
PRACTICAL MANUAL FOR INTRODUCTION TO BROADCASTING

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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

UNDERSTANDING BROADCASTING SYSTEM

Introduction

Understanding broadcasting system helps to understand the characteristics of kinds of broadcasting and their functionality. Generally, broadcasting performs the same functions of other mass media except the fact that, it combines sight and sound which makes it more powerful and persuasive than other mass media. One needs to also understand that, the emergence of ICT and digitization in the world of broadcasting has made the system more complex and sophisticated.

Objectives

Students will about broadcasting system in Nigeria. They will be shown various television and radio sets in the evolution of broadcasting system in the world. The practical class will also exposed the students to modes of broadcasting in Nigeria.

Procedure

1. The practical class will take place in the multimedia lab
2. Multimedia projectors will be set up to display images and examples to the students
3. Students are given tasks to identify modes of broadcasting in Nigeria, watch a broadcast contents and burn on DVD for submission

Types of Broadcasting

Broadcasting is primarily divided into:

- Television broadcasting,
- Radio broadcasting
- Online broadcasting.

1. Television Broadcasting

Mostly, television system can be defined as a device television system used to convert visual images with sound into electrical signal using electromagnetic wave and can be received on a screen. It is also a device with screen for receiving electrical signal in form of visual and sounds. Television system has evolved over time. It all started with Cathode – Ray Tubes (CRT) to projection television (PTV), later to Liquid Crystal Display (LCD). Television is currently engaged in an array of changes that affect how it is financed, produced, distributed, experienced, and linked with the rest of culture.

Fig 1.1 Pictorial Evolution of Television

1	First TV (Monochrome/Black and White) 	2	Second TV Set 
3.	First colour TV 	4.	Second Colour 

5.	Third Colour TV(Ending of Tube)	6.	LCD (Beginning of tubeless/Flat screen)
			
7.	LED (beginning of interactive TV)	8.	OLED
			

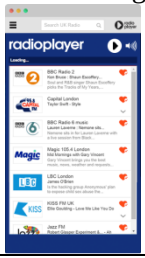
The above table illustrates the chronological evolution of television set from 1930s to the present dispensation

2. Radio broadcasting

Radio in Latin word means “radius” which means “spoke of a wheel or beam of light of ray”. Radio is the technology of using radio waves to carry information, such as sound, by systematically modulating some property of electromagnetic energy waves transmitted through space, such as their amplitude, frequency, phase, or pulse width. When radio waves strike an electrical conductor, the oscillating fields induce an alternating current in the conductor. The information in the waves can be extracted and transformed back into its original form. Radio can either be defined as device or as a function. By device, radio can be defined as a device or medium used to send electromagnetic signal or wave from a source (broadcast station) to receiver (radio set antenna or listeners) in a remote location. And by function, it can be defined as transmission and reception of electromagnetic signal or wave from the source to the

receiver. Radio, sound communication by radio waves, usually through the transmission of music, news, and other types of programs from single broadcast stations to multitudes of individual listeners equipped with radio receivers

Fig 1.2

1	Early Radio set 	2 
3.	Radio in 60s and 70s 	4. 
5.	Radio in 80s 	6.  alamy stock photo
7.	Radio in 90s 	8. 

3. Online broadcasting system

Online broadcasting can be defined as the dissemination or sharing of media file such as video, music, images, text; all in form of news, movies, music, broadcast contents such as programmes and documentary through the use of internet. It is basically, “broadcasting via online”. In other words, online broadcasting is multiplatform dissemination of media content with use of satellite broadband. Odetoyinbo (2017) asserts that online broadcasting is embedded in satellite, internet, telecommunication and multimedia. In essence, online broadcasting system is rooted in the emergence of internet and new media.

Pictorial Representation of Online Broadcasting

Fig 1.3



On the other hand, new media is the product of mediated communication technologies coming together with digital computers. In the early days of the media, the media depend on primarily analogue models such as television, radio and cinema but today, there is digital radio, television, cinema and new media. Relevant new media are the

following such as image manipulation software like Adobe Photoshop and desktop publishing tools. Relevant to this book are the following new media:

1. Internet
2. World Wide Web (WWW) and Web 2.0
3. Social media
4. Virtual Reality
5. Mobile Phone
6. MP3, MP4

➤ **Modes of broadcasting**

Modes of broadcasting are various forms or ways of which broadcast messages in form of signals are sent out to the intended audience. This also affects the forms or ways the intended audience receive such signal in terms of the reception. There are five modes of broadcasting and this are:

1. Terrestrial mode of broadcasting
2. Satellite mode of broadcasting
3. Telecommunication mode of broadcasting
4. Online mode of broadcasting
5. Multimedia mode of broadcasting

1. Terrestrial Mode of Broadcasting

Fig. 1.4



Terrestrial broadcast television is a type of television broadcasting in which the television signal is transmitted by radio waves from the terrestrial (Earth based) transmitter of broadcast station through the mast to a receiver having an antenna. This mode of broadcasting is called “over-the-air television (OTA)”.

Broadcast stations in Nigeria are still operating terrestrial broadcasting using telecommunication mast. Though some of these stations are also operating on satellite. These stations among others are Ogun State Television, NTA stations, FRCN stations, BCOS, EKO FM, LTV, AIT, Ray Power and so on.

2. Satellite Mode of Broadcasting

Fig 1.5



Satellite mode of broadcasting consists in a situation whereby a television or radio's signal is transmitted to the receiver from an overhead satellite in which the signal is carried to the receiver through a cable. In this situation, signal or content is sent or transmitted with the use of satellite dish from the network station over the air space to a radio or television receiver with a receiver dish and a decoder. This kind of broadcasting mode allows audience to access as many channels as possible depending on the subscription type.

3. Telecommunication Mode of Broadcasting

Fig 1.6



This is situation whereby broadcast signals are sent through the telecommunication mast and are received by the receiver through the use of mobile phone. In this case, the mobile phone only needs an antenna to receive the telecommunication signal at the reception level as long as there is reception of signals from broadcast stations at the location of the receiver. Example of these mobile phones is old Sagem with antenna and current mobile phones such as OK Mobile and so on.

4. Online Mode of Broadcasting

Fig 1.7



This is a digital technologically enhanced broadcasting. The world of broadcasting has been seriously changed such that the way creative content is accessed, produced and distributed have been affected. Other modes of broadcasting mentioned above are linear or analogue. Online mode of broadcasting is the use of internet connectivity in sending out messages to the receiver. In this case, broadcast stations develop websites, applications and other social media platforms with availability of internet connectivity that enable them sent programmes over the internet.

5. Multimedia Mode of Broadcasting

Fig 1.8



This kind of broadcasting mode allows digital signals to be sent to multiple devices including mobile phones. In this situation, broadcast stations seamlessly integrate broadcasting infrastructures to offer an interesting service to audience. Hence, this mode is the process of multicasting by satellite or terrestrial services or the combination of both for reception by mobile phone and portable devices which also include the television set. Multimedia mode of broadcasting enables broadcast stations to send out contents such as text, audio, still or animated graphics, motion picture or videos and so on.

Students' Task

1. Students are expected to identify online and television broadcasting, watch and download their contents to be burned on DVD for submission

Report Sheet

MODULE TWO

BROADCAST ORGANISATIONAL SET UP

Introduction

Organization can be regarded as a group of two or more people working together and co – operatively towards a common objective or a set of objectives. It can also be regarded as a means of coordinating and harnessing capital, human and technological resources into a whole entity to achieve a set goal and aspiration. Broadcast media organizations like other organization also follow the same pattern of pooling, coordinating and harnessing available resources to achieve a set goal and aspiration.

Objectives

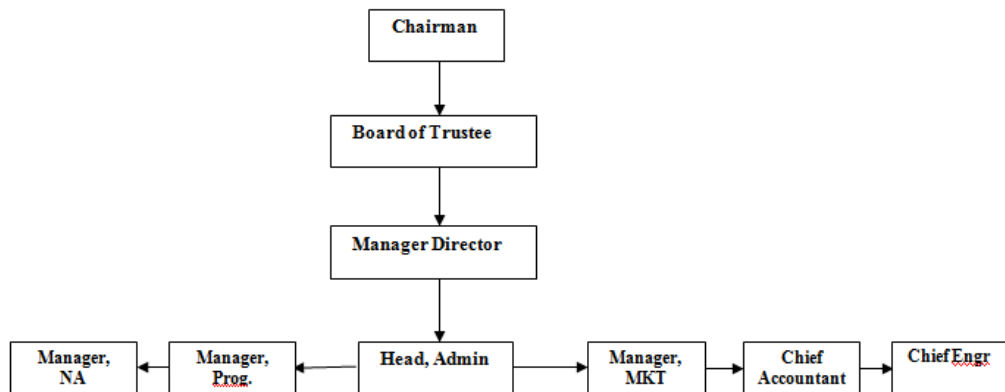
The practical class will expose the students to organisational structures in broadcast station. They will about various departments and their operations.

