PRACTICAL MANUAL FOR BROADCAST PRODUCTION 1

ODENIKE, Timothy Omolaso

JONATHAN, Mary Bukola

Dedication

This practical manual is dedicated to Almighty God. Thanks Lord for the grace giving to us to publish this.

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MODULE ONE

IDEA DEVELOPMENT STAGE

Introduction

This stage is the process of creating, developing, and communicating ideas which are abstract, concrete, or visual. It involves the step by step means of generating ideas for broadcast production.

Objective

In this module, students will learn the systematic process of developing their ideas for programme. They will learn the basic skills of idea generation, development, brainstorming, synopsis and proposal writing as well as script writing.

Procedure

i. This practical class will be carried out in the multimedia room of the studio

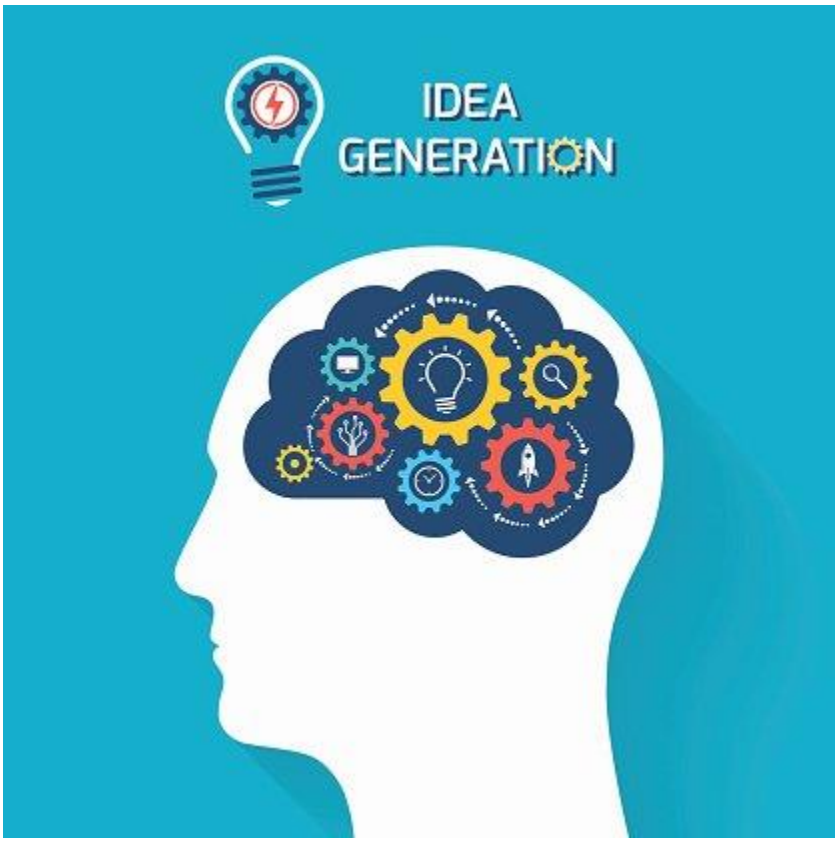
ii. Multimedia project is set to display and demonstrate the different images and samples of synopsis, proposal and scripts for students to learn

iii. Students are divided into groups to carry out the tasks of generating and developing idea for programme as well as writing synopsis, proposal and relevant scripts

Activities in idea development

1. Conceptualization of Idea

Fig 1.1



This is influenced by the inspiration or motivation from circumstances or situation going on in the immediate environment of the producer. It is the beginning of any broadcast production. It is the duty of anyone who is called a producer to be observant with the happening in his environment.

2. Brain Storming

Fig. 1.2

At this point, the producer involves one or two crew to brainstorm on the idea conceived.

This means that once an idea is conceived, it follows a series of brain storming sessions.

Synopsis/Programme proposal

The producer puts his programme idea as conceived into writing. This means that, he is expected to put into writing the programme idea in a way to express what the programme conceived is all about.

Example 1.1*: Covering letter for programme proposal to OGTV*

Wednesday May 1, 2019

The Director of Programmes,

Ogun State Television (OGTV),

Ajebo Road,

Ogun State.

Dear Sir,

PROGRAMME PROPOSAL FOR "THE MUSLIM FAITHFUL (MUSULUMI ODODO)" IN PARTNERSHIP WITH OGUN STATE TELEVISION

The PenHerald Media outfit hereby writes to propose the above programme. The media outfit is a private media which specialises in producing broadcast programmes and documentaries.

"The Muslim Faithful (Musulumi Ododo)" is a religious magazine programme designed to re – awake the interest of Muslim faithful in the reading of Quran and in the sayings of the Prophet Muhammad (SWT) which, with accounts of his daily practice (Sunna), constitute the major source of guidance for Muslims apart from the Quran.

Programme Details (Programme Synopsis)

Programme title	The Muslim Faithful
Programme type	Religious
Target Audience	Islamic faithful
Duration	15 minutes
Language	Mixed code (Yoruba and English Language)
Programme Studio	Interior

Aims and Objectives

1. The programme is designed to remind the faithful that Allah is the source of all blessings

2. The programme is packaged to remind the faithful of the biggest blessing of Allah during the Ramadan and be thankful to Him

3. It is designed to promote Islamic teachings and doctrines during the Ramadan

4. It is also designed to revive the interest of Islam faithful in the injunctions of Almighty Allah and to reawaken the faith and the trust of the faithful during the Ramadan period

5. It is designed to educate the viewers on pertinent health issues during Ramadan period as a social responsibility functions.

Format: Magazine: Exhortation, Prayers and Recitation

Philosophy

Islam repeatedly enjoins intellectualism and stresses the need to seek knowledge. Ramadan period offers the best of time to make such pursuit. The "Muslim Faithful", therefore is roadmap to create the platform for scholars to disseminate knowledge and for people to acquire and share the quintessence Islamic views on faith and contemporary issues.

Hence, it is believed that, the long achieved editorial credibility, penetration and coverage areas of your amiable media organisation can help to drive such a programme of this nature. Thank you sir.

Yours faithfully,

Odenike Olasunkanmi

Managing Director

Example 2:*Sample of Sponsorship Letter*

Wednesday May 1, 2019

To: Manager,

Smart Supermarket

Library Junction,

Ilaro.

Dear Sir,

PROGRAMME SPONSORSHIP: "THE MUSLIM FAITHFUL (MUSULUMI ODODO)"

The PenHerald Media outfit hereby writes to solicit for sponsorship for the above programme. The media outfit is a private media which specializes in producing broadcast programmes and documentaries.

"The Muslim Faithful (MusulumiOdodo)" is a 15 - minute religious magazine programme designed to re – awake the interest of Muslim faithful in the reading of Quran and in the sayings of the Prophet

Muhammad (SWT) which, with accounts of his daily practice (Sunna), constitute the major source of guidance for Muslims apart from the Quran.

Below are the various segments of the programme that can be sponsored:

1. Full Sponsorship (15 minutes)		N30, 000
2. Partial Sponsorship (10 minutes	)	N20, 000
3. Teaching Segment (8 minutes)		N15, 000
4. Prayer	(4 minutes)	N10, 000
5. Special Request	(1 minute each)	N3, 000

Benefits

We believe that, the above programme being sponsored by your organization will specially bring upon your business the special blessing of Allah. Apart from the spiritual blessing, there are specially prayers for sponsors, advertisers, contributors and participants.

We shall run the jingle and scroll information about the business on the programme at interval.

Yours faithfully,

Odenike Olasunkanmi

Managing Director

Example 1.3: Programme Synopsis for Content Review

Programme Title	Content Review
Programme Type	Entertainment
Target Audience	Youth and Adult
Duration	Half Hour
Programme Studio	Interior
Language	English

Aims and Objectives

1. The programme is designed to review the contents of Nollywood movies

2. It is designed to promote the viewership of indigenous movies

3. The programme is packaged to also check the excesses of artistes in Nollywood movies

4. It is to ensure that films are in compliance to the directive of National Film and Video Censors Board (NFVCB)

5. It is also designed to ensure that film produced promote cultural heritage of the Nigerian people.

Programme Format: Magazine: Discussion, vox – pop and top 5 movies of the week

Example 1.4: Programme Synopsis for the Muslim Faithful

Programme title	The Muslim Faithful
Programme type	Religious
Target Audience	Islamic faithful
Duration	15 minutes
Language	Mixed code (Yoruba and English Language)
Programme Studio	Interior

Aims and Objectives

1. The programme is designed to remind the faithful that Allah is the source of all blessings

2. The programme is packaged to remind the faithful of the biggest blessing of Allah during the Ramadan and be thankful to Him

3. It is designed to promote Islamic teachings and doctrines during the Ramadan

4. It is also designed to revive the interest of Islam faithful in the injunctions of Almighty Allah and to reawaken the faith and the trust of the faithful during the Ramadan period

5. It is designed to educate the viewers on pertinent health issues during Ramadan period as a social responsibility functions.

Format: Magazine: Exhortation, Prayers and Recitation

Philosophy

Islam repeatedly enjoins intellectualism and stresses the need to seek knowledge. Ramadan period offers the best of time to make such pursuit. The "Muslim Faithful", therefore is roadmap to create the platform for scholars to disseminate knowledge and for people to acquire and share the quintessence Islamic views on faith and contemporary issues.

Programme Synopsis in relations to Programme Summary

Students should also know that, programme synopsis can also mean the summary of a programme highlighting short information or narration about the programme such as time slot, day of the programme, name of the producer and the presenter.

Example: Our Generation

Our Generation is a youth programme aimed to inspire and motivate the youths from ages of 16 to 40 years old. It is designed to inspire the youths to aim higher in their endeavors and acquire skills to create wealth for others and be self-reliance. The programme is also packaged to motivate the youths to shun social vices such as cyber – crimes and embrace life of integrity.

Presenter/Producer: Omolaso Odenike

Time Slot: 4 pm

Day: Saturdays

Script

Script in broadcasting for radio and television are written in immediate format mainly because they are “now media”. A script is a written detail of the treatment or presentation of programme content. In other words, it can be regarded as the representation of the outline of the programme production process through which the aspects of a programme are documented.

Type of Scripts

1. Full Script: A full script consists all audio and video detail that are expected to use in a programme or production. Production such as documentaries, news, drama, infomercial, commercial, commentaries among others demand full script.

Example 1.5: Radio news script

RLFM. SUN 14/1/2007	10PM	ABUJA

The Federal Government has directed the Nigeria National Petroleum Corporation, NNPC, and the major marketers to build mega station in Abuja before the end of the year.

The Group Managing Director, Funso Kupolokun said this while addressing newsmen in Abuja yesterday.

He said the mega station will address the problem of under – pumping and persistent queue witness in Abuja.

Many filling stations in the Federal Capital Territory could not work for twenty – four hours due to lack of security.

Meanwhile, plans are underway with the police to provide security for some selected filling stations to work for twenty – four hours.

