ Why? Because the listener may not have heard the last update. Important:

Keep repeating the last update until new information becomes available but mention

the time the update relates to - this time is very important to the listener so they can

make informed decisions.

The Standard Emergency Warning Signal (SEWS) should only be used if directed by

Police or CFA Incident Control Centre (ICC). If directed play the siren for up to 15

seconds to attract listeners’ attention then broadcast the emergency announcement

exactly how it is written. Repeat this once after 5 minutes. The audio file is called ë002

emergency warning signal siren’ and is located in the folder labeled: aEmergency

Warnings on the MJM Player.

3. Present a program of music, and repeat the last CFA/Emergency information at 15 min intervals and of course more often if there is an immediate threat

to our area. It is very important to mention the time the update relates to.

4. Update and broadcast Mount Beauty weather every 30 minutes -mention current temperature, wind direction and speed and humidity. Get this from the MJM

Player’s internet function and remember to refresh the page prior to reading it to get the latest information. Note: The Mt Beauty weather data updates

every 15 minutes and is obtain from the weather station at the Bogong Moth Motel.

5. If a community member telephones in with enquiries, answer with known info (from the Log), or else wait until the call from CFA and ask the Incident Control

Centre’s (ICC) media officer the question on air. Only official information is to be broadcast not hearsay’. There could be legal ramifications if incorrect

information goes to air, as well as endangering life.

6. Other duties that need to be done if we do not have a second person available to help.

- Take telephone messages and enter them in the Log Book

- Do some internet research on ES websites

- Check fax and email for updated messages

- Maintain the Folder of printed material

- Put on a bracket of tracks that last say for 10 minutes and while this is playing do some of the tasks.

**Chapter 5: Announcing Techniques**

The one thing special about radio is that it is a personal medium. One person, you the announcer, talks to another person, the listener. Although there may be hundreds or even thousands of listeners, that does not detract from the fact that you are still talking to each of them on a one to one basis. Radio announcing is therefore different to public speaking, or preaching. There you are talking to the group as a whole, and as you speak, you look at the whole group. Put each of those people in front of a radio receiver and the method of communication changes. So, as you announce, imagine you are talking to an individual.

Some commercial radio stations use the slogan, ‘person to person radio’, and that’s exactly what community radio should be.

The voice

In commercial radio there is a certain type of voice or announcing style that seem to predominate. It is very distinctive and sounds like a ‘Professional’ radio voice. It is often not very natural. One of the refreshing things about community radio is that the majority of broadcasters sound like ordinary everyday people, and that is what we want.

Although there is no particular voice style we want to create, there are some basic things that you need to learn.

Light and shade - All information in radio must be conveyed by sound. There are no pictures as in television, or even the advantage of being able to see the speaker as he makes gestures etc. So the voice must convey all the meaning. This means that there must be light and shade or contrast in the voice.

The speed (pace), pitch and projection (level) of the voice must be varied and changed to suit the mood of the piece being read or spoken. This can be illustrated by listening to commercials on radio or television. Some are hard sell, with the announcer racing at fever pitch, so that you too will become excited about what he is saying. Some are soft and slow, to give an intimate or soothing mood. Even in a straight piece of copy, the speed, pitch and level need to be varied to maintain interest.

The right emphasis can be achieved by using a combination of four key speaking skills -pause,

pace, pitch and projection.

- Pause - using long or short moments of silence in your speech

-

Pace - using slow or fast speeds during your speech

-

Pitch - the intonation (inflection) in your voice

-

Projection - the loudness or softness of your speech

By using these skills you can give emphasis to certain words and phrases to enhance your

message.

Reading the Copy Fluently

You should pre-read all of the material you put to air. Ad-libbing is usually only an excuse for poor or no preparation. To become proficient at ad-libbing takes many years of practice. otherwise it sounds like verbal diarrhoea. So become proficient at reading. When we put into spoken word what we read, the following process takes place in the brain. The

eye reads the first 3 to 5 words, sends the message to the brain which then tells the vocal organs to produce the appropriate sound. Whilst the words are being spoken, the eyes are already onto the next group of words and so on. So there is always a time lag between what the eye sees and what the mouth says.