Procedure

1. Practical class will be carried out in the multimedia lab
2. Multimedia projector will be set up to display various hypothetical organisational set up of a broadcast station
3. It will also be used to display some broadcast media organograms
4. Students are given task to visit some broadcast media organisations get their organograms

Fig. 2.1

Hypothetical Broadcast Organisational Structure



Note: Follow the above principal officers of the station are other retinue staffers such as assistant programme manager, assistant manager, news and current affairs, assistant head of administration, assistant manager, marketing and so on

Hypothetical Broadcast Organizational Structure 2

Fig 2.2

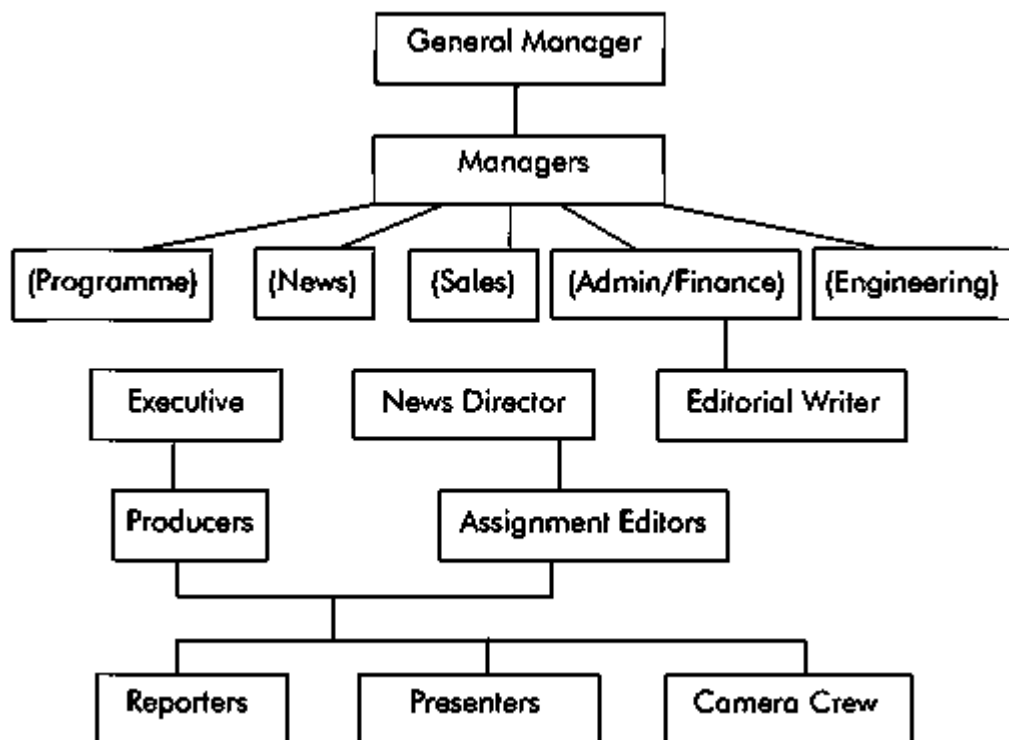
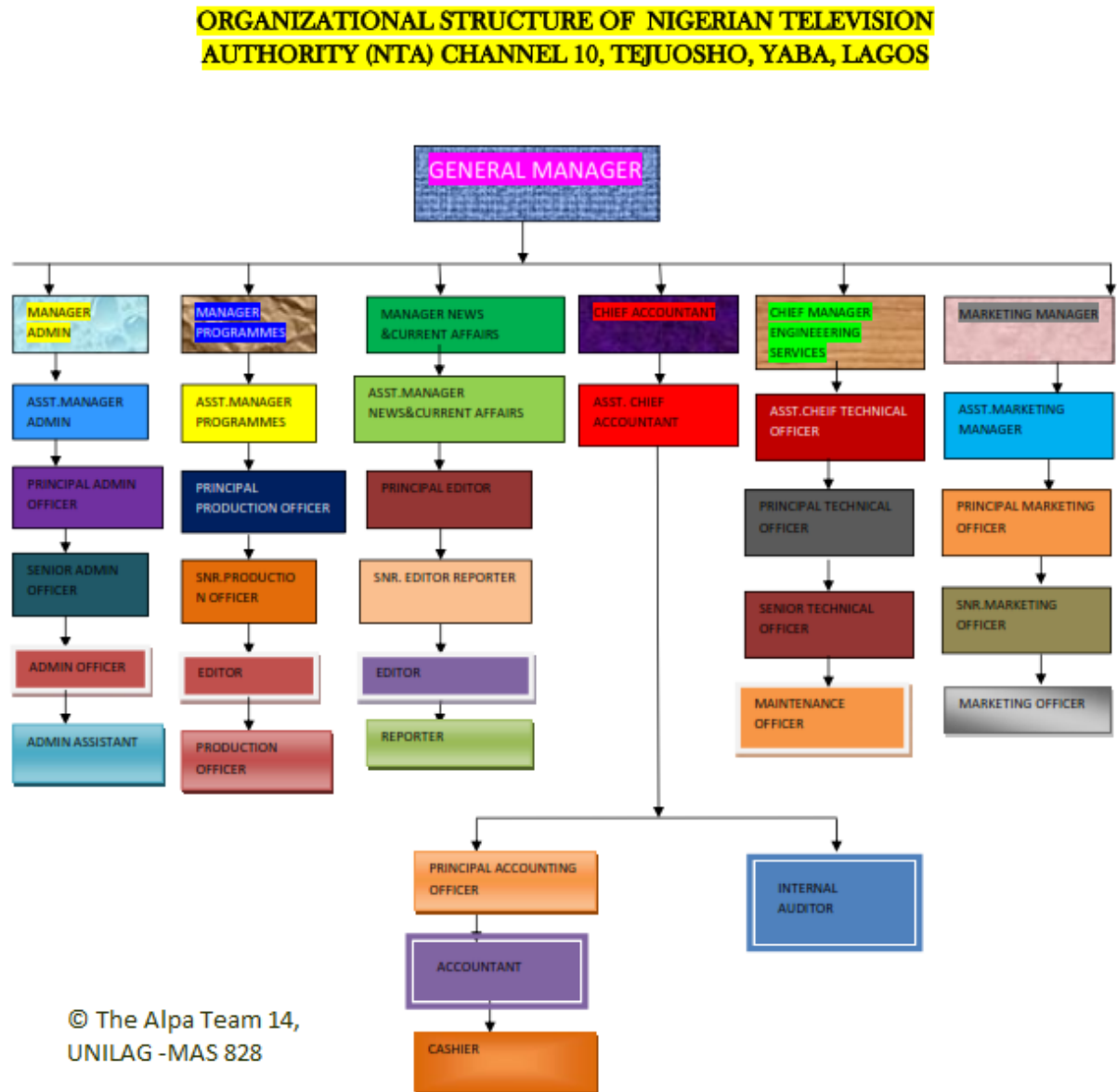


Fig. 2.3 Major Departments in Broadcast media organization



Having cited example of organizational structures of two notable broadcast stations, it is expedient to identify and explain major departments in typical broadcast media organization. Hence, the departments are identified below:

1. Administrative Department
2. Account/Finance Department
3. Marketing/Commercial Department
4. News and Current Affairs Department
5. Programmes Department
6. Engineering Department

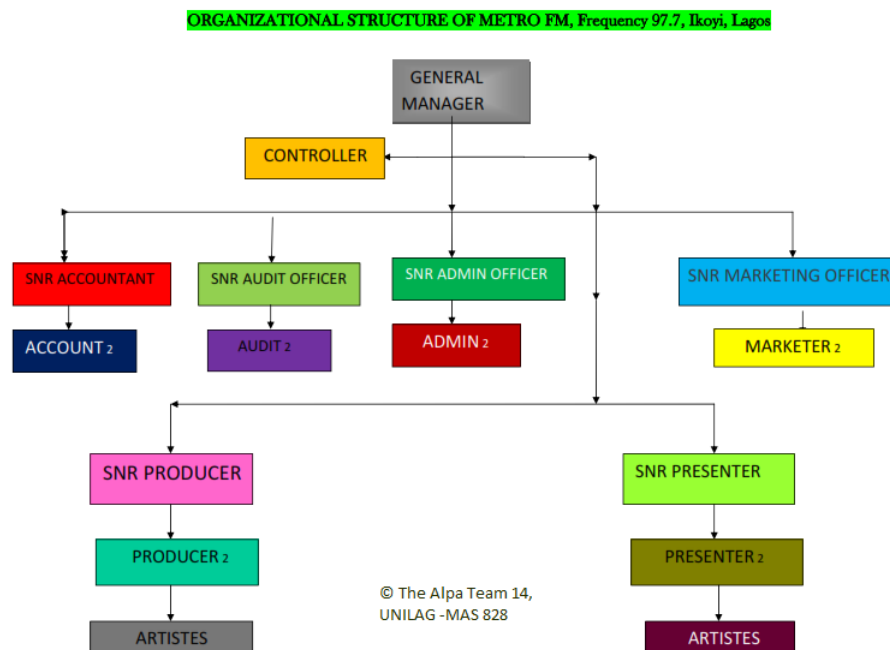
1. Administrative Department

The administrative department of broadcast media organization is saddled with the responsibility of effective and efficient smooth run of the day to day affairs of the organization.