Mon/Omolaso Biola/Iyabo 7 Ibi

Example 1.6: Television news script

TITLE: ROAD NETWORK: OGUN ASSURES INDUSTRIALISTS OF TIMELY INTERVENTION

SCRIPT: OGIS/TS/DOYIN

OGUN STATE GOVERNOR, PRINCE DAPO ABIODUN HAS ASSURED INDUSTRIALISTS IN THE STATE OF HIS ADMINISTRATION'S READINESS TO PUT AN END TO THE DEPLORABLE STATES OF ROAD NETWORK AFFECTING MANUFACTURERS AND OTHER ROAD USERS IN THE STATE

ROLL FILM/SILENT

GOVERNOR ABIODUN WHO STATED THIS IN HIS REMARKS AT THE 40TH CELEBRATION OF HONDA EXISTENCE IN NIGERIA HELD AT OTA – IDI IROKO ROAD IN ADO ODO OTA LOCAL GOVERNMENT AREA SAID GETTING IN AND OUT OF OTA AND AGBARA AND OTHER PLACES HAD BEEN A BIT CHALLENGING ADDING THAT URGENT INTERVENTION WAS ON – GOING TO PUT IT TO REST

REPRESENTED BY HIS DEPUTY, ENGR NOIMOT SALAKO – OYEDELE, THE GOVERNOR SAID HIS GOVERNMENT WOULD LEAVE NO STONE UNTURNED TO SURMOUNT THE CHALLENGES OF ROAD NETWORK, STRESSING THAT COLLABORATIVE EFFORTS WITH HIS COUNTERPART IN LAGOS STATE HAD COMMENCED TO FIND A LASTING SOLUTION

UP SOUND

CUE OUT

……MORE

Example 1.7: Documentary Script

DOCUMENTARY ON THE ACHIEVER, DR. MRS. OLUFUNKE AKINKUROLERE

SN	Audio	Video
1.	The Ogun State Institute of Technology, Igbesa is a leading ICT based and globalization compliant institution in Nigeria, located at the industrial hub of Ogun State in Igbesa. OGITECH, formerly known as the Gateway Polytechnic, Igbesa was established in 2005 to run Ordinary Diploma and Higher National Diploma programme in Engineering, Sciences, Environmental, technology communication and management courses.	ELS of the Institution, Viju, China and other places to establish the location of the OGITECH. Roll in titles of the schools
2.	Professor Godwin Ejodame took up the challenges of pioneering this noble project of ICT based institution between 2005 to 2013, accredited 19 courses within this period to set the institution on a solid footing.	Roll in visuals of Prof. Ejodame. Also, ELS of part of the institution.
3.	Mr. Sola Adetutu took up the leadership of the institution in the capacity of Acting Rector in 2013 to continue the noble project pioneered by the former rector.	Roll in visuals of Mr, Sola Adetutu
4.	Since 2005, the Ogun State Institute of Technology, Igbesa has been growing in leap and bound.	Shots of students and strategic places in the institution
5.	However, the amazing story of the institution cannot be completed without the tremendous and dynamic contribution of an incurable achiever and accomplisher in just four years of an unprecedented leadership.	Shots of mass comm. Building, ICT, rehabilitated building and so on
6.	A standing ovation to Engr. (Dr.) Mrs. Olufunke Akinkurolere whose indefatigable leadership and managerial skills has transformed the face of the Ogun State Institute of Technology, Igbesa.	Shot of the rector in the office, in official programmes such as convocation and matriculation.
7.	It is difficult to fathom how Dr. Mrs. Olufunke Akinkurolere was able to accomplish so much within four years of taking over the leadership of the institution considering the huge challenges confronting the institution and other sister polytechnics within this period. She was faced with both internal and external challenges.	LS of these structures
8.	Interview with the Rector……. On the challenges confronting OGITECH when she resumed.	Shot of the rector

Example 1.8: Script of Public Paid Announcement

This is to notify the members of the public that the verification/registration exercise for all Anchor Borrowers' Programme applicants has commenced since 15th of October, 2019 and will end on the 4th of November, 2019. Four registration centers have been set up in each local government areas across the state. Applicants are advised to visit the verification centers closer to them For more enquiries, please call……. Announcer: …….

2. Semi – Script: A script is semi scripted when it is a partial script. It is basically a treatment of programme content. In other words, it can be regarded as outline or sketching of the programme content which features the introduction, body and conclusion. This is done for most broadcast programmes such as discussion, interview, musical, reality show among others.

Example 1.9: Radio Programme Treatment for "Home Truth"

SN	Source	Audio	Duration
1.	CD/MP3 Player/PC	Signature Tune: Instrumental	30 secs
2	On Mic – Presenter	Introduction	30 secs
3.	CD/MP3 Player/PC	Music break: Adewale Ayuba: 'Domitila ma lo'	30 secs
4.	On Mic – Presenter	Programme Proper	8 mins
5.	CD/MP3 Player/PC	Music break; 9ce ftTuFace: 'Life is beautiful'	45 secs
6	On mic – Presenter	Discussion continues…	7 mins
7.	DAT	Vox – pops	3 mins
8.	On mic – Presenter	Launching interview segment	30 secs
9.	CD/MP3 Player/PC	Interview	4 mins
10.	On mic – Presenter	Closing/signing off	1 min

11.	CD/MP3 Player/PC	Signature tune: Instrumental	1min
		Total	**25 min, 45 secs**

Example 1.10: Television Programme Treatment for "Home Truth"

SN	**Source**	**Video**	**Audio**	**Duration**
1.	DVD players/PC	Programme Montage/Opening Caption	S Instrumental	30 secs
2	On Cam – Presenter	CU on the presenter	Introduction	30 secs
3.	DVD players/PC	Musical Break: AdewaleAyuba	'Domitila ma lo'	30 secs
4.	On Cam – Presenter	LS on the presenter	Programme Proper	8 mins
5.	DVD players/PC	Musical break: 9ce ftTuFace	'Life is beautiful'	45 secs
6	On Cam – Presenter	CU on the presenter, then LS to show 3 guests. Other shots continues….	Discussion continues…	7 mins
7.	EFG	CU on each of the respondents	Vox – pops	3 mins
8.	On Cam – Presenter	CU on the Presenter	Launching interview segment	30 secs
9.	DVD players/PC	CU on the interviewee	Interview	4 mins
10.	On Cam – Presenter	CU on the presenter	Closing/signing off	1 min
11.	DVD players/PC		Signature tune: Instrumental	1min
		Total	**Audio**	**25 min, 45 secs**

3. Ad – Libbing: This is a Latin word meaning “at ones pleasure”. It can be regarded a skill used by presenters to deliver some programme contents such as situation report on an event, weather reports, on – the – scene reports and stand up report from a scene of live programme.

Students’ Task

1. Students are divided into a group of ten to generate idea for programme of their choice

2. Each group is expected to brain – storm on programme idea and generate programme title and 26 topics for the programme

3. They are also expected to develop programme synopsis and proposal

4. The groups are to write relevant semi and full scripts of their respective programmes?

Report Sheet

MODULE TWO

PLANNING STAGE

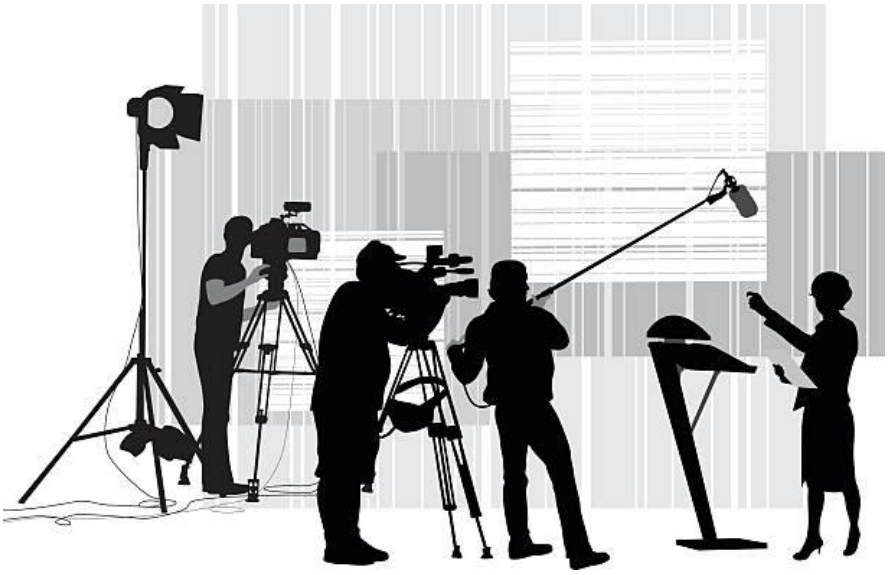
INTRODUCTION

This is the next stage of broadcast programme. The planning stage helps to connect other stages of broadcast production from production to evaluation. The producer who is planning a broadcast production as well as film production must consider the place of 5Ms which are man, money, material, method and machine. This is because the 5Ms are key to the planning and determine the success of failure of the entire production process.

Objectives

At the end of this practical, students are expected to learning basic skills needed to plan for any broadcast production.

Fig. 2.1



Procedure

1. This practical class will be carried out in the television broadcast studio, performing floor to be précised. The reason is to make the students see, feel and touch the relevant equipment.

2. Hence, the studio is set up with multimedia to explain and display relevant video and materials to aid students understanding.

3. At the end of the class, students will be given class activities and tasks to carry out.

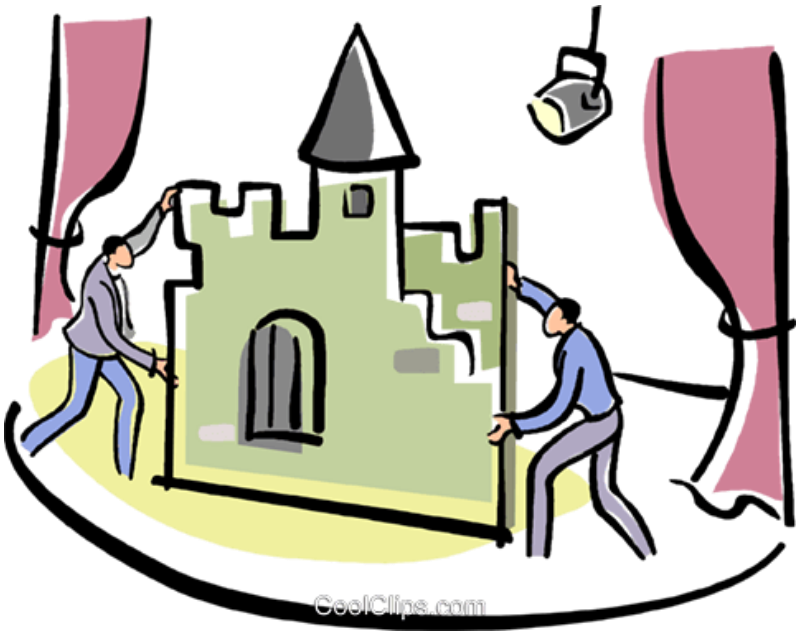
Man

Fig 2.2

Man in this case represents the entire production crew.

Material

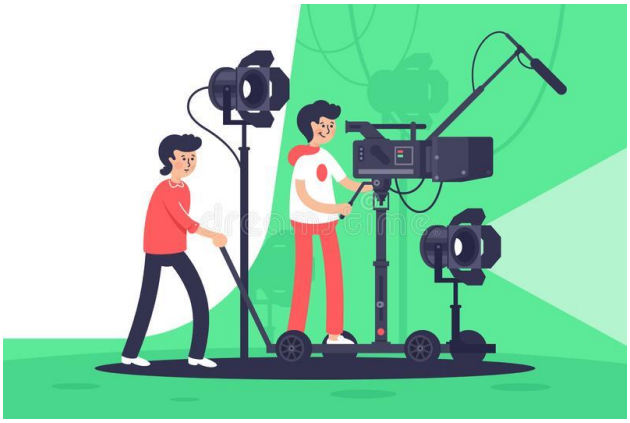
Fig 2.3



Material deals with props in the production. Props in broadcast or film production is a short word used for property. It refers to all items used for production that supplements a character or the aesthetic of a scene.

Machines

Fig 2.4



Machines for production include video camera, lights, vision mixer, Character Generator, microphones, green screen or electronic background, PC, DVD player, audio console, generator set and so on.

Method

Fig 2.5

Method is the programme formats or strategy to use in order to effectively disseminate message to the audience.

Money

Fig 2.6

It is the financial aspect of the production. Every programme irrespective of the nature requires money. So, the producer also plan for money to be used for the production because every single aspect of the production demands for fund if such production is to be successful.

Production schedule

To meet the need of the audience and effectively disseminate message, every programme is production scheduled. In the case of broadcasting, either live or recorded situation in radio, television and online, setting a production schedule for recording or shooting makes the entire production process well organized and coordinated.