This technique needs to be developed to the point that the eyes are almost a full line ahead. This enables you to read fluently as you know what is coming up next and have already put it into context within the sentence or paragraph. If you only read and speak the same way as you go through the sentence your speaking style will sound very stilted and will not flow. Note that you have probably been putting the above process into operation without realising it.

When people sound boring, often it is not what they are saying, but the way they say it. There is no light or shade in their voices.

Pitch

Most of us only ever use the top half of our voices, i.e. the pitch at which we speak normally is in the middle of our pitch range. If we get excited we invariably just increase the pitch.

It is also possible to lower the pitch. This gives us a greater pitch range and so helps us to vary our voice so it has more light and shade. Some announcers speak at the lower part of their voices all the time, like John Laws, but you need to develop that part of your voice if it has been unused. Most public speakers and actors are aware of this, and have developed their voices in these areas. Practise this as you read.

Projecting

Although radio is a person to person medium, your voice still needs to be ‘projected’ at the listener. If it isn’t you can sound flat and uninteresting.

Imagine you are talking to someone who is down the other end of a medium-sized hall, say 10 to 15 metres away. You would be shouting at the person, but you would be unconsciously projecting your voice towards the person. If you spoke as if you were only 1 metre away, you would have difficulty in being heard. So in a similar way, the voice needs to be projected on radio. This can be done by imagining the listener is 2 or 3 metres away and you want everything you say to be understood.

An old announcing teacher always said: ‘speak on the tip of the tongue’. Although the voice is not produced there, the mental process of imagining it is seems to give the

required projection. Again, practice will help.

If the voice is too soft and not projected, then the gain of the microphone channel of the mixer will need to be increased, thereby lifting the studio background noise and increasing listener fatigue.

Body position

The ideal position for the best voice production is standing. For many years the BBC used to make their radio newsreaders, stand to read the news, they might still do. Practically speaking, sitting is best, especially for long periods of time. It is important to be

comfortable and not to ‘hunch’over the desk. Breathe easily and allow the body to relax and you will produce the best sound.

Understand

Know what you are going to say before you open the mic. The important thing is that it must be planned. Some announcers use bullet points, some use single-word reminders, some just think through the structure of their break and deliver it. Whatever your preferred method the rule is plan.

If the talk break is not planned how can you possibly use the right technique to convey the right meaning? you will not know the meaning or the structure yourself. Structure your breaks. Think about the meaning you want to convey. Use the appropriate techniques to enhance that meaning. Understand what you are reading. Pre-read it first so that you have the sense of it worked out. Make a note, either by underlining or mentally, of the points that require emphasis.

Make sure that important information like names, dates etc. are clearly spoken. Pause in the appropriate spots, so that the sense of the item is maintained. If you find reading a piece that is closely written difficult, then re-write it and space it out. Often just the look of a piece of copy can determine how easy or hard it is to read.

Remember radio broadcasting is a very intimate and personal form of communication. Although many thousands of listeners could be tuned to your particular program, you are communicating with each listener on an individual basis because your broadcast means different things to different people.

Your listeners may be old age pensioners sitting quietly at home, carpenters on a construction site, truck drivers on the open road, students working on research at home, hospital patients or people at home looking after children. You are communicating with each listener on a personal basis.

To the old aged pensioner you are welcome company; to the student you are an educator.

When you are presenting a radio program always remember that you are talking to one person. In the studio alone with the microphone:

-

Think of that person;

-

Visualise that person;

-

Communicate with that person;

-

Be natural!

‘It is not your vocal mechanism but your manner of speaking that determines your broadcasting value’.

Mic Technique

When using a mic there are some points to remember. If used well, a mic can enhance the othe r vocal techniques discussed.

1. Avoid ‘popping’. When you say words with ‘explosive’ sounds in them like ëp’ and ëb’, there is a chance that the little explosion of air that expires from your mouth can hit the mic strongly and can cause it to overload, creating a popping kind of sound. To avoid popping point the mic slightly away from the direct line of fire of those ‘explosives’ and move it a little to the side of your mouth.