2. Account/Finance

The department can be regarded as the “CBN” of the organization. It is saddled with the responsibility of managing the fiscal policy of the organization in terms of monetary and budgetary activities. It oversees the payment of salaries and other allowance of the staffers.

Fig. 2.4



3. Marketing/Commercial department

The department is responsibility for promoting the programmes of the organization. Hence, it is the engine room of the station in that it is the income generation arm of the broadcast media organization. It searches for sponsors and adverts for programmes as well as selling of air time for individuals wishing to make public announcement. The marketing department serves as intermediary between independent producers, sponsors, advertisers and producers and ensures smooth client relationship. They oversee the formulation and implementation of special projects for station. These projects may include Christmas, Ramadan, Lent, Valentine, and so on. The staffers in the department produce jingles and promo basically to promote programmes.

4. News and Current Affairs Department

The department is saddled with responsibility of generating news items for news bulletin and current affairs programme for the station. In other words, the department focuses on news production while the current affairs unit oversees the current affairs programmes such as news interviews, news features, commentaries, political programmes and agenda setting discursion programmes.

5. Programmes department

The programme department is saddled with the responsibility of generating programme idea, production of programme and transmission of the programme. This means that, the department feeds the station with programmes mostly defined by the audience.

6. Engineering Department

This department is saddled with overseeing engineering and technical units to ensure that broadcast signals are transmitted smoothly and hitch free. It focuses on the maintenance of transmitters, equipment and generators. The department oversees the procurement of technical gadgets like cameras and audio/visual machines to meet specification. It also looks into the maintenance of video cameras and consoles and switchers.

Note: the current nature of computer – mediated broadcast media studios has called for special or additional units to take care of the ICT need of the stations and the effective

and efficient management of Storage Area Network (SAN) and Media Asset Management (MAM) of the organization to ensure proper ingestion of media contents, storage and later retrieval of contents. These additional units are **ICT and Electronic Library Units**.

Students' Activities

1. Draw an organogram for hypothetical broadcast media organisation
2. Students are divided into group of ten to visit selected broadcast media organisation and obtain their organogram
3. Each group is expected to write a reports on its broadcast media organogram

MODULE THREE

BROADCAST MEDIA PERSONNEL (TELEVISION AND RADIO)

INTRODUCTION

Production and transmission of broadcast programme is chain – like, continuum and complex which requires team – work from all broadcast personnel. The process of producing programme is a long one that begins with conceptualization of ideas, planning and ends with evaluation. Hence, it demands that all hands are on the deck. The import of the above is that broadcast production requires teamwork where many professionals and other types of staff are engaged.

Objectives

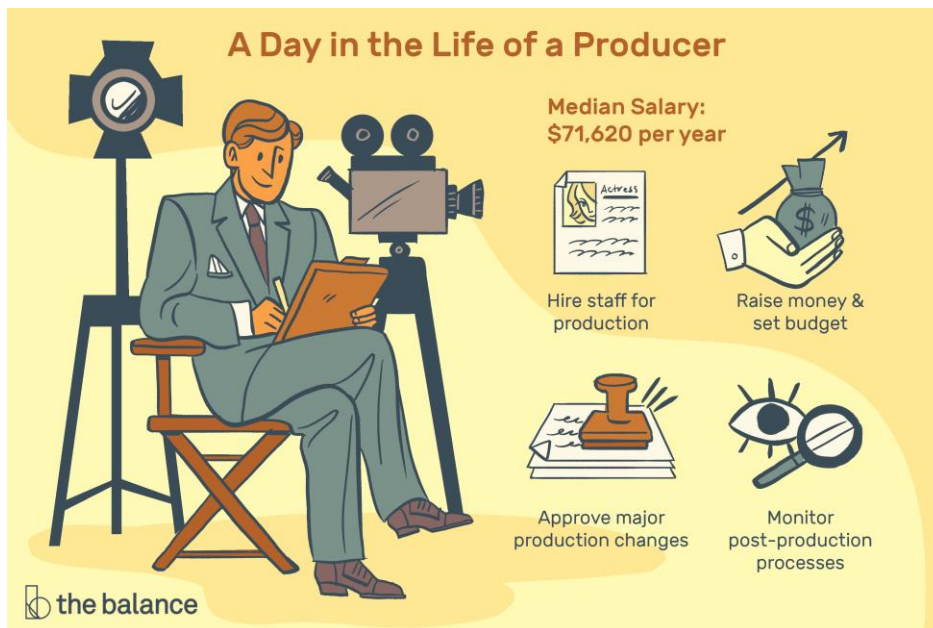
This module focuses on intimating the students with designated personnel in a typical broadcast media organisation. They learn responsibilities of these personnel and their contributions to the growth of the organisation.

Procedure

1. The practical class will be carried out in the multimedia laboratory
2. Multimedia projector will be used to display broadcast contents for the students to identify various personnel that may involve in the production of such content.
3. Students will be given tasks to watch broadcast contents and identify various personnel that may be involved in the production of the contents

Broadcast Producers

Fig 3.1



The producer is the overall manager of a broadcast programme or production. He is the original owner of a programme idea except in a situation that he is assigned by his organization to produce for an independent producer be it an individual or organization. A producer is in-charge of entire programme process from idea development to planning all through to transmission and evaluation. He sources for man (production crew), material (props), method, machine (equipment such as camera) and money (sponsors).

2. Director

Fig 3.2



There is need to first establish the fact that, there is no director in radio production as it is for television and film. Director is a creative man who calls the shot and responsible for all creative factors that transform a screenplay in to a motion picture especially in motion production. He is largely responsible for the interpretation of the producer's idea in form of scripts into full fledge production. Once he takes over production, he hires and fires production crew. He possesses a good camera shot judgment, hence, he is not at the mercy of any cameraman as he gives appropriate and definite camera shots commands to interpret the idea of the producer.

3. On – Air Personalities

Fig 3.3



Broadcast on – air personalities

(OAP) is a general name given to the person(s) who reads news or presents other programmes on radio or television. They are regarded as anchor or presenter as in the case of programme and news caster as in the case of news casting.

Fig 3.4



OAPs are expected to be

conversant with the concept, format of the programme and also possess the language competence that is needed for the successful presentation of the programme.

4. Studio Manager

Fig 3.4



In radio, the studio manager is saddled with the responsibility of taking care of the studio either in a live programme situation or recorded. He/she makes sure the studio is kept tidy, free of dust or duty, maintain decorum and help to record or edit programmes in the recording studio and handling how various actualities are included in a live programme.

5. TV broadcast Cameraman

Fig 3.7



A TV cameraman just like his colleagues in movie industry is a creative personnel. He is well trained in the skill and technical know – how of handling a video camera. He is directly in charge of the camera whether analogue or digital. Today's digital world demands that cameraman should be conversant with various types of camera, get familiar with their components and get trained and retrained in art of handling these camera.

Production Editor

Fig 3.



The editor either in radio or television is creative personnel. He is a person who put finishing touch into a production especially in a recorded programmes. He ensures that irrelevant materials are removed from a recorded production. He put aesthetic and finesse into production, thus taking a production from actuality to reality. Needless saying that he is the main man in charge of the post production who has competence skills in using Information and Communication Technology tools such as computer and other image and video manipulation software such as among others, Adobe Premier series, Pinnacle, Sony Vegas, Corel Video Studios and Adobe Photoshop, Sound Forge, Cube Base; in a real – time.

Others are:

Transmission Director or Operation Director

The T.D. as he is commonly called the last man standing at the gate of transmitting programme either in live or recorded situation. He ensures that all programmes to be transmitted meet the ethical requirement of NBC before they go on air.

Floor Manager

Floor manager is the man in charge of the performing floor. He serves as the link between the master control and the performing floor. He receives instructions from the producer/director from the MCR for the crew in the performing floor.

Graphic Artist

A graphic artist is a creative personnel and someone who is conversant with the use of relevant ICT tools and image manipulation software to design logo, titles and other relevant graphics for programme or production.

Set design

A set design is also creative personnel who design set and stages for production in line with the programme types, objectives and philosophy of the programme. He uses his creative ability to set the tone, mood and color for the entire production.

Makeup Artist

A makeup artist is also creative personnel who are skillful in using finesse and aesthetic to bring out the beauty of presenter or bring out expected characterization from a cast or artist. He or she is conversant with all sort of make up or costume materials or instrument.

Vision mixer man

He is a man with deep sense of camera shot judgment. A vision mixer man is saddled with responsibility of mixing of various camera shots intermittently as directed by the director. He uses vision mixer or console such as Tri Caster or other Data Video.

Sound man or audio mixer man

He is in charge of the audio console. He is responsible for checking the quality and audio level before and during the actual recording.

Light man

The light man is saddled with the responsibility of using the light to illuminate the entire set and stage of a production in order to bring out the totality of the image on the set. He also uses light to add effect and aesthetic to a production.

Continuity man

The continuity man is a person who records step by step and scene by scene recording of a production. This include the use of continuity sheet to record date, day, location, characters, costumer or props as well as all cut away and cut in shots useful for the actual editing of the production. In television production, there is no continuity except for radio where there are still continuity announcers.