Example 2.1: Sample of Production Schedule for the training of ND Students of the Federal Polytechnic, Ilaro and Ogun State Institute of Technology, Igbesa

Producer/Director: Omolaso Odenike

Production Schedule for A Skit

Date: November 30, 2019

Title: A lazy housewife

Location of Shoot: Panada, Igbesa

Description of the video

A lazy housewife is a skit of 5 minutes produced to educate and entertain viewers on the need to be a good housewife. The video will uploaded and share across our multimedia platforms.

Safety			
Security and shelter will be provided for the production crew and they will be briefed on the different safety cautions to be observed during the entire production			
Production Team and their contact details			
Title	**Name**	**Contact No**	
Director			
Director of Photography			
Cameraman			
Sound Engineer			
Make-up artist			
Continuity man			
Editor			
Light man			
Equipment for production: - camera, sound, lights, props.			
Location Contact Details			
Name/Location		**Contact Address/ phone no**	
Name/Location		**Contact address/phone no**	

Shooting Schedule

Date	**Time (including meal breaks)**	**Scene**	**Day time**	**Location type (Int/Ext)**	**Brief Description of activity**	**Description of location**	**Cast/Costumes**
30/11/19	9 am	Scene 1	Morning	Interior	The wife moving from the kitchen to laundry, to living room and bedroom	Prince Gbadamosi apartment at Panada. It has	Mercy and Segun. Mercy in house wear

					and complaining about to much house chores	spacious kitchen, laundry and Living room	preferably night ware

Example 2.2. Sample of production Budget

PRODUCTION BUDGET	
CLIENT: ND 2 Department of Mass Communication, the Federal Poly, Ilaro	
PROJECT TITLE: Practical Programme Production	
DATE OF BUDGET: 29/01/2020	
SUMMARY OF COSTS	**ESTIMATE**
PRE-PRODUCTION	
Personnel	N37,000
Equipment and facilities	N16,000
Script	-
PRODUCTION	
Personnel	N15,000
Equipment and Facilities	N35,000
Talent	-
Set design/Costume	N14,000
Music	-
Miscellaneous	N10,000
POST-PRODUCTION	
Personnel	-
Equipment and Facilities	-
Miscellaneous	N10,000
Insurance	-
GRAND TOTAL	**N137,000**

Students' Task

1. The Students continue with their group practical assignment by assigning members into roles as production crew

2. They make checklist of the machines and props needed for the production

3. They are also expected to plan and make budget for their production

4. Groups should make production plan report to be submitted.

Report Sheet

MODULE THREE

PRODUCTION STAGE

Introduction

This module takes students through the demonstration of the actual production. It is the third stage of broadcast production. The production stage deals with the actual recording of the programme or film. Students should that all the activities in the preproduction stage culminate in the production whereby everything is set for recording. It should all the tasks giving to the students from module 1 will come to play here because it is expected that their synopses approved, script is ready, recording studios and locations are booked, equipment and props are either hired or procured, cast and crew are assembled and guests or performers are ready to go on set.

Fig 3.1

Objectives

Students will learn the intrigue and basic skills in the actual production of broadcast programmes. They will learn and put into practice basic camera handling skills by learning camera components and their functions, camera shots, angles and movements.

Procedure

1. This practical class will be carried out in the television broadcast studio, performing floor to be précised. The reason is to make the students see, feel and touch the relevant equipment.

2. Hence, the studio is set up with multimedia to explain and display relevant video and materials to aid students understanding.

3. At the end of the class, students will be given class activities and tasks to carry out.

The television camera, its lenses and capabilities

The television camera is the vehicle that is used to interpret the message of the producer and subsequently convey it to the audience. Hence, a good director must be familiar with the following:

1. Digital Single – Lens Reflex Camera (DSLR)

This is a digital video camera with both Standard Definition and High Definition versions. This camera relies on an advanced digital image sensor and mirror technology to capture its subject properly to produce the desired image.

Fig 3.2

DSLR video cameras can be hand – held and tripod - support but not suitable for television broadcast production. It is sometimes used for film and online video productions. The DSLR video cameras use different lenses to determine depth of field of subjects in the course of shooting. The lenses vary in sizes such as 25mm, 30mm, 35mm – 75mm, 75mm – 300mm and so on.

2. Sport and Action video Cameras

Fig 3.3

This video is suitable for outdoor productions in totality mainly because of its capability to capture wider imagination of depth of field. Most video cameras in this form are portable in a handheld unique way and can be conveniently strapped into helmets or other physical objects to record through the moment with the cameraman shooting the footages.

3. Digital Camcorders

Digital camcorders are portable and handy video cameras. The camera is cheap, versatile and flexible. Handy cameras like these are easy to define from the fact that they can record to different storage device such as hard drive, flash drives, Storage Device card and DVDs.

Fig 3.4

Professional Grade Camera

This is a professional camera which can be handheld or mounted on tripod. It has better video and audio quality since most of these cameras come with XLR input to get audio while some come with phone jack input. In most broadcast and film productions, visuals and audio in most cases are recorded separately into differently input sources in the

Fig 3.5

control room.

Identification of Video Camera Components

Fig. 3.6

Description of some basic parts of video camera

1. Lens: This is a vital part of a camera. It takes in the light and captures the subject in focus. Some lenses can be either fixed permanently to the body or interchangeable and are vary in focal length, aperture, and other details.

2. Viewfinder: It is used to view and monitor image in focus for proper shot composition and framing. It displays images in black and white but many of today's digital cameras have color viewer finder as well as an LCD screen.

3. LCD Screen: The LCD screen is found on the front top of the body and can vary in size. On digital compact cameras, the LCD has typically begun to replace the viewfinder completely.

4. Body: The body of the video camera is firmware of the camera and is of the different shapes and sizes.

5. Switch on/off button: This part is also vital in the body of a camera. Most professional video cameras have this button at right side of the body very close to the right handle. It is always a green button.

6. Recording/Pause Button: Together with the switch on/off button and on the top handle of the video camera is recording/pause button. The button is used to start recording and to stop or pause the recording. Its location in the body of the camera is deliberate to allow easy operation. Recording/Pause button is always in red.

7. Zoom Rocker: Also, right with these former buttons is the zoom rocker which is used to zoom in and out on subject depending on the shot to be taken.

8. Battery Slot: This is a slot of battery insert and it is always located at the back of the camera body. The designs of this slot vary depending on the manufacturer of the camera. The battery slot of Sony camera cannot work for that of Panasonic.

9. Camera handles: This part help to enhance handheld of the camera and it is located on the right side very close to Switch on/off button and on top of the camera.

10. Mode: This button may be located and be given different name in the bodies of different cameras. But the function is to help identify the mode or way in which the camera is to be used. One can decide if he wants auto or manual. Auto mode means that the video camera will automatically operate itself including white balance. But the manual means that the camera operator will have to do camera settings especially white balance and degree of lighting depending on the nature of the shooting location.

11. Camera usage selection: The early cameras performed two functions. It could be used for the actual recording and also to playback like a VCR what has been recorded. But today, the video camera performs three functions. It can be used to record, playback and snap picture. Therefore, the button allows the operator to select what he wants to do with camera at any particular in time.

12. Microphone: Every video camera including the DSLRs has either in-built or external attached microphone or both. It is used to record audio for the video production especially for EFP and ENG.

13. Tape Slot: This part of the camera allows the operator to insert Digital Video Cassette (DVC) to start recording or to playback as well as rejecting the cassette. The Early cameras have big tape slot which used VHS tape. But today most digital cameras are doing away with tape using Storage Device card (SD) while few ones using the tape slot combines it SD card for photographs.

14. SD card Slot: The SD card slot allows for the insert of storage device which is used to stores all of the image information. Most cameras today use SD card with internal hard disk of 32 GB provided for more storage facility.

15. Output Channel: Early cameras had Audio – video Interface (AVI) and Fire - wire port for external play out and capturing. But with technical, HDMI and other means are used to play out video on external sources or capture for post-production. Aside the HDMI, Universal Serial Bus (USB 2.0) is provided to allow easier and faster capturing of video under few second or minutes without reducing the quality of the image. Also, when recording on SD, it can be easily captured by removing the card and insert in external source.

16. Shutter Release: The shutter release button is the mechanism that "releases" the shutter and therefore enables the ability to capture the image. The length of time the shutter is left open or "exposed" is determined by the shutter speed.

17. Aperture: The aperture affects the image's exposure by changing the diameter of the lens opening, which controls the amount of light reaching the image sensor. Some digital compacts will have a fixed aperture lens, but most of today's compact cameras have at least a small aperture range. This range will be expressed in f/stops. For DSLRs, the lens will vary on f/stop limits, but it is usually easily defined by reading the side of the lens. There will be a set of numbers stating the f/stop or f/stop range, ex: f/2.8 or f/3.5-5.6. This will be your lowest settings available with that lens.

18. Image Sensor: The image sensor converts the optical image to an electronic signal, which is then sent to your memory card. There are two main types of image sensors that are used in most digital cameras: CMOS and CCD. Both forms of the sensor accomplish the same task, but each has a different method of performance.

Evolution of Video Camera

Fig 3.7

FEATURES OF CAMERA

Lenses

Camera lens is an optical lens used with a camera body and mechanism to create images of objects in line with a conceived idea.

Wide – angle lenses

Fig 3.8

This is also called “zoomed – out position”. It has the benefits of creating composition and special effects in from of the camera. Wide – angle lenses have the advantage of great depth of field. Its lens can pick up a large field view and can make objects and people appear larger than normal.

Telephoto lenses

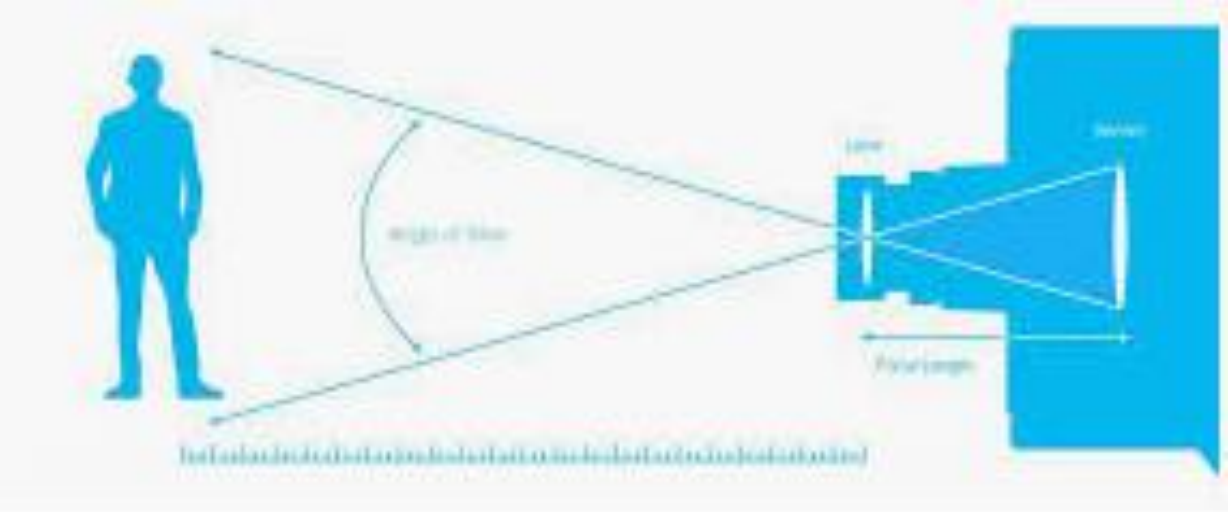
Fig 3.9

It is also called zoomed – in position. Its lens operates in opposite to wide – angle lens. It does not have large field of view but can bring a far object closer.