2. Avoid feedback that can occur if your headphones are too loud and you move them too close to the microphone.

3. Avoid being off-mic unintentionally. Sometimes you do want to vary the sound of your voice for effect, but at other times you should keep at roughly the same distance from the mic so that you do not get that hollow ‘off-mic’ kind of sound.

4. Use the proximity effect to your advantage. The closer you move to a mic the deeper your voice sounds - too close and it sounds muffled and distorted, but just right and it enhances your deeper bass tones. As you move away from the mic the bass tones decrease. Listen to your voice at various positions away from the mic and decide where your voice sounds best.

5. Sibilance is an over-pronounced ësss’ sound when you say words with ës’ in them. This is usually a teeth-and-tongue problem and voice exercises like ‘Sally sells sea shells by the sea shore’ can sometimes fix it. If your sibilance is too pronounced you may need to use a mic which can cut the treble frequencies and decrease the sibilance electronically.

6. Studio mics usually reject sound at the back of them, so if you use papers that rustle, put them behind the mic so that listeners do not hear them.

Remember, good mic technique cannot make up for lack of enthusiasm or poor delivery.

What makes a great presenter?

- Opinions - this is especially important for news/talk announcers.

- Wide life experiences - they make people more interesting.

- Curiosity - an awareness of the world around them.

- A range of personality styles - from serious to light.

- Emotions - the best presenters wear their hearts on their sleeves. This can make them difficult to live with at times, but they are worth it.

- A sense of humour - and a little mischievousness. Sometimes a bit of weirdness too, that helps them see things differently.

- Good listening skills.

- Good interpersonal skills.

- The ability to sell the music - to create a magical moment for the listener.

- A sense of excitement and fun.

**Chapter 6: General Presentation Hints & Planning Ideas.**

Presentation depends on good announcing skills and the ability to complete your work well and to entertain your listeners. It is about good radio practices.

1 Think of your listener as a person - one person - and talk to him/her as a friend. Be yourself, be warm, natural and friendly at all times. Try smiling as you talk. It can help your voice to sound cheerful and friendly.

2. Before you open the mic, have a clear idea of exactly what you are going to say and do. Plan it out. If necessary, write it down -many top announcers do.

3. Don't say too much - don't ramble on. Everything you say should be entertaining, interesting, informative or educational. If you have nothing interesting to say, shut up! Remember that your listener should be able to relate to everything you say.

4. Prepare and organise yourself for each program, plan out what you are going to do on your program and spend time beforehand getting some interesting little topical pieces to put into your program. Use newspapers, magazines, TV, the internet and personal contact and observation to get informative bits to put into each program The more time you put into preparation, the better your program will be.

5. Always be enthusiastic, positive and energetic on the air. This enthusiasm will come through in your voice. If you are enthusiastic and bright, it will rub off on our listeners and they will want to keep listening to you because it makes them feel good.

6. Avoid in-house things such as a call to your own personal friends, or talking to a friend in the studio when the mic is open. This sort of thing separates you from your listener who feels neglected or excluded. Always be careful to include your listener. This is the secret of good presentation.

7. Clean up as you go. Leave the studio neat and tidy for the next presenter.

8. Treat all the equipment carefully. Be gentle with switches, buttons, faders, pickups, headphones and portable recorders.

9. Forget terms like "listeners", "all you people out there", etc. Radio is a personal, one to one means of communication. Each listener hears you and understands you in his or her own individual mind. Speak to one person at all times. For example:

- "It's good to have you with us --welcome!" Talk to just one person, your listener.

10. Call the time in the same way as you do in everyday life. Don't use artificial terms, or "announcerese", like: ìit's six minutes away from two o'clock". If someone asked you the time, you would probably say "six minutes to two". Say it that way on the air.

11. Always pre-read any written material before you announce it (assuming you have time). If it is in complicated language, re-write it to make it clear. Use simple language that is easy to read and easy to understand. Use conversational language. Radio script should sound like you are talking, not reading.