Students' Activities

1. By now you should be familiar with personnel in broadcast organisations. List ten of them and explain their roles
2. You probably want to become one of them, explain in detail the role of the personnel of your choice
3. Identify five responsibilities of television director

MODULE FOUR

BROADCAST STUDIOS FAMILIARISATION

INTRODUCTION

The broadcast studios can be regarded as the production room of broadcast stations. Just like other production companies such as newspaper and manufacturing companies with individual production room where goods or commodities are processed after gathering all raw materials, and then distributed to the final consumers through appropriate channels of distribution. The same can be said of typical broadcast studios. The production of broadcast programmes usually takes the form of producing goods and commodities. This is mainly because programmes can be regarded as the commodities that are produced in broadcast stations and their studios. Hence, programmes are commodities produced and distributed to the final consumers through appropriate channels of transmission. This goes on to mean that, the business of broadcast stations is to produce programmes and news, hence, the need for studios (production room) to bring together all raw materials to final product “programme”.

Division of Broadcast Studios

Broadcast studios whether radio or television can be divided into two to facilitate effective, efficient and smooth operation.

1. Performing Floor
2. Master Control Room/Live Studios (Radio)

Performing Floor

This is a portion of the studios where the actualities are recorded. In other words, it is a place where actions and activities take place. The floor is the actual stage on which the actions that will be recorded and viewed take place.

Fig 4.1



Television has array of equipment and handful personnel in the performing floor, radio performing floor has a table, one or more chairs, one or more microphones with talkback headphones for effective communication and feedback.

Master Control Room

Fig 4.2



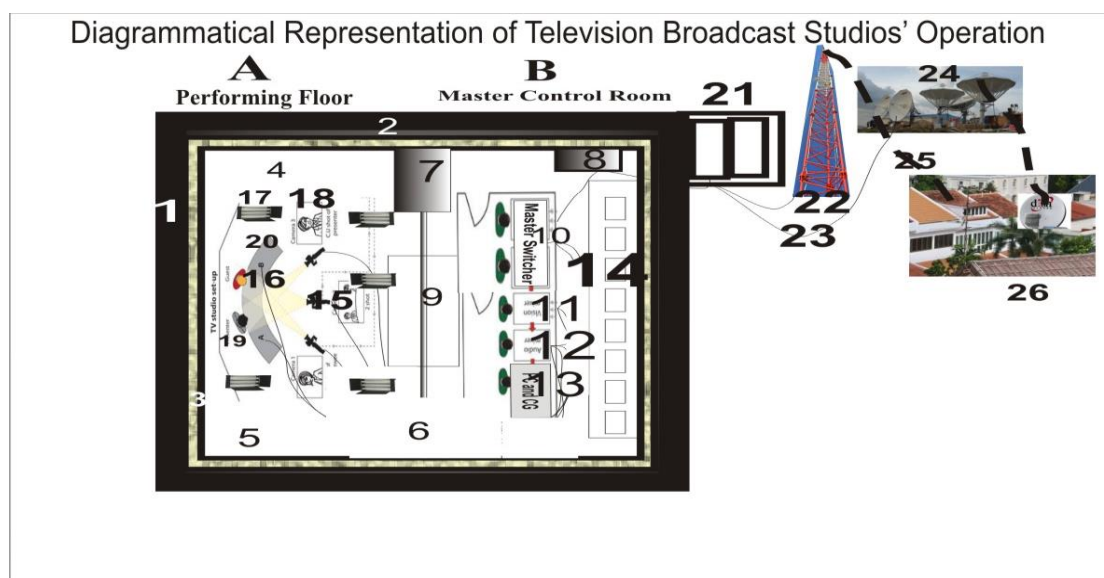
The MCR is the portion of the studios that helps to bring together all the actions or activities as recorded in the performing floor into a whole content for transmission. It is a dedicated studio for processing, recording, storing, and transmitting recorded programmes or live transmission. This means that the MCR is the engine room of the studios; it handles the entire process of recording. Gone are the days when MCR operates on pure analogue. Then, programmes, commercials and news packages were moved around on tapes such as VHS and DVC or DVD/CD. But today, it is operated on digital as most MCR are connected to the electronic library, ICT center, newsroom and editing suite where Storage Area Network (SAN, Media Asset Management (MAM), news teleprompter or autocue and editing PCs are residents. This means that, tapes such as DVC and DVD/CD can only be seen for backups should PC and networks

failed. Furthermore, MCR is directly connected to the transmitter room through high – quality cables.

One peculiar feature of MCR, transmitter room and performing floor is that, they house equipment that are too noisy or run too hot, thus, Air Conditions (ACs) are fixed into them to continuously keep the equipment cool and work effectively.

The diagram below explicitly illustrate the structural composition and operation of the broadcast studios especially television while the same can still be used to illustrate that of the radio.

Fig 4.3



1. Basement walls are generally concrete
2. Tile rod frame and foam (must be 3 inches – 4 inches to basement wall)
3. 2 - 3 Inches plywood or fiberglass insulation chicken wire or wall carper or acoustical ceiling tiles/perforated acoustic board
4. Smooth floor with rug without underlay for easy and silent camera and crew movement

5. High Ceil with sound proof such as fiberglass insulation chicken wire or acoustical ceiling tiles
6. Underground for cables conduit
7. Sound proofed entrance /exit door to the performing floor. It should be weather-strip against extraneous noise
8. Sound proofed entrance /exit door the studios. It should be weather-strip against extraneous noise
9. Translucent Glass for non – verbal communication and feedback
10. Master switcher with the TD
11. Audio mixer with the operative
12. Vision mixer with the operative
13. PC and CG with the operative
14. Monitors for input and output sources
15. Cameras with the operatives
16. Microphones
17. Lights on the light grid or tripod
18. Cameramen
19. OAP and Guests
20. Desk or table
21. Transmitter
22. Mast for terrestrial broadcasting
23. Highly optical fiber cables
24. Satellite Dish for digital or satellite broadcasting
25. Signal being sent to destination
26. Dish or antenna at destination receiving signal

The above is a simple illustration of the transmission process from the performing floor to the control room, then to the transmitter from there to either the mast or the dish and onward sending to destination or receiver.

Also, the numerical label of the broadcast studios explicitly help to identify likely equipment and their operatives that can be found both in the performing floor and the master control rooms.

STUDIOS CULTURE

It is very important for managers such as floor managers for television and studios manager for radio and other operatives to be conversant with the culture of the studios. In other words, they are expected to learn and get accustom to the general acceptable ways of life, norms and ethic of the broadcast studios. Hence, managing the studios demand high level of discipline among the managers and the operative. This is mainly because broadcast studios or any studio for that matter do not encourage noise, dirty and the presence of rats.

The following factors to be considered when addressing broadcast studios culture are:

1. There must be absolute SILENCE in studios within and outside the studios' environment
2. The studios door must have RED LIGHT or automated ON-AIR LIGHT to indicate that recording or live transmission is in progress. There must also be green light to indicate no recording or live transmission in progress

3. 'OUT OF BOUND' inscription must be placed on the studios door or entrance to prevent or warn individual without any business in the studios to come in.
4. Studios' operative such as cameramen, floor manager and OAP must communicate non – verbally or whisper to one another when recording is in progress.
5. CUE- CARDS are non – verbal communication tool; hence, the floor manager must always make use of them to communicate with the OAP or guest on set
6. Crew members must always tip – toe when moving in the studios to avoid stepping or matching cables of cameras, microphones, lights and avoid push lamp stand to the floor.
7. Floor managers, cameramen, OAPs and Guest or any other person must learn to bend down below camera lens when passing in front of the camera
8. Studios' equipment such as camera, microphone, lamp, tapes and DVDs/CDs must be carefully handled to prevent damages
9. Tapes, DVDs/CDs, SD cards for any production whether for rushes or recorded programme must be well tagged with its specific purpose such as programme title, type, duration, transmission day and time (TXM). This will prevent media file from being lost and such storage facilities to be mixed up
10. By no means, should the ACs in the studios and the transmitter room be put off except for technical room which be attended to immediately. The ACs are used for the equipment to be cooled, maintained, and kept from dust and work effectively.

11. No eating and drink of any sort in the studios. This will help to prevent unwanted guests (rodents) such as rats and termites in the studios. Rats and co can cause a great damage to cable and other facilities.

12. Wall clocks in the studios and other important rooms must match and correct. Wall clock as small as it is among facilities in the studios can cause a huge confusion in the transmission chain.

13. Recorded programmes to be transmitted at later hour or time must submitted 24 hours ahead to the library or TD for early ingestion and preview against unethical conduct respectively.

14. Newscaster, OAPs and other operatives must resume on shift at least one hour ahead. This will enable the newscaster for an instance to get familiar with the news bulletin and ask necessary question as regards difficult names, places and so on. It will also help OAPs to rehearse more and get familiar with guest or performances while operatives will be able to test run equipment.

15. The studios' doors must not be left opened to prevent ACs gas to escape, noise to infiltrate and rodents to come in.

16. Producers and other operatives must book the studios and relevant equipment ahead of their production.

17. The studios' facilities especially furniture and props must not be seated on when they are not used for production to prevent damages.