Focal Length

Focal length is a distance between the centre of a lens and its focus. In other words, it is the distance between the lens and the image sensor when the subject is in focus.

Fig 3.10



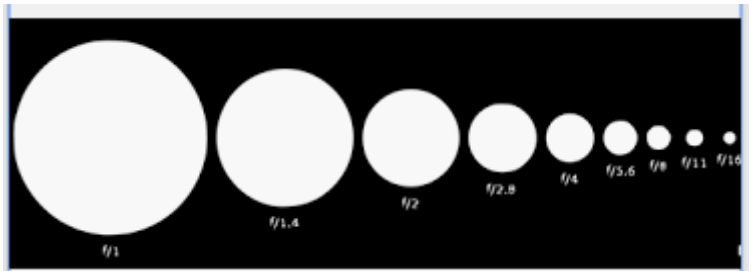
This distance is stated and measured in millimeter such as 35mm, 50mm or 75mm – 300mm. but for zoom lens both the minimum and maximum focal lengths are stated on the aperture body.

F – Stop

F – Stop is an acronym of "focal stop" and it is also known as aperture. It is the aperture opening of a camera lens which allows light to come. It also determines the depth of field of a camera. In other words, it helps to regulate the amount of light that can go through a lens at a given shutter speed. The iris diaphragm is the opening that can be made larger or smaller to regulate the amount of received in to the sensitive surface of the vidicon pickup of tube. This means that, the iris can be adjusted to open up or close, according to the amount of light on the set or on the object in the case of television production. Examples are F2.4, F2.8, F3.4, F4, F4.8, F5.6, F6.8, F8, and F9.6.

Going by the above numbers of F – Stop, if the F – Stop is at F2.4, the amount of light into the camera will be greater but if it is at F 9.6, the amount of light into the camera will be at the lower level, may be dark. Therefore, the more the F Stop increases in number from F2.4, the more the amount of light into the camera through the iris decline.

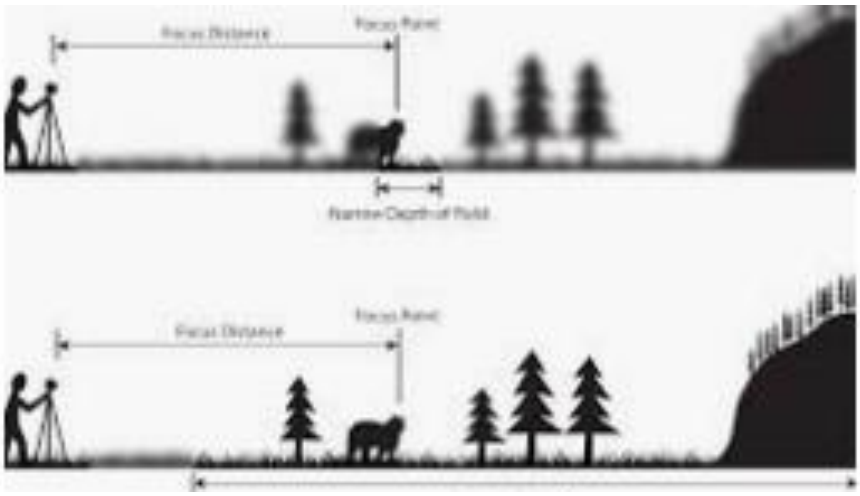
Fig 3.11



Depth of Field

Depth of Field (DoF) can be regarded as the distance between the closest or nearest object and the furthest objects that are within sharp focus in a shooting. DoF can be determined by focal length of the lens, the size of the iris opening, and the distance between the camera and the objects. DoF can be easily achieved when the camera is on long shot than when it is on close up shot, hence, there is greater freedom for camera movement within the coverage area and still keep the object in focus. This means that, a good director who is calling the camera shot, must know that, object (s) not in the depth of field are out of focus and can affect effective interpretation of conceived idea.

Fig 3.12



Courtesy: photogrophylife.com

Therefore, the rule is that, greater depth of field allows for easy focusing and camera movement. Hence, DoF is determined by the following:

i. The focal length of the lens – shorts lenses provide greater depth of field

ii. The F – Stop opening - Smaller opening allows for greater depth of field

iii. Camera movement – the greater distance between the object and camera lens provide for depth of field.

Rule of third

The concept of "Rule of third" was established by John Thomas Smith in 1797 (Caplin, 2000). It is the rule of thumb or gridlines. It can be regarded as the artistic process of composing and framing or aligning an object within the intersection points of the image gridline of the camera. The main reason for the rule of third in camera work is that, it helps

to discourage positioning of the camera object at the centre or prevent an image or object to be divided by the camera or be heavy in one part of the frame or the other.

Fig 3.13

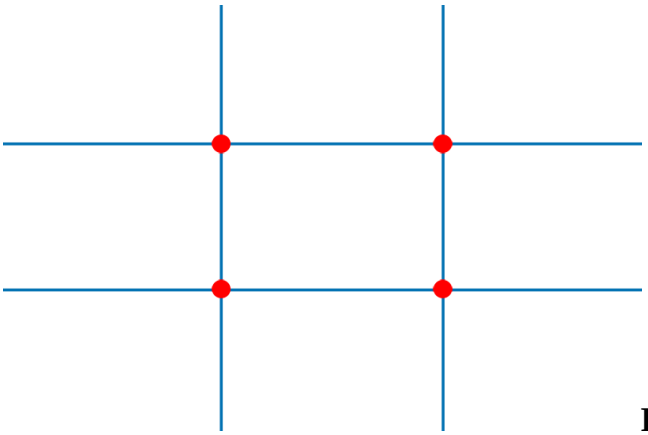
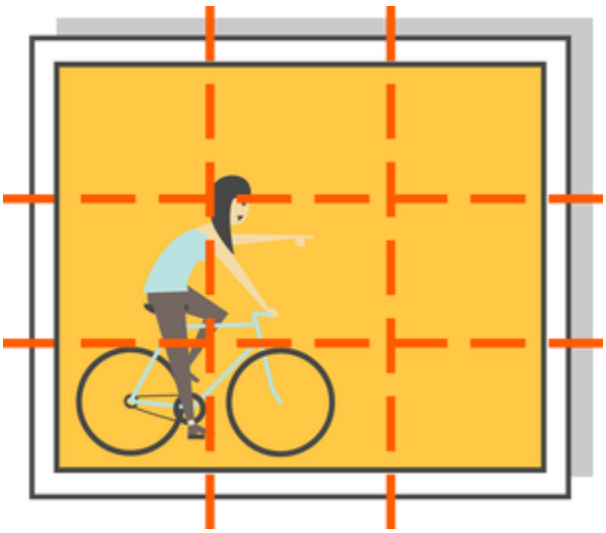


Fig 3.14



A director who knows his onus must understand the vital effect of the rule of third in shooting his video. He knows that observing this rule will help to achieve the following:

Headroom

Fig 3.15

Talking room **Fig 3.16**

Walking room **Fig 3.17**

Students' Task

1. Draw a professional video camera and label its major components

2. List and explain ten components of a professional video camera

3. Draw gridlines of rule of thirds and explains its purpose in camera frame and composition

4. Draw an imaginary depth of field to explain your understanding of the concept

Report Sheet

MODULE FOUR

BASIC CAMERA SHOTS

Introduction

Good camera shots, angle and movement can be another magic wand and creative tool in the hand of a good director. It can be regarded as image that viewers see on the screen. Camera shots are essential aspect of production where angles, transitions and cuts are used to further express emotion, ideas and movement. A camera shot can also be defined as a definite and meaningful image characterized by a defined composition and framing that are used to interpret the idea of a producer.

Objectives

Students will learn about camera shots, angles and movement. They will also learn how use camera shots, angles and movement to interpret the scripts as well as telling story.

Procedure

1. This practical class will be carried out outside the studio to allow for wider space for demonstration.

2. Hence, cameras and tripods are arranged outside the studio

3. Students are divided into groups for camera handling and demonstration.

3. At the end of the class, students will be given class activities and tasks to carry out.

Types of Shot

1. Extreme Close up (XCUs) – The shot is reserved for dramatic display. In most cases, it covers the entire face of the object to express current mood of the object in focus. It can also be used to create suspense and conceal the scenic environment. XCUs can be used to emphasis or call attention to something viewers may easily miss or not taken cognizance of such as the ticking hands of a clock, a fallen key on the floor, a ringing phone and the blinking cursor of a computer terminal.

Fig 4.1

Note: XCU is not acceptable in television broadcast production except for drama and commercial for dramatic displays.

2. Close-ups Shot – It is used to catch changing facial expressions which are important to following a conversation. CU is also used to create intimacy or show emotional responses from characters. It is used to focus on an object as a way of highlighting the importance of that object in the production or story. In other words, it can be called reactions shot. CU shot is taking from the neck to the top of the head or other Images about the same size

Fig 4.2

Note: CU is important to television broadcast production to establish the point of view and the reactions of objects on the set while at the same help to create conceal the scenic environment.

3. Medium Close-up (MCU) – MCU falls between a medium shot and a close-up. The shot still allow viewers to clearly relate with the POV, see the facial expression and reaction. It also helps to conceal the scenic environment though opens it up a bit.

Fig 4.4

4. Medium Shot (MS): - MS takes object from the knees or waist up. It is used for dialogue scenes and to show some detail of action. During dialogue or interaction or discussion on the set, MS can take *two shot* from the waist up. At this point, the scenic environment is opend up half way

Fig.4.5

. 

Note: MS is good for television production especially for discussion and interactive programme

Fig 4.6

5. Long Shot (LS). LS exposes the scenic environment as well as its aesthetic values. It brings out the production environment with the object(s) right in the middle. In this case, LS can be considered as full shot showing the entire human body, with the head near the top of the frame and the feet near the bottom. During production, LS if not artistically handled, may subject the POV since most of the viewers may focus attention on aesthetic nature of the environment as well other subjective objects.

Note: LS is also important to television production.

Fig 4.7

6. Extreme Long Shot (XLS) – XLS is commonly called establishment shot. It is used as a scene-setting, establishing shot. This shot gives a wider view of scenic environment showing landscape of an area, city, town, farm and so on, with little or no details of POV.

Meaning that, this kind of shot can be used to suspend POV. Another important aspect of XLS, it can be used as transition device as directors often used to establish a new scene and show the end of a scene by gradually moving from close-up or medium shot to long shot and final extreme long shot.

Note: XLS is good for outside television broadcast production especially for live coverage of national events, commercial events, football match and other athletics event.

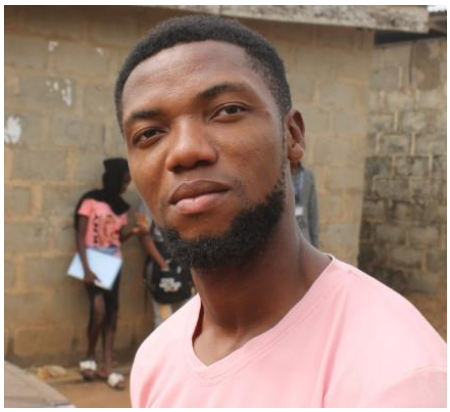
Fig 4.8

CAMERA PLACEMENT OR ANGLE

Camera angle or placement can be regarded as correct position of camera which helps to create perspective of an object in focus or POV. In most cases, camera when place in a particular angle can help to reflect dominance and superiority.

1. High Angle Shot: In this case, the camera is positioned above and tilt down on the subject. Hence, it makes the subject look small, weak and vulnerable.

Fig 4.9



2. Low Angle Shot: The shot is taken by positioning the camera below the subject thereby making it look dominance or superior or powerful.