12. Remember your warming up and relaxation exercises, like "W,W,W .." and "bring your voice forward to the tip of the tongue and the teeth", deep breathing, humming, and rolling your head around in a relaxed way. Do these exercises before going on air to ease tension and relax yourself. You'll sound better if you do.

13. Try ad-libbing exercises in your spare time to improve your fluency in speaking smoothly off the top of your head, without "um, er and aah".

14. When reading material, look for the key words that convey the meaning, like " king of the road." You need to stress or emphasise those words and at same time think of the sense of what you are saying as you read. It can help to mark your script by underlining the key words and by marking in pauses with this symbol /.

Marking your script may help you to make it more meaningful to your listener.

15. Be sure of pronunciation particularly people's names and place names. If you're not sure, don't just guess. Ask someone who knows. If you don't pronounce names properly, your listener will lose faith in you and in the station, and will not believe what you say.

16. Keep trying to improve your presenting style. Record yourself regularly and listen to yourself after your shift and be critical of all you say and do. Try to work out how you can do things better. Keep striving. Learn to be self-critical.

17. Avoid saying the same old phrases over and over again. It is boring and irritating for your listener. Think of other ways of saying things. Try for variety all the time. If necessary, write out a list of different phrases and use them in rotation on the air until you have broken any habitual repetitive speech patterns.

18. Find out as much as you can about your audience. Try to give them what they want. Try to meet their needs. Don't just play records that you like, just to suit yourself. You should always try to please your listener.

19. Dont talk/ speak in a monotone, this sounds like you are board and can not wait to get home.

20. Identify your station, your program and yourself regularly. Remember that your audience is turning over all the time as people are tuning in and tuning out. Keep them informed all the time.

To sum up - take your job seriously. Don't let your station down. Always be reliable and punctual for your programs. Prepare and be professional in your attitude to your work and in the way you do things. Be your own most severe critic.

**Chapter 7: Radio Interviewing.**

The role of the interviewer

- The guest has the "content" - the facts, the informed commentary, the personality, the experience.

The interviewer supplies the "form" -keeping them on the topic, controlling flow of interview, challenging where necessary, getting explanation where necessary, etc.

- You keep control of the content of the interview.

Different styles of interview:

"Hard..." Gain information or an opinion/comment (justification & explanation) e.g. news, current affair, documentary

"Soft...." Enjoy a personality, personal experiences, entertainment e.g. music, chat, sport

- Qualities of different locations - e.g. studio, phone, portable.

- Preparation - Three rules: Research, Research & Research. The importance of the interviewer actually knowing at least a little about the topic. Enables

you to save time by giving some information yourself, especially in the introduction -you can usually be far more concise than the guest. Preparation enables

you to take the interview deeper.

- Introductions - It's no good just saying, "Tell us all about it" and expect the guest to do all the work. They might go on for ages just giving the background.

They might also forget bits, deliberately leave out bits, not know what to say, or speak confusingly. Usually, you can give the background much quicker and more clearly.

How do you research an interview?

From the guest themselves, newspapers, other people/ organisations involved in the field, libraries, internet?

- Keeping them on track - The guest may wander off, go into too much detail.

- How will the interview be used? - Time of day, type of program, how it fits in with the rest of the program -may affect length, detail, slant.

- Simple questions are far easier for your guest and listener to understand -If the issue is complex, it's your job to think about it beforehand and break it down into manageable chunks.

- Dealing with different types of guests -Your guest might be quite unused to talking on the radio. For example, they might be used to having visual aids to explain things. They might try to reel off a lot of statistics. They might be horribly nervous. How will you deal with these situations?

- Listen to what is being said -Important characteristic of a good interviewer is the ability to listen and , if necessary, to ask follow up questions

- patience is a virtue. Don’t butt in!

Interviewing -A Few Discussion Points.

- What is your job as an interviewer?

- The guest has the information/ opinion/ experience.

- You make sure it gets to your audience in the best way -e.g. make sure they explain things clearly, justify what they say, keep to the point, don't talk

too long, etc.

- You are there in place of your listeners -what would they want to ask?

- What sort of person is your guest? -Nervous? A non-stop talker? An expert who talks in jargon? How will you need to change your questioning style in each

case?