18. Performing floor lights must always be put off when the studios are not in use for production.

19. Operatives must always keep equipment clean from dust and put them off appropriately when they are not in use.

EQUIPMENTS IN RADIO STUDIO

1. Audio Console: It is used to mix and control audio from the microphone and other audio sources in the studio or outsider in the case of outside broadcast



2. Compact Disc Player: This is one of the audio sources in the radio station. It is used to play disc.



3. Studio monitors: The studio monitors are used to monitor the audio from the audio sources as it is being played out



4. Boom Scissor microphone with table stable: This is the most commonly used radio studio microphones



5. Headset for audio monitor: This is used by the OAP and the guests in the studio during programme production to monitor their audio and other audio



6. PC workstation: PC workstation is used to coordinate all studio activities which include music banks, music play out, audio storage and retrieval and so on.



7. Transmitter: It is used to send out programme in term of signal to the people or listeners at home.



FM
Radio

EQUIPMENTS IN TELEVISION STUDIO

1. Audio Console: This is used to monitor, mix and control audio from the microphone in the performing floor and other audio sources in the control room



2. TV master switcher: The switcher is used to mix the video from the video console and the audio from the audio console for final transmission or storage for later transmission



3. Kino Flo light: It is used as a fill light in the TV performing floor to eliminate



4. Led light (TV): The light is used as a key light in the TV performing floor



5. Microphones: They are used to record audio from the performing floor



6. Character Generator: This is used to write captions and titles during programme production



7. Camera Tripod: This is used to hold the camera during camera shoot



8. Professional video camera: It is used to record video



9. Mini DV VCR: It is used to play out other audio – video during recording or transmission



10. DVD Player: DVD player is also used to play out audio – video during recording or transmission



11. Dolly wheel: It is used to aid camera movement during recording



12. Monitor: It is used to monitor video sources from the performing floor as feedback and monitors in the control room



13. Transmitter: It is used to send programmes in form of messages to the viewers



14. Digital video console: It is used to mix camera shots



Students' Activities

1. With the aid of diagram, explain the structural composition of typical broadcast studios?
2. Identify and explain the functions of ten equipment you can find in both television and radio studios

MODULE FIVE

BROADCAST PROGRAMME PRODUCTION

INTRODUCTION

Broadcast programme is the primary business of broadcasting. It is expected that programmes to be produced in any broadcast organization should be tailored towards meeting the need of the target audience and the society at large as in the case of any other products.

In other words, a broadcast programme can be said to be a deliberate and planned message, packaged in line with aims and objectives to meet a specific need of and transmitted through relevant medium to the target audience.

The concept of production can be seen as a process of combining various material inputs and immaterial inputs (man, money, materials, machine and method) in order to make a product or commodity (the output such as programme or broadcast content). It is the act of creating a product or commodity which meets the need of the final consumer and better the lot of the larger society.

Types of broadcast production

1. Live: A live broadcast is the real-time transmission of an event. It presents a broadcast station an opportunity for spontaneity, variety and excitement. Live broadcast production is application for both interior recording and exterior or outside broadcast (OB). This is a situation whereby a recording is taking place and the target audiences are watching in their different geographical location at the same time. It is used for news production, most live football matches, some live programmes, outside broadcast events

and so on. It can also be used for on – spot event such as breaking events like fire outbreak, accident and so on.

2. Recorded: Recorded programmes are off- air recorded productions which are scheduled to be transmitted or broadcast in a later day. Tradition is that, producers expected to book the studios for off – air recording of programmes which have been scheduled to be broadcast later. What come to bear is that, these recordings allow for enough time to do proper and thorough editing. Unlike live production, it allows for several cuts to be taking in the course of recording and mistakes are corrected. It is important to note that, where a recorded discussion excludes any important or newsworthy area, or where further developments have taken place after that recording, it shall be stated at the beginning and end of the broadcast.

Six stages of producing broadcast programmes are:

1. Idea Development
2. Planning
3. Production
4. Post – Production
5. Transmission/Distribution/Sharing
6. Evaluation/Post – mortem

It is also very important that, the nature of the stages of broadcast production in the two types of productions is different. This is represented I n the table below:

S/N	Stages of broadcast Production	Types of Production	
1.	Idea Development	Live	Recorded
2.	Planning	Live	Recorded
3.	Production	Live	Recorded
4.	Post – Production		Recorded
5.	Transmission/Distribution/sharing		Recorded
6.	Evaluation/Mortem	Live	Recorded

The table above shows that, both the live and recorded productions go through the idea development stage, they both go through the planning stage. However, live production always goes through production, post – production and transmission/distribution/sharing stage simultaneously. In other words, recording, editing and sending out of media contents are done together. In the case of recorded production, these stages; production, post – production and transmission/distribution/sharing are carried out separately. Lastly, both productions carry out evaluation or post – mortem after the three stages.

Programme Types

Broadcast programme types are various broadcast messages in form of contents that are transmitted to the audience. These programmes as indicated in different broadcast stations' programme schedules, are typified according to types as dictated by belt, format, duration, aims and objectives, and philosophy.

The following are various programme types:

- i. Youth Programme
- ii. Children Programme
- iii. Health Programme
- iv. Fashion Programme
- v. Entertainment Programme
- vi. Sport Programme
- vii. News and Current Affairs programme
- viii. Political Programme
- ix. Cultural Programme

- x. Drama
- xi. Documentary
- xii. Family matters
- xiii. Science and Technology
- xiv. Infomercial

Types of Programme Format

1. Discussion

This is a format that involves one presenter or two presenters and more than one guest in an interactive situation. In this case, the questions are more of unstructured which also allows the presenter(s) to inject their opinions. The bottom line is that it allows interaction between the presenters and the guests.

2. Interview

This format consists in a situation where there are one or two presenters and a guest or several guests in an interview session. In this case, the interview questions are structured and there can be follow- up. What play out in this format is that, it is formal and not interactive.

3. Vox – pop

This is series of interviews of one minute or less to express people's opinions on a particular issue of both human and national interest. This kind of interview is carried out in an informal setting especially on the street.

4. Docudrama

It is a situation whereby a documentary is embellished with fiction especially in an epic drama. This allows for characters in the resemblance of the legends in the documentary to act and create reality.

5. Magazine

A broadcast magazine programme whether television, radio, online, consist in having several items or segments within a programme of half hour or one hour. A magazine may include a combination of segments such as discursion, vox – pop and drama.

6. Talk Show

This kind of format carries chit – chat feature where there may be one or more presenters who are the anchors and guests engaging in full participation on issues of socio – political nature.

7. Telethon and Radiothon

Telethon and Radiothon are programmes that run for 24 hours or more.

Students' Activities.

1. As a product is to a production company, so is a programme to broadcast organisation. Explain this in light of your understanding of programme?
2. Broadcast programme can be produced in two ways. Identify these ways?
3. In tabular form, explain the relationship between types of production and the stages of producing programmes?
4. Explains the argument of six stages of producing broadcast programme
5. In producing broadcast programme, identify five formats that can help deliver your content

MODULE SIX

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.

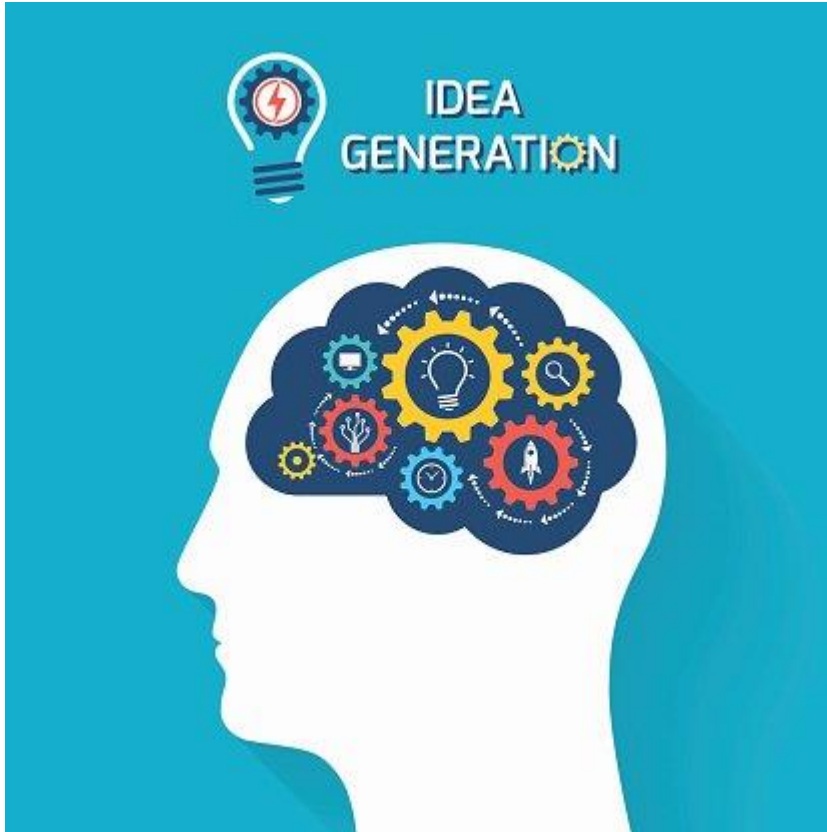
Procedure

- 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: Adewale Ayuba	‘Domitila ma lo’	30 secs
4.	On Cam – Presenter	LS on the presenter	Programme Proper	8 mins
5.	DVD players/PC	Musical break: 9cfe 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.