Fig 4.10

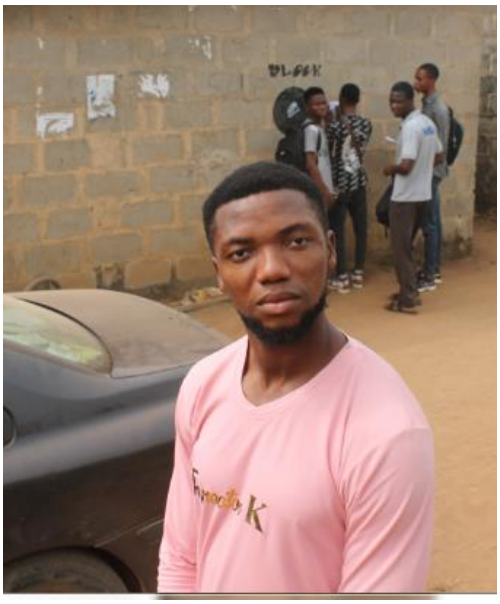
3. Over the Shoulder Shot: The shot is a close – up of another subject's face from over the shoulder of another subject. It is traditional way of conducting interview or vox pop in television production with use of the Electronic Field production (EFP) while in film; it is

used to convey conflict or confrontation. Also, it can be used on wide shot to reflect a subject looking out over a landscape.

Fig 4.11

4. The Bird's-Eye view: This shot depict a scene from directly overhead, a very unnatural and strange angle. Familiar objects viewed from this angle might seem totally unrecognizable at first such as people doing choreography in open field or a team of uniform men on parade ground or overhead wide angel shot of a football pitch.

Fig 4.12



5. Eye Level: This a fairly neutral shot with the camera positioned as though it is a human actually observing a scene. The camera will be placed approximately five to six

Fig 4.13

feet from the ground.

6. Oblique/Canted Angle: In this case, the camera is tilted, to suggest imbalance, transition and instability.

Fig 4.14

7. Worm's Eye View: Camera is very close to the ground, tilted up. This is a very dramatic version of the low angle shot.

Fig 4.15

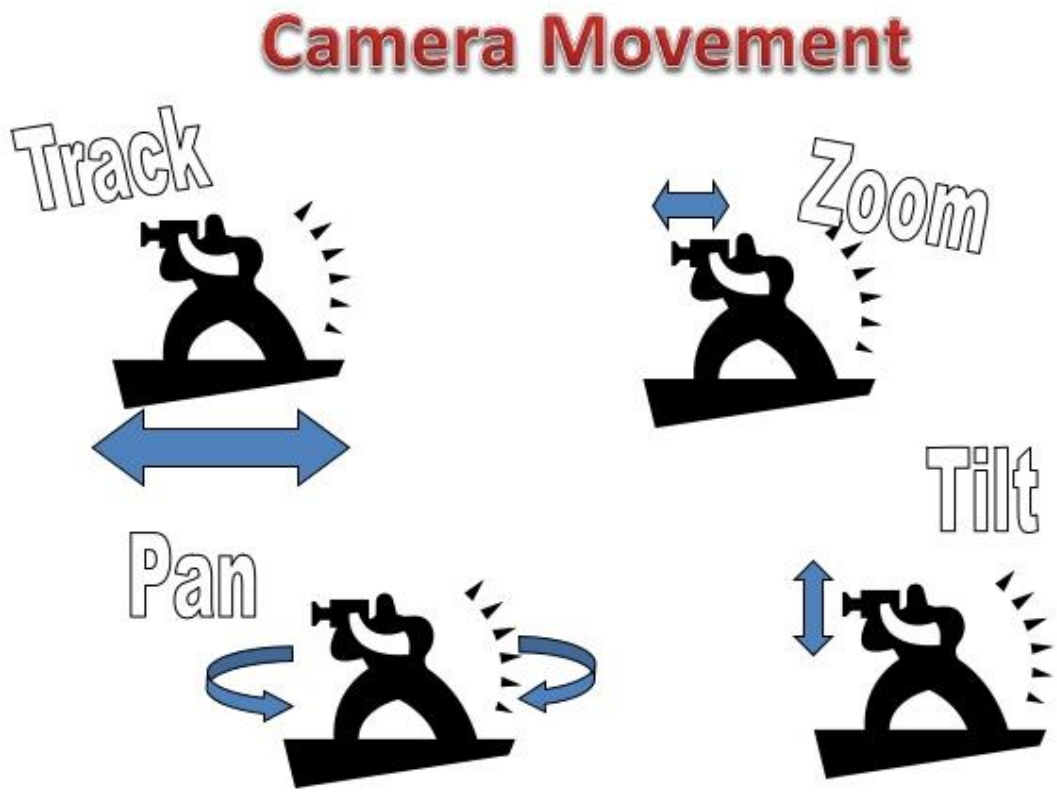
8. Ground Shot: Camera is on the ground, shooting parallel to the horizon.

Fig 4.16

CAMERA MOVEMENT

This is a shift in view, frame and perspective by moving the camera from one position to another. The camera movement is one of the key elements to be considered when planning the floor for production.

Fig 4.17



Dolly in and dolly out- It is the movement of the entire camera with the tripod on the wheel, crane, track or handheld.

Pan left and pan right - Pan is a movement of the camera with just the camera moving on the tripod horizontally.

Tilt up and tilt down - This is a camera movement by vertically moving the camera up or down while the tripod remains stationary.

Tracking Shots - It also involves the entire movement of the camera with the tripod on the wheel or crane.

5. Zoom in and zoom out - The camera with the tripod remains static as the zoom lens moves in and out of the subject depending the director's command.

6. The Dolly Zoom shot. The dolly and zoom can be used at the same time. In other words, the camera can be zoomed in and out at the same time it is being moved in and out on a dolly wheel or crane or track.

7. Truck. This is the movement of the camera tripod and dolly to either left or right. The difference between this movement and dolly is that, the camera is moved from left to right instead of in and out.

Students' Task

1. Students are divided into groups of five to camera demonstration for five minutes per individual group member

2. The demonstration should be recorded in a DVD for submission

3. Each member of the group is expected to put into practice different camera shots, angles and movement.

Report Sheet

MODULE FIVE

CAMERA DIRECTING

Introduction

This is a key activity in the production process. The director oversees camera directing and issues relevant commands to ensure the script is well interpreted.

Fig 5.1

Objectives

The aim of this module is to demonstrate for the students' basic camera handling and commands in television broadcast studios. This will be relevant to them in the course of carrying out their practical production.

Procedure

1. This practical class will be carried out in the television broadcast studios for demonstration of camera commands.

2. Hence, cameras will be set up and other studios gadgets in both performing floor and control room.

3. Students are divided into groups for camera commands demonstration

3. At the end of the class, students will be given class activities and tasks to carry out.

Generally Camera Directing Command

It should be noted that every production is different and this command may adopted to suit specific production need.

Opening:

1. Stand by in the studio. Stand by in the control room
2. Quiet on the set
3. Stand by to record
4. Record
5. Stand by to fade up to camera two
6. Stand by to microphone and cue talent in 5, 4, 3, 2, 1
7. Fade up to camera two
8. Microphone and cue talent

Closing:

1. Stand by to wrap talent
2. Wrap talent
3. Stand by to fade out microphone
4. Stand by to dissolve to credits
5. Fade out microphone
6. Dissolve to credits
7. Stand by to fade to black
8. Fade to black
9. Stop recording, all clear

PRODUCTION FROM OUTSIDE BROADCASTING SYSTEM (OBS)

The OB system allows for outside broadcast of both television and radio production with the coverage and recording of an event in the field rather than the studio recording. In this case, the ***Outside Broadcasting Van*** which is considered as a miniature of a typical studio is taking for the master control room.

Apart from OB van, there are other outside recordings which make use of Electronic News Gathering (ENG), Digital News Gathering (DNG), Electronic Field Production (EFP) and Remote Field Production RFP. All these are used to record both video and audio productions for television and radio broadcast.

Fig 5.2 **Fig 5.3**

Digital OB VAN **Fig 5.4** Digital Video Camera

Students' Task

1. Each group is allowed to come in the studio after the practical class to demonstration camera commands and are scored accordingly.

Report Sheet

MODULE SIX

LIGHTING

Introduction

Lighting in television production is an activity which involves the use of lighting to achieve illumination and aesthetic effect. In other words, the degree of lighting in the studio can affect the mood and overall quality of the set.

Objectives

The focus of this module is to train the students on the use of lights, types and its purposes and the various color associated with lighting in the studio for production. By the end of the class, students will be able to operate studio lights and use them appropriately.

Procedure

1. The practical will be conducted in the television performing floor

2. Students will be taught how to switch on the lights by demonstration

3. The three key lights will be positioned to demonstrate how the studio is illuminated for production

Benefits of lighting

1. Lighting brings out the best picture from the camera

2. It is used to express mood of the production

3. A sufficient degree of light brings out the totality of image.

4. It helps to clearly separate the subject on set and the background.

5. Good lighting helps to bring out the aesthetic of production sets design

6. It enhances the effectiveness of green screen or chrome

THREE BASIC LIGHTS IN TELEVISION PRODUCTION AND THEIR ANGLES

Key lights: Key Light is the most important light in the studio.

Fig 6.1

It is used illuminate main subjects of a shot. **Fill Lights.** This is usually a floodlight or diffused light made from florescent. It is used to give

support to the key lights. Fill light is usually a soft light that is used to soften the hardness of the key lights.

Fig 6.2

3. Backlights: The main purpose of this lighting is to provide depth. It is practically used to separate the subject from the background.

COLOURS

Light and color are usually used to express emotion in production. Contemporary television production with digital orientation does consider effective use of color in line with lighting to set mood and tone for production. Basically, this is used for documentary, video storytelling, drama and interview.

COLOURS AND THEIR MEANING

Oranges and Pink	Warmth
Blues and Grey	Coldness, LOVE

Black and Red	Passion, anger or danger
White	Purity and Innocence
Yellow	Happiness and Energy
Green	Jealousy

Students' Tasks

1. Students are expected to stay back in the studios to learn and operate the studio lights.

2. They are expected to take precautions in the course of this exercise

3. Each group is expected to demonstrate and reflect studio lighting in their practical productions

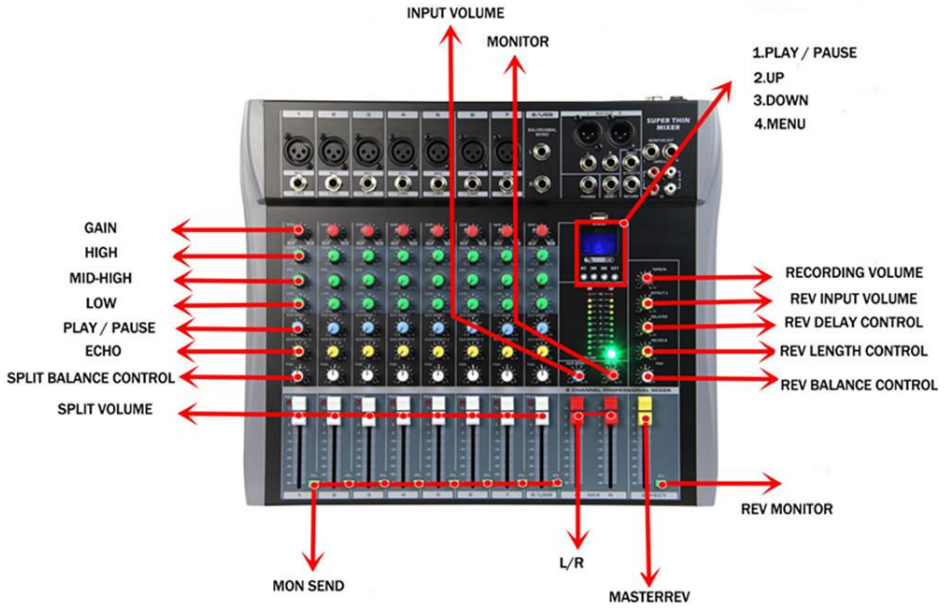
Report Sheet

MODULE SEVEN

RADIO PRODUCTION

A studio manager should know that the sounds for radio production consists of speech, music, silence and sound effect. Therefore, creative mixing of these sounds to produce informative audio message is very important to any radio production.