- What is the purpose of your interview? -To gain information? Opinion/comment? To hear of personal experience? To enjoy a personality?

- You will probably want to write down questions -you won't forget them and you can plan a clear "flow" of ideas. But always be listening to what your guest

says and be prepared to ask new questions, and leave out some of your planned ones if need be.

- Questions -Simple, open questions e.g. Not "How long will you be visiting the country areas?" but "What do you hope to achieve during your country visit?"

- Not three questions in one -e.g. "What is this course about and why are you running it and who is it intended for?" Almost impossible to answer!

- How much "challenge" is right for your guest? -Even if you agree with what your guest is saying, you might want to include the other side of the story.

If you let them get away with too much, the interview may be unsatisfying for your listener.

- Preparation -You need to know about the topic in order to introduce the interview -"set the scene". If you ask the guest to do it, they might take 5 minutes!

The interview will sound better if you ask informed questions. You can cover your topic a lot quicker if you give some of the information in your questions, e.g. "A consultant's report found recently that the reactor is dangerous. What are the major concerns?"

- Where to do the interview? -Studio for sound quality? Location for background? Phone for convenience?

- Should you reveal the questions before the interview? -Maybe just some of them

Questioning Technique

The interview is a fundamental of radio. It brings the expert, people effected by an issue or a personality into direct communication with the listeners. Interviews are conducted for the following reasons: to seek out facts; to explain facts; to recount an experience and to explore a personality.

Preparation makes a difference when doing interviews. The more you know about the subject of the interview, the more confident you will be dealing with whatever comes up. Knowing about the topic will also help you build a good rapport with the interviewee.

Decide what is the purpose of your interview and ask questions accordingly -To gain information -Opinion/comment -To hear a personal experience -To enjoy

a personality. Do your homework and think of interesting and challenging questions.

- Always remember, you are there in place of your listeners -What would they want to ask?

- Use simple open-ended questions -These start with the following words: -Who -What -Where -How -Why -When

- Write down your questions -Then sequence them in an order to suit the purpose of your interview.

- Write a brief introduction to begin your interview -This will give the context of the interview to both listeners and the interviewee. Example: ‘Today

I’m speaking with Curator, Varou Farouque, from Melbourne’s Immigration Museum about their current photographic exhibition Migrant Women in Outback Australia.’

- Preface your last question with the words -finally, briefly or in summary. This will indicate the end of the interview.

Dealing with the interviewee

If conducting a ‘soft’ interview (i.e. "Soft...." Personality Experience), the more the interviewee trusts you, the more generous they will be sharing their views about an issue. It is very important to let the interviewee know you are interested in what they have to say by the enthusiasm you have when asking questions and the non- verbal communication you use when they answer questions. These techniques are fundamental to the ‘soft’ interview.

When conducting a ‘hard’ interview (i.e. "Hard..." Informative. Opinion/comment), it is essential to know the topic and to indicate this in your questions.

Whether conducting a ‘hard’ or ‘soft’ interview the points below outline basic things to remember when conducting any interview…

.- Welcome your guest.

- Tell them generally what your will be interviewing them about.

- Before you start the interview, monitor the guest’s voice on cue for recording/broadcasting levels. Glance at the levels during the interview if they begin speaking loudly. Adjust the levels if necessary.

- Listen, look and sound interested. Make eye contact. This will encourage your interviewee.

- During the interview use visual responses: smile and nod your head instead of saying yes or ìmmingî in agreement with your guest. Listeners hate that sort of feedback. It’s very annoying to listen to.

- Trust your intuition. Be willing to challenge a guest with a question if you feel it is appropriate i.e. a follow up question to clarify, to get more information etc.

- Let listeners know who you are talking to. Do this not only at the beginning and end of the interview but also during it as well as new listeners may have just tuned in e.g. “I am talking to….”

- If the interview is particularly long consider breaking it up with a music track break. This gives you time to talk off-air to the guest before the next stage of the interview.

- Thank the guest at the conclusion of the interview.

- If it is a pre-recorded interview, tell the guest as much as you know about when the interview will be aired but do not make any promises.

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