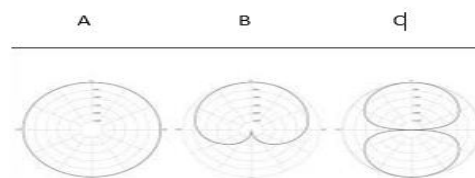
Students' Task

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?

General Tasks (Objective Questions)

1. _____ stage focuses on the actual recording of the conceived programme.
A. Preproduction B. Production C. Post Production D. All of the above
2. The man in – charge of any production in television production is _____
A. Producer B. Production editor C. Production manager D. Director
3. The following are the objectives of any broadcast programme are the following except. A.
Humor B. Entertainment C. Information D. Education
4. _____ is the concept of combining 5Ms to produce broadcast content
A. Programme B. Production C. Scripting D. Shooting
5. _____ is the process of creating, developing and communicating ideas to the audience. A. Planning B. Production C. Idea development D. All of the above
6. _____ is a written detail of the treatment or presentation of programme content A. Partial Script B. Script C. Full Script D. All of the above
7. All but one is a type of scripts A. Screen Play B. Semi – script C. Ad – libbing D. Full Script
8. _____ is the name given to a programme for identification A. Format B. Philosophy C. Programme type D. Programme Title

Use the diagram below for question 9, 10 and 11. Identify and name signs A, B, C for directional microphones



12. The process of making sure all 5Ms are in place for production and post production stages is _____ A. Preproduction B. Idea development C. Planning D none of the above
13. _____ is the process of scouting for production location and conducting floor planning A. Survey B. Surveillance C. Recce D. Research
14. _____ is saddled with handling managing props during production
A. Costumier B. Production Manager C. Props – master D. none of the above
15. The process of going through auditioning and role practice is called _____
A. Performance B. Screenplay C. Rehearsal D. Stage play

16. The entire production will be meaningless if _____ is not achieved. A. Goal
B. Aspiration C. Expectation D. Objective
17. A good production is expected to meet the need of the _____
A. Producer B. Director C. Society D. executive producer
18. The initiator of a programme idea is called _____. A. executive producer B.
Production manager C. Producer D. All of the above
19. _____ is in – charge of production stage during radio production A. Sound
engineer B. Continuity C. OAP D. Studio manager
20. One major equipment that the director uses to interpret the producer's idea is
_____. A. microphone B. Light C. video camera D. Vision mixer

TERMINOLOGIES

A/D: Analog-to-digital conversion.

Absolute event: A scheduled event whose start time is determined with an assigned time based upon the facility master clock.

Access time: The total time required to find, retrieve and commence using information, also known as lead time.

Actives: Listeners who contact the radio show regarding requests, contests or other interaction.

ADC: Analogue-to-digital converter: A device to convert analog signals to digital.

Aircheck: The recorded copy of a broadcast.

AMD: AM drive time: The morning rush hour slot.

Analog recording: Recording of audio using an electronic signal that varies continuously. The main drawback of analog recording is the introduction of inherent noise to the recorded signal.

Analogue transmission: The broadcasting of a signal using an analog recording. Examples of use include radio.

Annoyance factor: Irritating aspect of advertising that can strengthen or weaken messaging.

Arbitron: The company that provides the industry accepted standard for radio audience measurement.

Archive: 1. Storage of master material under controlled conditions. 2. Long term storage of material on an offline storage medium. 3. Archive copy is a master copy intended solely for storage and not to be used in distribution.

Artifact: Noticeable loss of video and/or audio fidelity in a broadcast or recording caused by limitations in the technology used. Usually reflects undesirable distortion(s) of the original when digitized.

ARC: Aspect Ratio Conversion. Changing the original aspect ratio of a HD picture through down conversion to either 16:9 letterboxes or 4:3 center cut. Also general term for converting original 4:3 / 14:9 material into 16:9 by zooming in whilst maintaining the aspect ratio, typically to allow the seamless insertion of archive footage into modern 16:9 productions.

ASI: Asynchronous serial interface: A streaming data format which often carries an MPEG transport stream (MPEG-TS).

Aspect ratio: The ratio between the width and the height of the picture. In NTSC television sets, this is 4:3; in widescreen (ATSC) sets, 16:9. Sometimes it is printed decimally as 1.33:1 for 4:3 and 1.78:1 for 16:9.

Aston: A synonym for lower thirds, the graphics on the bottom part of a television screen. An on-screen overlaid graphic, usually giving the name of the speaker, reporter or place in frame. Name derived from Aston Broadcast Systems Ltd., an early manufacturer of character generator (CG) equipment.

ATR: Audio tape recorder: A method of recording sound by electromagnetic pulses on a sensitised plastic strip.

ATSC: Advanced Television Systems Committee: A committee established by the FCC to decide the technical standards for digital broadcasting in the US.

AQH: Average Quarter Hour: A form of audience measurement used by Arbitron, defined as the number of persons listening to a particular station for at least five minutes during a quarter hour. Typical audience measurements may be in the order of ten thousand for the larger shows. (e.g. Jerry Springer scored 1,600 in the 12+ age group in the spring 2005 figures. Rush Limbaugh scored 16,400 in the same report)

B

Backhaul: Typically a raw broadcast signal direct from a remote site that is devoid of program graphics or studio segments (see fronthaul)

Backsell: The technique where the DJ announces the song title and/or artist of the song that has just played. Also known as "back announcing".

Backtiming: Where the DJ calculates the intro time on the song in an attempt to talk over the intro of the song and finish just prior to the vocals commencing. Frequently referred to as 'Hitting the Post' or 'Talking Up the Song' In the case where a piece of music or theme is intended to end at the end of a program, the start of that music is back timed for its ending to match the end of the program. This music is usually started silently and faded up for the credits.

Bandwidth: The available space between two given points on the electromagnetic spectrum and, inter alia, the amount of information that can be squeezed into that space.

BBC: British Broadcasting Corporation: The main public service broadcaster in the United Kingdom, founded as the British Broadcasting Company in 1922.

Bed: A production element, usually instrumental music or sound effect played in the background of a spoken commercial, promo or other announcement.

Bias: A constant amplitude high frequency signal added to the recording signal to improve the signal to noise ratio and reduce the distortion of an analog tape recording. It works by overcoming magnetic hysteresis.

Billboard: A short announcement to identify a sponsor at the beginning or end of a production element such as the news or traffic/weather reports.

BITC: Burnt-In Time Code: pronounced bit-see. A permanently visible (as opposed to VITC) clock counter superimposed over a video picture, typically showing duration in hours, minutes, seconds and frames.

Black Clipping Circuit: An analog video control circuit that clips the black level signal from Black Encoded content prior to presentation. Historically used in analog TV

broadcasts to prepare the video signal just prior to transmission. The presence of this signal in analog masters of classic Television shows and the lack of this circuit, or an equivalent filter, in digital conversion explains the presence of this encoded data in various content on Netflix, Hulu, and other digital content providers. Failing to leverage this encoded data also explains the poor color reproduction present in some cases.

Black Encoded: Refers to analog tv video content in which the video signal of black (7.5 IRE units) has been overlaid on the top or bottom edge of the frame and recorded or merged for broadcast.

BTA: Black To Air

Book: The Arbitron rating period.

Breakbumper: An animation or logotype briefly shown after the end of a program or part of a program before the advertising. See also "optical".

Breakfiller: An animation shown during the middle of a commercial break to provide relevant graphic information accompanied by backing music, usually only taking up no more than two minutes. On news channels, breakfiller content usually includes news excerpts, weather, stock market indices, current time(s) and/or schedules.

Breaking news: Interruptions of regular or planned programming for recently-occurring events as reported by a news organization or agency.

B-roll: Video used to illustrate a story.

Bug: A DOG (Digital on-screen graphic) permanent on-screen logo. Usually located in the corner of the screen. So-called because it looks like an insect is hanging out in the corner of the screen.

Bump: bumper: An element that acts as a transition to or from commercial breaks

Bumper music: A pre-recorded production element containing voice-over and/or music that acts as a transition to or from commercial breaks.

C

Call letters: The official name of the radio station in the USA. Also known as a station's call sign.

Cans: Slang for headphones.

CCIR: Comité consultatif international pour la radio: In English, "International Radio Consultative Committee," the organisation responsible for assigning frequencies to radio stations between 1927 and 1992. Now known as ITU-R.

Closed captioning: Text version of a program's dialogue overlaid on the screen by an equipped television set for the hearing impaired.

Clutter: An excessive number of non-program elements (such as commercials) appearing one after another.

Copy: Written material to be read by a DJ or presenter.

Countdown: A bumper which counts down to the beginning of the following broadcast. Also used for the debut of a new channel.

Crash: When an announcement, jingle or graphic overlaps with a fixed point in the schedule (e.g., the news or a time signal), usually due to poor timing.

Crossfade: The technique where a DJ, producer or engineer fades out the outgoing track at the same time as fading in the new track.