Fig 7.1



Objectives

The main focus of this module to expose students to the rudiments and basic skills of radio production. At the end of the practical class, students will learn how to produce for radio programmes, basics presentation skills and operation of basic radio studio equipment.

Procedure

1. Each group of students are taking in the radio studio

2. Studios equipment such as microphones, computer work stations and the audio console are switch on by demonstration

3. The operations of the audio console and the workstation are demonstrated for students to learn studio operation

4. Each group is giving radio production assignments to practice presentation and its delivery

Factors to be considered when setting up distinct sound for a radio station are:

1: Getting the time right - For example, ***news at midday, comprehensive news at 6pm, and commercials by 6.45am.***

2: Tie printed logo, registered station name and on-air identification together in the same way, be consistent with it and avoid deviation from such. Example - ***PolyIlaro 92.1 FM. PolyIlaro 92.1 FM news, PolyIlaro 92.1 FM music or business news or community news. And not 92.1 Poly Ilaro FM or Ilaro Poly radio***.

3: Take care when using programme titles as part of schedule - ***You are on to Poly Ilaro 92.1, I am Sarah Dotonu…this is your programme 'Youth Alive'..***

4: Quickly gain audience attention with your station voice by using dynamic voices that reflect station target age groups. Using different gender's voice to read station positioning can help to create a good image. This voice can also be integrated into station phone systems as callers' tone.

5: Engage other media such as below the line (Station Branded T. Shirt, face caps and so on), social media such as Facebook, tweeter, Instagram and WhatsApp.

6: The news bulletin is one of the valuables of the station. Always put the listeners into consideration in the production of the news bulletin by making every story relevant to them. And creatively makes use of sound bites or better still audio from interview for lead news items. For example, “Fielding questions from Poly Ilaro 92.1 FM correspondent, the Rector, Dr. Olusegun Aluko stated that……” or Speaking on Poly Ilaro 92.1 FM, the Rector, Dr. Olusegun Aluko stated that….. “.

7: Always consider self promotion for station by fixing slots to run promotional campaigns and constant hyping of the station pay off by the presenters.

8: Let there be consistency in the use of signature tunes for all programmes and newscast. Once the station’s sound becomes familiar, it helps the listeners to keep track of the station even without checking on the time.

9: Avoid jingles for everything and use more of jingles, sweepers and voiceovers as they can help to showcase station’s personality and set the mood for any programme. There are tendencies that presenters may want a jingle for every feature and event broadcast. But jingles, sweepers and voiceovers can assist to achieve station recognition and memorability.

10: Publish station house style guide for all staffers and incorporate it into every booklets and publications of the station.

MAIN INGREDIENTS OF RADIO PRODUCTION

Along with having a distinct sound for a radio station, there are other ingredients that make a radio production fantastic. The ingredients are:

STUDIO

The radio studio is a room space designed with sound proof for live broadcast or recorded programmes. Modern radio studio does not need much space to be built. With just 12 by 10 feet room apartment, basic radio studio with acoustic can be put in place as long as extraneous and echo can be eliminated from the studio. Today, most modern radio studios are single apartment with the live and performing floor combined as one while some stations such as OGBC still maintain their traditional two apartment broadcast studios which has performing floor with chairs, tables, microphones, speakers, world clock and other gadgets.

Fig 7.2

Modern Radio Broadcast Studio, Poly Ilaro 92.1 FM

MICROPHONE

1. Direction or pick up

2. Mounting

1. Direction or Pick up or Polar Pattern

This means that microphones are classified according to the direction which they pick up sound.

Uni – directional microphone: These microphones pick up sound from one direction. These microphones can be used for interviews at the market places and event venues as they help to capture the audio of interviewee more clearly while keeping other sound to minimum or convert them to ***ambience.*** Most of the cardioids microphones designed today are uni – directional. These include cardioids, super cardioids and hyper cardioids.

Fig 7.3

Cardioid

i. Maximum sensitivity at both 0 degrees (on-axis).

ii. Least sensitive at the rear (180 degrees off-axis)

iii. Effective coverage or pickup angle: about 130 degrees.

iv. Picks up about one-third as much ambient sound as an omni.

v. Isolate the desired on-axis sound from both unwanted off-axis sound and from ambient noise.

Super/Hyper Cardioid

i. Maximum sensitivity at both 0 degrees (on-axis).

ii. Least sensitive direction: 126/110 degrees off-axis.

iii. Effective coverage or pickup angle: about 115/105 degrees.

iv. Greater rejection of ambient sound than cardioid mics.

v. Picks up sound directly from the rear: the rear lobe

Bi – directional microphones: These microphones pick up sounds from two directions front and rear. They are good for radio drama and two people discussion programme on television.

Fig 7.4

Courtesy Vintageking.com

Omni – directional microphones: Omni – directional microphone picks up sound in 360 degree or from all sides. It is good for group of several people since it has the capacities to pick their voices.

Fig 7.5

Courtesy Learningaboutelectronics.com

2. Mounting

Mount on a Floor Microphone stand: This is the use of floor microphone stand to hold the microphone. This mounting is not suitable for radio broadcast. Any wired and some conventional wireless microphones can be mounted on this stand.

Fig 7.6

Mounting on a table microphone stand: A microphone can be mounted on a table microphone stand which makes it convenient to read script. It makes OAPs and other participants in a radio and television broadcast seat conveniently and discuss. However, rattling of papers or script, hitting of table top with pen can cause noise. Most wired microphones used in the radio studios can be mounted on table microphone stand.

Fig 7.7

Courtesy: Rockvilleaudio.com

Mounting on lavaliere cord: Lavaliere cord allows its microphone to be clipped around the neck, collar or tie of the shirt of the users. This helps to free the hands of the users and allows great flexibility on production set. It is mostly used in television production than radio. There is need to care as its microphone is likely to pick up noise by rubbing against buttons or tie clasps.

Fig 7.8 **Fig 7.9**

Courtesy: adorama.com

Mounting on the Lapel: Lapel is the part on each side of a coat or jacket immediately below the collar which is folded back on either side of the front opening. The lapel microphone is clipped to the lapel of the coat.

Fig 7.10 **Fig 7.11**

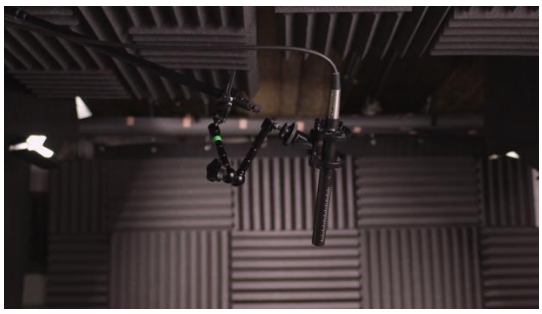
Courtesy: Konga.com

Handheld Mounting: In this case, the microphone is held by the hand of the user. It is mostly used for outside broadcast interviews.

Fig 7.12

Mounting on Ceiling Pole: The microphone is mounted on a pole suspended from the ceiling and can be used for group performance. It can be used for television production since it can be out of camera shot and small radio studios.

Fig 7.13



Courtesy: ebay.com

Mounting on boom pole: In this case, the microphone is attached to a boom. A boom is an extendable and adjustable arm which a microphone can be mounted on.

Fig 7.14

Courtesy: ebay.com

Types of microphone

Dynamic Microphone

Fig 7.15

Dynamic microphone is mostly used both in television and radio productions. Reason being that, it is rugged and suitable for both inside and outside broadcasts, capacity to capture sound and even at high sound pressure levels. It is reliable and versatile. The microphone has moving coil magnetic diaphragm.

Condenser

Fig 7.16

Condenser microphones have a thin conductive diaphragm that sits close to a metal backplate. This configuration works like a capacitor wherein sound pressure vibrates the diaphragm which in turn changes the capacitance to produce the audio signal. Since they use capacitance instead of actual moving coils, fidelity and sound quality is improved, making these microphones ideal for precision recording in the studio. They require power such as a mixer with phantom power. Some of these microphones also can use batteries for their power.

Ribbon

Fig 7.17

These microphones are not suitable for both television and radio broadcast but good for music recording. The light metal ribbons used in these microphones allow it to pick up the velocity of the air and not just air displacement.

Basic guide in using microphone in the studio

1. Do not tap or blow into the microphone if testing it as this may damage it as in the case of ribbon. It is better to read the first line of the script rather than saying “testing 1, 2, 3,”

2. Avoiding breathing into the microphone and sending narrowing stream of air from the lips into the microphone.

3. Check with your sound engineer or the studio manager on the required distance between you and the microphone to avoid the volume.

4. Do not rattle script pages against microphone stand or table top as this may cause noise.

5. Do not hit the microphone stand with your head, pen or leg.

6. Do not whisper or say anything outside the actual performance as the microphone can pick up any sound once it is turned on.

7. Do not hold the microphone close to your mouth

8. Listen to your presentations

HUMAN VOICE

Fig 7.18

One of the important elements in radio production is human voice. In most cases, audience listens to human voice in all the contents such as music, promo, commercial, jingle and promotion.

Guide for good presenters

1. Control Stress & Moods before, during and leaving the set. Some callers or listeners can be nasty during the programme, the responsibility of the presenter is to be in control of his her mood to turn negatives into positives

2. A good presenter reads and researches very well into research topics for his programmes and guests for each programme. Do not be a naïve on the set.

3. Listen to the rest of the station's programme.

4. Always pre-read scripts to get familiar with difficult and new words

5. Never sound like a racist, sexist, or bigoted on set.

6. Rehearsal & paperwork after production.

7. Stay local and be globally inclined

8. Dress nicely, relax before a production and get to the studios on time or earlier as this makes a presenter feel professional

9. Promote Fellow Presenters

10. Interact with your audience.

11. Relate with everyone in your station

12. Learn New Skills

13. Share your life on-air, it helps to engage listeners; gives flavor and make the content real

14. Radio is unique, so paint pictures with words.

15. Research into your audience and know them

16. Have knowledge and understanding of how social media can be used to reach your audience

17. Talk to one person, not the entire audience. Listener is used in radio rather than listeners. For instance, “Hello listener, hope your day was great, tonight we have some night fantastic tracks to make you relax, so stay tuned".

18. Listen to your production after each presentation.

MUSIC

It is generally believed that music is most of the contents of radio programming. It is considered as the lifeblood of the radio broadcasting. Music represents the huge amount of all content on FM radio. Hence, it is the soul of radio. Consequently, the kind of music played will determine the audience of the station so; there is need to be careful about what the typical playlist of the radio station is.

Therefore, music can be used in different ways on radio. Different genres of music such as Afro, RNB, reggae, juju, fuji and so on are used to serve different purposes.

Fig 7.19

SOUND EFFECT

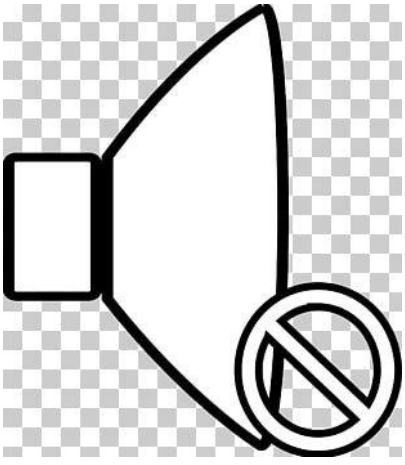
Sound effects in a radio programme makes reality to be achieved in radio production. It gives aesthetic and color to production.

Fig. 7.20

USE OF SILENCE IN RADIO PRODUCTION

Silence on the air waves in a live radio broadcast if care is not taking can cause lost of audience, dead air time and so on. However, professional broadcaster or OAPs have used silence strategically for their advantage.