Coverage: The percentage of households that can tune into a radio station within the theoretical broadcast radius.

Cross conversion: Changing scan rates for synchronicity within a broadcast plant. Typically done by converting between 720p, 1080i or 1080p

Cueing: While the previous record was playing the DJ would attempt to find the beginning of the song on the next record. The DJ would place the needle down in

approximately the right area then move the record back and forth Cueing on the turntable until the beginning of the song was found. When the previous song completed playing the DJ would introduce the next song and turn the record deck on, and the record would quickly whirl up to speed with a characteristic distortion. The use of a slipmat later minimized this distortion.

Cue burn: An effect of the back and forth movement of a record turntable when a DJ was cueing tracks for future airplay. The cartridge of the player would rub the vinyl and damage the records creating a characteristic noise.

Cue dot: A small square inserted in the corner of the picture to inform rebroadcasters that an advertisement break is about to happen. In the UK, this appeared exactly one minute before the break and disappeared 55 seconds later.

Cue channel: In the early days of networks a dedicated multi-drop phone line connected all affiliated station engineers to the network Master Control. The system was backed up with teletype too.

Cue track: A recorded audio track containing information about upcoming events that an operating engineer would need to know.

Cue tone: Used to prompt insertion of a local TV commercial or radio advertisement by the broadcast automation equipment at the broadcast station or cable headend.

Cume: Short for cumulative audience, a similar measurement for a newspaper or magazines' circulation figures.

D

DAB: Digital Audio Broadcasting: The use of digital encoding to send higher quality or a greater number of radio services to equipped receivers.

DAC: Digital-to-analog converter: Equipment that changes digital signals into pictures or sound.

Dayparting: The radio station's broadcast programming day is normally split up (starting at 6 am) into a series of 4 hour sessions containing one or more shows. In radio

broadcasting, the term is usually used to refer to the practice of pushing certain songs to a later or earlier listening time (such as more adult-oriented content to a later hour).

dB: decibel. A measure of voltage, current or power gain.

DBS: Direct-broadcast satellite: Television and radio programs distributed by satellite for reception via a dish at the receiver's property.

Dead air: The time on-air where there is no audible transmission. This silence can be down to any of the following: DJ, Producer or Engineer error Equipment error or failure

Act of God: Deliberate silence for remembrance.

DJ: Disc Jockey: A radio presenter who links records.

DOG: Digital on-screen graphic: A station logo, BUG or slogan permanently displayed on screen during a program. Controversial due to "screenburn" issues, found to be distracting, among other reasons.

Dolby Digital: Also Dolby D. The standard for 5.1 channel (surround sound) audio. Six discrete channels are used (Left, Center, Right, Left Rear Surround, Right Rear Surround, and Subwoofer).

Double pumping: Putting out two episodes of a show back-to-back, either to boost ratings in a given slot or to burn off episodes of a cancelled show.

Drive time: Drive time refers to the period of time where the majority of radio listeners travel to or from work (i.e. rush hour). This is traditionally 6–10 am and 2–6 pm, and is normally accompanied by radio stations' highest listenership. Commercials are normally more expensive during such times.

Down-stream keyer: Part of a vision mixer used for compositing by removing part of one video signal (the "key") and adding in another video signal (the "fill").

Dropping the light: Lowering the light levels. "Drop the light" is often yelled while shooting when the director wants to continue shooting the action of the scene after the

light levels are lowered. It has nothing to do with any physical dropping of a lighting fixture during the scene.

Drops: These are excerpts of TV, movies and other audio programs that are used to accentuate programming.

Drop song: Temporary unselecting a playlist song to better accommodate an accurate clock hour. (Or in English: a song scheduled but not played for timing reasons.)

DSNG: Digital Satellite news gathering: Use of digital satellite transmission from remote broadcast locations for the purpose of live television news event coverage.

DTH – Direct To Home: Television and radio programs distributed by satellite for reception via a dish at the receiver's property.

DVB: Digital Video Broadcasting: The MPEG-2 based standard of digital transmission and reception. Comes in variants according to the type of broadcast, e.g. DVB-T for terrestrial.

E

Encryption: The scrambling of a signal to allow reception via a decoder only by specific viewers, e.g. after the payment of a fee.

Evertz.io_SaaS: evertz.io is the new micro-service platform created by Evertz Microsystems providing functionality to the Broadcast Media industry for companies who have migrated their assets to the cloud.

Evertz Microsystems: Evertz Microsystems Limited is a Canadian developer and manufacturer of electronic systems for the broadcast and film industry.

F

Feedback: A loud noise produced when the amplified sound from an output (loudspeaker) is picked up by an input (microphone, phonograph) feeding that loudspeaker. This can be potentially damaging to both the speaker(s) in question, as well as the hearing of the subjected listener. This may also occur when an input is

directly patched into an output of the same device, usually due to operator error. In radio broadcasting, feedback may occur when a DJ increases his or her headphone volume to a high enough level that the microphone is able to pick up the sound coming from the headphones, usually when the DJ's head is turned to one side.

Format clock: A format clock is a diagram produced by a program director or a producer to illustrate where each programming element appears in a typical hour.

FPS: frames per second. The number of times the television is refreshed in a second of time. As a rule of thumb, this is the same as the local Alternating Current electricity supply – 60 Hz or 50 Hz.

Frame rate conversion: FRC. A technology to synchronize and change frame rates between two formats (ie: film to video, PAL to NTSC, 50 Hz to 60 Hz. etc..)

Fronthaul: A broadcast video feed that is complete with graphics, commercials, interstitials and studio integration. This typically originates from a Master Control Room and is delivered to a distributor or over-the-air (also see backhaul)

Front sell: The act of introducing a song about to be played.

G

Gain: A change in signal level, usually expressed in decibels.

Gallery: Also known as the production control room or the studio control room. Where the composition of the outgoing program takes place.

Gunlock: Distributing a reference signal to multiple video devices in order to make them operate at the same frequency.

GHz: Gigahertz: Thousand million cycles per second. The measurement for satellite frequencies.

H

Hammocking: Placing a new or poorly-performing program between two established popular programs in order to boost viewing figures.

HDTV: High-Definition Television: Broadcasting using a line standard of 720 or greater. Prior to World War II, high definition meant a line standard greater than 240 lines.

Hit the post: A DJ talking right up to the point where the vocals of a song commence hits the post.

I

Ident: A station's symbol or logo, often accompanied by music, a jingle or an animation.

Image liner: A short audio clip played frequently on a radio station between songs and ads to identify the station that is being aired. I.E the stations call letters or positioning statement.

ITU: International Telecommunication Union: Originally the International Telegraph Union, the ITU is the international organization established in 1865 to standardize and regulate international radio and telecommunications.

iTV: interactive television Systems that allow viewers to interact (e.g. play games, shop for related items or find further information) either two-way, via a telephone line, or one-way, via MHEG graphics.

ITV: Independent Television: The UK's first commercial television network.

J

Jingle: A produced programming element usually in the form of vocals to accompanying music often produced in-house to identify the show, DJ or the station.

K

KHz: kilohertz Thousand cycles per second. KHz is used to measure mediumwave and often shortwave frequencies.

L

legal ID: In the US, the station identification consisting of the station call letters followed by the community of license. Given as close as practical to the top of the hour at a natural break in program offerings.

Letterbox: The appearance of black bars at the top and bottom of a picture when 16:9 or 14:9 widescreen material is shown on 4:3 sets. See also pillar box and postage stamp.

Liner: A piece of written text that the DJ says over the intro of a song or between spots and songs. Liners are designed to invoke the imagination.

Line standard: The number of lines broadcast to make up a television picture. Generally, 525 in NTSC areas and 625 elsewhere.

Live: Any programming which is broadcast immediately as it is being delivered (a live report); performed (a live concert or show); or captured (live news or sports coverage). Requires an unbroken communications chain without any intervening recording or storage technology. Considered the most exciting form of broadcasting, delivered “as it happens”.

Live-on-tape: live-to-tape: A recorded program produced in real time, usually with a studio audience, for later broadcast. Requires precisely timed pauses for insertion of station breaks and commercials at time of broadcast. Typically employed for network broadcast across multiple time zones. Also applies to live broadcasting which is simultaneously recorded for rebroadcast at a later time or date.

LKFS: A newly introduced audio measurement tool that measure loudness, K-weighted, relative to Full Scale (or LKFS) is a loudness standard designed to enable normalization of audio levels for delivery of broadcast TV and other video. It typically is measured over time and not as immediate peak readings. LKFS is standardized in ITU-R BS.1770.

Log: A written record of broadcasting. There are typically three logs: A Music Log recording what songs were played. An Engineer's Log detailing technical production settings. A Commercial Log recording which commercials were played during the day.

Lower third: Portion of screen of regular broadcast reserved for textual and static visual content; i.e., news ticker, time, title of segment, title of program, channel bug, etc. Upper third has sometimes been used alongside lower third, as in the case of MSNBC since 2010.

M

Macro vision: A trademarked system designed to prevent unauthorized copying of video material.

Master clock: A signal generator that outputs timecode and reference video for genlocking. May output word clock as well.