Fig 7.21



Students' Tasks

1. Each group of students are taking in the radio studio

2. Studios equipment such as microphones, computer work stations and the audio console are switch on by demonstration

3. The operations of the audio console and the workstation are demonstrated for students to learn studio operation

4. Each group is giving radio production assignments to practice presentation and its delivery

5. Produce radio news production to practice news/voice presentation

6. Write and produce commercials and other announcement to practice voice presentation and delivery.

Report Sheet

MODULE EIGHT

POST-PRODUCTION

Fig 8.1

This is the editing stage of the any production either live or recorded. This stage is very crucial to the process of producing broadcast programmes for television, radio and online.

Objectives

The broad of aim of this practical to demonstrate to the students basic skills for postproduction. The students will learn how to use linear and nonlinear editing system as well as the stages or process of editing from rushes to final cut.

Procedure

1. This practical class will take place in the multimedia studio to display and demonstrate video and audio editing process to the students

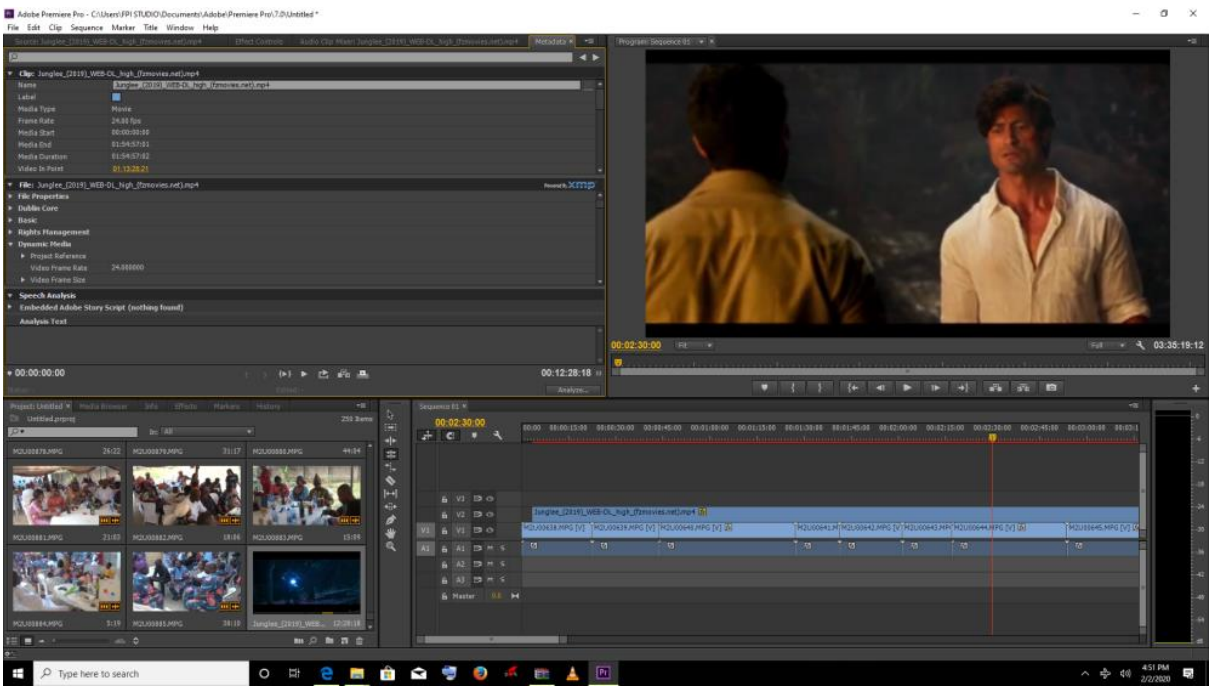
2. Multimedia projector will be set up for easy learning

3. Instructor will upload some rushes and demonstrate editing process

4. Different groups are given studio task to demonstrate editing skills for five munites

5. Groups are expected to use editing skills gained to edit their respective broadcast programme assignments.

Fig 8.2



Adobe Premier Pro CC6

Fig 8.3

Cubase for audio editing

By and large, editing in broadcast especially video for television broadcast is more than joining together various shots and other footages of the whole a video, rather it is fine cut produced to birth the vision of the producer.

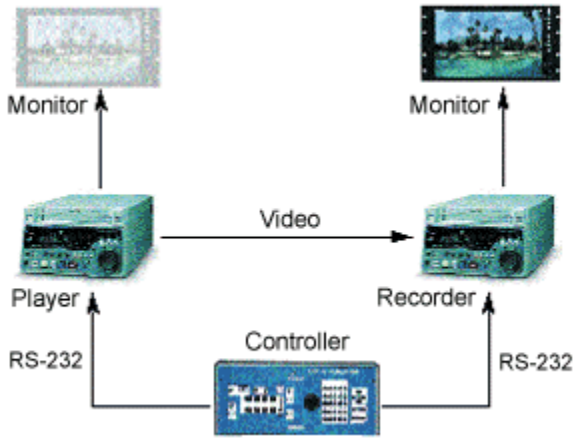
FORMS OF EDITING

Linear Editing

This is an old form of editing and purely analogue. Linear editing is also called ***"tape to tape or reel to reel (celluloid)"***. It is a video editing post-production process of selecting,

arranging and modifying images and sound in a predetermined, ordered sequence (PC Magazine, 2014).

Fig 8.4

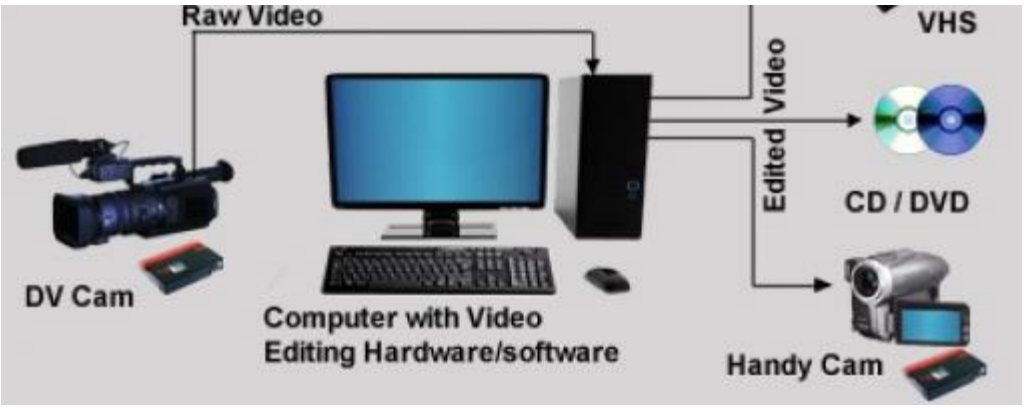


The linear video editing requires two Video Cassette Recorders (VCRs), usually with AV (audio and video) or the RF (aerial) outputs. At times, the VCRs can be a combination of a VCR and another camcorder as the second VCR. The linear editing suite also consists of two monitors to preview both the master VCR and slave VCR. All these are connected using AV cables. Do not forget that, there should be a tape with rushes to be edited and a blank tape to edit onto which will eventually become the master tape.

Non – linear Editing

Non – linear editing (NLE) is a digital video editing. It is achieved by importing the video rushes into a computer from analogue or digital video camera.

Fig 8.5



EDITING PROCESS

1. Capture or import media file from media sources and media folder on the PC desktop, partition or external hard drive. This will involve grouping of clips orderly or scene by scene.

2. Create new project. This means to create a file for the project

3. Create sequence that matches the video file format

4. Import media files or capture from media folder or direct from video camera

5. Start dragging clips or footages to timeline

6. Start editing which involves cut, crop, delete and split clips

7. Add video and sound effect where necessary

8. Enhance your video with effects, color correction and transitions.

9. Add titles or captions where necessary

10. Preview to the whole project for any correction or amendment.

11. Export video file with suitable file format (render) such AVI, MPEG 4

Note always save your works to avoid repetition: system or workplace can shutdown/closed while working.

SETTING UP EDITING SUIT

Setting up editing suit is cost effective today as most of the required facilities are relatively cheap and are accessible in the market or stores. To start, the under listed are necessary equipment:

1. System with high processor, at least 2.30 or core i7.
2. System with widescreen.
3. Hard drive with enough space, at least 1TB
4. Installation of Ram between 4GB upward.
5. 64-bit windows 7,8,10.
6. Compatible sound card
7. Monitors (TV set and small speakers)
8. DVD player
9. DVD Recorder

Students' Tasks

1. Draw the arrangement of linear editing suite

2. Draw the hypothetical arrangement of non – linear editing suite

3. Practice the process of editing to produce your assignments giving to you in the practical production

Report Sheet

MODULE TEN

TRANSMISSION, SHARING AND DISTRIBUTION

Introduction

This is the stage in which the broadcast contents produced get to the audience. Meaning that, once a broadcast programme is produced either in a live or recorded situation, there must be a process of transmission, sharing or distribution to the audience. Such production cannot be produced and put on the shelf.

Objective

This module will help students to learn the process of programme transmission of contents. At the end of the practical class, students would have learnt how to write programme schedule, daily transmission schedule and daily transmission log book. Students will be able to identify and get familiar with transmission equipment for broadcast.

Procedure

i. The practical class is carried out in the television studios

ii. Programme recording process is demonstrated from the performing floor to the control to demonstrate to the students' transmission process

iii. Multimedia is set up to show the students how to prepare programme schedule, daily transmission schedule and transmission log

iv. the multimedia is also used to show students various transmitters according to their K/Watts.

v. Students are given task to do both lab work and take home.

PROGRAMME SCHEDULING

The programme schedule or ***fixed point chart*** is the art of planning the proper and effective placement of programme to fill the station's air – time and gain the attention of the audience (viewers and listeners).

Fig. 10.1

Sample of a Programme Schedule

Duration	Mon	Tue	Wed	Thur	Fri	Sat	Sun
5.55 – 6.00 am	**Opening National Anthem**						
6.00 am – 6.20 am	**News track**						
6.20 am – 6.30	**Inspiration Talk**						
6.30 am – 7.00	**Health talk/Body Exercise**						
7.00am – 7.30am	**Iba Oyuro/When the Sun Rise (Magazine Programme)**					Weekend Drive	Songs of Hymn
7. 30 – 8. 00am							
8.00 am – 8.30am							Let's Worship
8.30am – 9.00am							
9. 00am – 9.30am						News in Focus	
9.30 – 10.00am						Happy Family	
10.00 – 10.15	**State News Track**						
10.15 – 10. 30	How market?	Security and You	Drama	Eating Right	A ku Jimoh	Awon Asoju wa	Health Talk
10.30 – 11.00			Inside Life				
11.00 – 11.30	Midday Jamz					Musical Jams	Christian Music vibes
11.30 – 12.00							
12.00 – 12.30 noon	World News						
12.30. – 1.00	Lunch Time Jamz				Muslim Faithful		Doing Business God's Way
1.00 – 2.00						Drama	Christian Teaching
2.00 – 3.00	Drama (Episode)				Craft Work		
3. 00 – 4. 00	Children/Teens World						
4.00 – 4.30	News Track						

Fig. 10.2

Programmes	Stations/Zones
Corporate	Multichannel
Federal Govt	News
Marketing	Optional

NIGERIAN TELEVISION AUTHORITY

NETWORK SCHEDULE 1ST QUARTER (JANUARY - MARCH) 2020 (FINAL I)

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	TIME
6:00-6:30	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	6:00-6:30am
6.30 - 7.00	Visual Impression (R)	Dateline 360	Moment for Thought	The Scale	Correspondents (R)	30 Minutes	Ubongo Kids Cartoon	6:30-7:00am
7:00-7:05	WEEKEND DEAL	GOOD MORNING NIGERIA					WEEKEND DEAL	7:00-7:05am
7:05-7:30								7:05-7:30am
7:30-8:00								7:30-8:00am
8:00-8:30								8:00-8:30am
8:30-9:00								8:30-9:00am
9:00-9:30	Stations/Zones	Today's Style	Sportsreel	Conversations	Sportsreel	Kileglights	Wellness & Living	9:00-9:30am
9:30-10:00	Stations/Zones	Road Matters	Against all Odds	News @10	SDG	IYA MODINA (R)	Boys Can Cook	9:30-10:00am
10:00-10:30	Young Hearts	News @ 10	Your health in your Hands	Stations/Zones	People and Events (R)	News @10	Binging With Game Changers	10:00-10:30am
10:30-11:00	Click Clap		The Woman	News Headlines	Health Options	The Diaspora	Hot Sports	10:30-11:00am
11:00-11:03	Nickelodeon	News Headlines	News Headlines	Lifelines with MIMA	News Headlines	News headlines	Nigerian Movies Today (R)	11:00-11:03am
11:03-11:30		Property & Style	Insight		LENS (R)	Sports		11:03-11:30am
11:30-12:00	Exceptional Moms	Visual Impression		From National Assembly Live	From National Assembly Live	Parliament (R)	Your health in your Hands (R)	11:30-12:00am
12:00-12:30	Nigeria Today	Panorama	Panorama			Panorama	Conversations (R)	12:00-12:30
12:30-1:00	Stations/Zones	Stations/Zones	Environment Matters			Rogo at Large		12:30-1:00pm
1:00-1:30	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Ultimate Soccer Experience	1:00-1:30pm
1:30-2:00	Stations/Zones	The Correspondents	Stations/Zones	LENS	Stations/Zones	Stations/Zones	Stations/Zones	1:30-2:00pm
2:00-2:03	News Highlights	News Highlights	News Highlights		News Highlights	News Highlights	News Highlights	2:00-2:03pm
2:03-2:30	Stations/Zones	The Scale	Political Update			Political Update	Stand Up Naija	2:03-2:30pm
2:30-3:00	Take A Step		Today's Style (R)	Dateline 360 (R)	Platform		Sports World	2:30-3:00pm
3:00-3:30	UR Weekend	Business Express	Bridges	Business Express	Stations/Zones	Business Express		3:00-3:30pm
3:30-4:00		The Eagle	Entertainment Gist	ICPC	Bakers World	Girls Quarters/Nollywood		3:30-4:00pm
4:00-4:30	Abrahamic Mission (R)	NATIONWIDE						4:00-4:30pm
4:30-5:00								4:30-5:00pm
5:00-5:30	AYEEN	Ubongo Kids Cartoon	Fun Bus	Nickelodeon		Tales by Moonlight		5:00-5:30pm
5:30-6:00		Young Inventors	Stations/Zones	Work it out	OUR WORLD - KIDS SHOW	Nickelodeon		5:30-6:00pm
6:00-6:30	Airtel Touching Lives		Agricultural Prosperity	Future Assured	Our people, Our culture	Jenifa's Diary	Crime Fighters	6:00-6:30pm
6:30-7:00	Mother Care	Standards & You	GOGE AFRICA	BBC Documentary (R)	Babington Family	Nigerian Movies Today	Squatters	6:30-7:00pm
7:00-7:30	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	7:00-7:30pm
7:30-8:00	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	Stations/Zones	7:30-8:00pm
8:00-8:05	Network Commercials	Network Commercials	Network Commercials	Network Commercials	Network Commercials	Network Commercials	Network Commercials	8:00-8:05pm
8:05-8:30	Oil And Gas	Happy Family	Papa Ajasco	DPR	Super Story	INEC	Down Town	8:05-8:30pm
8:30-9:00	Iya Modina		Powerlink	TCN		Solid Mineral	Royal Castle	8:30-9:00pm
9:00-10:00	NewsLine	NTA News	NTA News	NTA News Extra	NTA News	NTA News	Weekend File	9:00-10:00pm
10:00-10:05		Network Commercials	Network Commercials		Network Commercials	Network Commercials	Network Commercials	10:00-10:05pm
10:05-10:30		Hajj Commission	Dateline 360 / APC		Devt. Strides / APC	People & Events	FERMA Documentary	10:05-10:30pm
10:30-11:00	Ali Baba Seriously		Tuesday Live	Executive Discourse	Sports	One On One	Stations/Zones	10:30-11:00pm
11:00-11:30		MTV Base			Parliament		Saturday Nite	11:00-11:30pm
11:30-12:00	WEEKEND DEAL (R)	BBC Documentary		MTV Base	Beyond Six Pack	Abrahamic Mission	MTV Base	11:30-12:00pm
12:00-12:30		Trace Musical Tour	At The Bar	Reflections	Moment Of Thoughts		Weekend Deal [R]	12:00-12:30
12:30-1:00	Trace Musical Tour(R)	Vibes	Ngezie		Rogo at Large	Ngezie		12:30-1:00am
1:00-1:30	O N	E O'	C L	O C	K L	I V	E	1:00-1:30am
1:30-2:00								1:30-2:00am
2:00-2:30	NIGEZIE	Today's Style (R)	Insight (R)	From National Assembly (R)	From National Assembly (R)	Tuesday Live (R)	Ali Baba Seriously (R)	2:00-2:30am
2:30-3:00	Vibes	The Scale (R)					Political Update(R)	2:30-3:00am
3:00-3:30	Trace Musical	SOCIALOGUE (R)	Environment Matters (R)					3:00-3:30am
3:30-4:00	The Woman (R)	Ngezie (R)	Against all Odds (R)	Agricultural Prosperity (R)	Health Options (R)	Diaspora (R)	Reality with Skye (R)	3:30-4:00am
4:00-4:30	World News	World News	World News	World News	World News	World News	World News	4:00-4:30am
4:30-5:00								4:30-5:00am
5:00-5:30	UR Weekend (R)	People and Events (R)	Entertainment Gist (R)	Dateline 360 (R)	Reflections (R)	One On One (R)	Jenifa's Diary (R)	5:00-5:30am
5:30-6:00		Wellness & Living (R)	Political Update (R)	Nigerian Movies Today (R)			Kileglights (R)	5:30-6:00am

Courtesy: www.nta.ng/program-schedule

SCHEDULING STRATEGIES

Broadcast programme scheduling strategies are used to deliver programme contents the best possible way to attract and retain an audience.

Fig 10.3 Template of transmission schedule

TXM Time	Programme	Title	Lib Duration
6.00am	News at 6	Live	10minutes
6.10am	Promo	Station ID	60` SVR

Transmission Log

This is a tool in the hand of the TD. It helps the TD to monitor and make proper reports on daily transmission.

Fig. 10.4 Template of transmission Log

Time	Programme	Audio	Video	Source	Duration	Remark
6.00am	News @ 6am	Good	Good	Live	10mins	
7.00am	When the sun rise	Good	Good	Live	2hours	

Broadcast Transmitter

A broadcast transmitter is equipment used to transmit send out message in form of signal for broadcasting. It is an electronic device which radiates radio waves modulated with information content sent to the audience in different locations.

Most stations began to replace their analogue transmitters with digital in 2006. The digital transmitter transmits pictures in High Definition (1080 x 1920) with higher resolution and a wider screen aspect ratio (16:9).

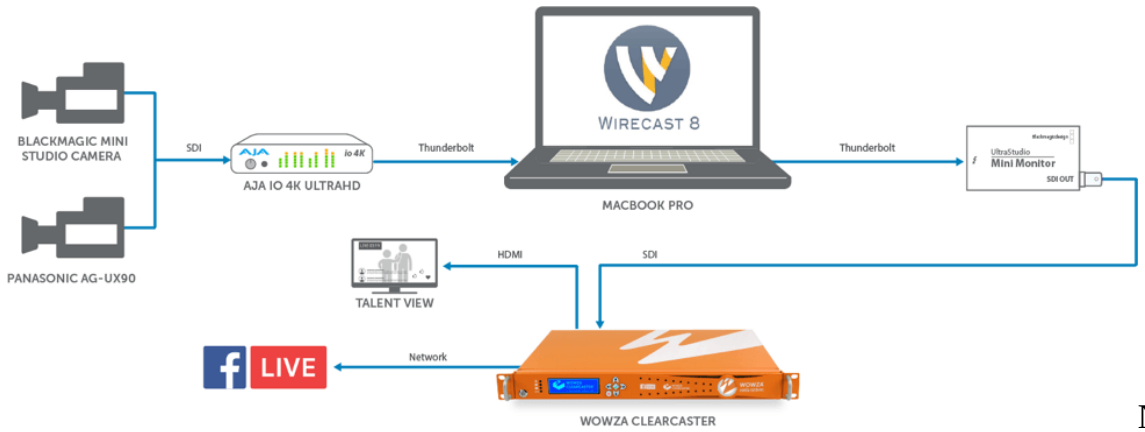
Fig. 10.5

500Watt Digital TV Transmitter

A radio transmitter is an electronic device which, when connected to an antenna, produces an electromagnetic signal such as in radio and television broadcasting, two way communications or radar. Heating devices, such as a microwave oven, although of similar design, are not usually called transmitters, in that they use the electromagnetic energy locally rather than transmitting it to another location.

Fig. 10.6 Radio Transmitter

Fig. 10.7 Online Broadcasting



Note that online broadcasting does not need transmitter like television and radio broadcasting. Sharing or transmitting online content either by live streaming or webcasting or through other online platform like YouTube, Facebook and WhatsApp, internet connectivity is the only requirement. Other requirement aside other equipment such as video camera, are encoder, live streaming machine (optional) and software.

Students' Task

1. As a trainee student of the department of mass communication, prepare a transmission schedule for a Poly Ilaro 92, 1 FM morning belt.

2. As group, prepare a production schedule for 12 hours transmission for an hypothetical television station

3. Identity and draw the equipment for television, radio and online transmission of contents

Report sheet

General Task (Objective Questions)

For Question 1 – 5, identify the following labels in the video camera below

For questions 6 – 12, identify and name the following studio equipment

6. 7. 8. 9. 10. 11. 12.







13. _____ is in – charge of production stage during radio production A. Sound engineer B. Continuity C. OAP D. Studio manager

14. One major equipment that the director uses to interpret the producer's idea is _____ A. microphone B. Light C. video camera D. Vision mixer

Use the diagram below for question 15, 16. 17. 18 and 19. Identify and name labels A, B, C, D and E accordingly

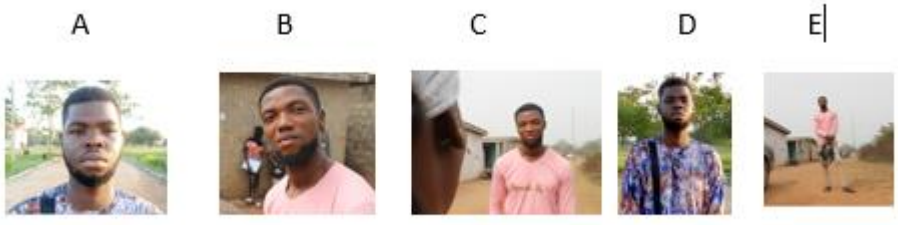
20. Video camera can be classified by the following except A. Type B. Form C. Purpose of usage D. Technological architecture

21. Stages of programme production are _____ A. 5 B. 7 C. 4 D. 6

22. Production stage can be regarded as _____ stage A. Reality B. Punctuality C. Actuality D. All of the above

23. Post production stage can be regarded as _____ stage A. Punctuality B.Reality C. Actuality D. All of the above

Use the diagram below for question 24, 25. 26. 27 and 28 and identify types of shots accordingly



29._____ can be regarded as the distance between the closest or nearest object and the furthest object that are within sharp focus in a shooting. A. F Stop B. Rule of third C. Focal length D. Depth of field

30. F – stop is an acronym of _____ A. Field – stop B. Full – stop C. Focal – stop D. none of the above.

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