MHz: Million cycles per second. The bandwidth area for FM broadcasts and television.

Miscue: A mistake by the DJ or production engineer resulting in two audio elements being played at the same time, e.g. an interview and the next song.

N

Nat/VO: Video only with natural sound: (Television news) Video with natural sound played at full volume intended to be accompanied by a news correspondent reading a news story.

Network: A system which distributes programming to multiple stations simultaneously, or slightly delayed, for the purpose of extending total broadcast coverage beyond the limits of a single radio or television signal.

NEMO: Not Emanating Main Office. An early term used in remote broadcast operations. It was often used to refer to the remote lines that fed live programming from dance halls, ballrooms, clubs and sporting events to the station's master control.

News ticker: News crawl. scrolling ticker at the bottom of the display of television content. It is usually reserved for text headlines or numeric statistics (or both) depending upon the focus of the channel.

NTSC: National Television System Committee: An American committee formed to set the line standard and later color standard for broadcasting. Gave its name to the method of color reproduction used in the Americas (except Brazil) and in Japan.

O

Ofcom: Office of Communications The regulator of broadcasting and communications in the United Kingdom.

Optical: Generically, any on-screen graphic. Specifically, a graphic inserted between a program and an advertisement or between individual advertisements.

OOV: Out Of Vision. A stage instruction noting that a character is not seen when speaking. Also, in continuity announcing, the practice of speaking over a caption rather than appearing on screen.

OB: Outside Broadcast. A complete event or programme, or a brief news report, produced and fed back live from the location by an OB vehicle to the broadcaster.

OTT: Over-the-top content. Term used for the delivery of film and TV content via the internet.

P

PAL: Phase Alternating Line: Television broadcast system used in Europe and Australia & New Zealand, also parts of Asia, Africa and South America.

PASB: Program As Broadcast: A BBC term for a (supposedly contemporaneous) log of a channel's output – also a video (or film) recording of an individual live program.

Pay-per-view: Reception of a scrambled film or sporting event after the payment of a one-off fee for that broadcast.

PGF: Pink and Green Flashing. The erroneous effect of pink and green flashing on a video signal usually caused by a disturbance to the SDI input/output of broadcast equipment.

Public information film: PIF. A government-produced commercial, usually shown for free, giving safety information or advice.

Pillar-box. The appearance of blank bars on either side of the picture when 4:3 material is shown on a 16:9 widescreen television set.

Pilot: A one-off episode of a proposed series, usually in extended form, to gauge audience reaction. If successful, the rest of the series is made and the pilot becomes the first episode.

Pips: Slang term for the time signal broadcast by some radio stations at the top of the hour.

Playlist: The official songs that a radio station will play during a given week. The playlist is not usually chosen by the DJ.

Playout: The transmission of radio or TV channels from the broadcaster into broadcast networks that deliver content to the audience.

PMD. PM drive time: The evening rush hour slot.

Positioning statement. A radio station's mission statement or vision statement. A one to two sentence statement that conveys what you do for whom, to uniquely solve an urgent need. These are usually aired during Image Liners.

Postage stamp: The appearance of a black border all around the picture, usually in error, when 4:3 material is converted to 16:9 and then back to 4:3 before broadcast.

Pot. Potentiometer: A control for attenuating the level of a signal. Also used as a verb, as in "pot up" (increase volume, typically but not always from nothing) or "pot down" (lower volume, sometimes to nothing).

Production element: A Production Element is a piece of audio that is used in the final audio mix. This may include commercials, music, sound effects, audio effects (e.g. echo) station id or program signatures or announcements.

Producer: The person who performs or manages the day to day business operations of a station. Also the person responsible for an individual program – a radio producer or a television producer.

Promo: An announcement (either recorded or live) used to promote the station's image or other event.

Proxy file: Proxy Video is a form of metadata. It consists of highly compressed, very low resolution video (with sound) that mirrors a high resolution original master digital recording.

PSA: public service announcement. A PSA is intended to change the public interest, by raising awareness of an issue, affecting public attitudes, and potentially stimulating action.

Q

Quadraphonic: Sound reproduction utilizing four speakers. Now superseded by Dolby 5.1 Surround Sound.

R

Racks: Control panel where several television cameras are matched together by operator(s) for exposure, colour balance and black level.

Ramp: An intro to a piece of music.

Reader: A story read by a presenter entirely on-camera (as opposed to a voice-over).

Rundown: A timed outline of a program.

S

SB: simultaneous broadcasting

Simulcast: British term for the broadcast of the same program from multiple transmitters.

Screen burn: Where a permanent mark is burnt into the mask of the TV screen due to prolonged display. Common with sets tuned to one channel for promotional purposes or on ordinary sets from DOGs inserted by broadcasters. Also known as Phosphor burn-in.

Simulcast: When a broadcaster joins another feed typically produced by a third-party supplier outside their facility either live or in a prerecorded format. For example, a press conference or event that is simultaneously joined by various non-related broadcasters.

Slipmat: A slip mat was a mat that was placed on a record deck between the deck and the record. Normally made by the DJ, it was cut significantly oversized when compared to a vinyl record. The DJ would cue the record to the beginning of a song and then holding onto the mat would turn the turntable on whilst the record stayed at the beginning of the song. The DJ could then introduce the record and then release the mat onto the already spinning deck thus reducing the spin up speed to 33 or 45 rpm. The effect was to reduce the whirl effect produced by the turning on of the turntable.

SOT: sound: sound on tape: soundbite A small portion (usually one or two sentences) of an audio recording (often an interview) used to illustrate a news story in the words of the interviewee (c.f. a quotation from a politician).

Sponsorship: In the United States, the practice of a company funding the making of a program in order to entertain an audience and sell a product. In the UK, an advertisement inserted between the end-of-part caption and the break bumper.

Spot: A radio, television commercial or underwriting spot

Spot advertising: A commercial or commercials run in the middle of or between programs, sold separately from the program (as opposed to sponsors' messages).

Stop set: The place where commercials are played during a typical broadcast hour. There may be several scattered throughout a typical 60 minute period. Stop set length can vary much between local stations and even network programming.

Sting: a visual and/or musical punctuation that signals a break between two sections of a program.

Subtitles: Text version of a program's dialogue, overlaid on the screen either at broadcast or at reception (often via Teletext or Closed Captioning) for the hearing impaired or for when a speaker is unclear or speaking in a foreign language.

SVOD: Subscription Video on Demand. A video/audio on demand service that uses a subscription model that requires users to pay a monthly fee to access a bundled set of content.

Sweeps: It is also a time when a successful network will try pilot episodes of new shows, whilst a failing network will often put existing successful programs in place of poorly performing shows to boost average ratings.

T

Tape sync: An interview conducted by phone and recorded in both locations, with the two recordings to be mixed later.

Teaser: cold open: A part of a program played before the title sequence, usually featuring a cliffhanger or prefiguring the plot of the episode to follow.

Teletext: Electronic information inserted into the unused parts of a television signal and decodable by an equipped television set.

Tiling: The appearance of large non-congruent blocks on a video display when a digitally generated broadcast (i.e., image) was received by the monitor in an incomplete form. Tiling also occurs when the video signal has degraded or been partially interrupted as it was received by the monitor.

Transponder: A physical part of a satellite that broadcasts the signal. In colloquial use, the satellite equivalent of the "channel" a television station is broadcast on (e.g. "broadcasting from Transponder 2C of the satellite").

UHF: Ultra high frequency – Frequencies between 300 MHz (wavelength 1 meter) and 3.0 GHz (wavelength 10 centimeters), used for television broadcasting.

Up conversion: Typically used to increase scan lines on SD video so content can be viewed or processed in a higher resolution environment. Quality is not improved, but scan lines are added to permit a suitable viewing experience in a higher resolution environment.

V

VBI

Vertical blanking interval: The blank area out of sight at the top and bottom of a television picture that allows the raster gun to reset. The space created is often used for Teletext and other services.

VHF: Very high frequency – Frequencies from 30 MHz (wavelength 10 m) to 300 MHz (wavelength 1 m), used for radio and television broadcasting.

VJ: video jockey: The television version of a Disc Jockey.

VITC: Vertical Interval Time Code: pronounced vit-see. A non-visible (as opposed to BITC) timecode integrated within the video signal, readable by editing and playback equipment to ensure synchronization.

VO: voice over: 1. Recorded voice announcer played as off-screen narration in drama or advertising. 2. Video without commentary intended to be aired along with a news correspondent reading the news story.

VOD: video on demand

VTR: video tape recorder. A method of recording television pictures by electromagnetic pulses on a sensitised plastic strip.

W

WARC: World Administrative Radio Conference. The regular meetings of the CCIR (now ITU-R) to allocate radio frequency spectrum.

Warehousing: The practice of swapping call signs between two or more radio/TV stations.

Wendy. A large carpeted wedge used to display items for shooting.

Watermark: A common practice of displaying a company's logo during a television broadcast, typically a translucent image in the right hand bottom corner. (See also Bug and DOG)

Wheel: See format clock. Wheel series, wheel show, Wheel format or umbrella series television series in which two or more regular programs are rotated in the same time slot, sometimes with an umbrella title

X

XM Satellite Radio: An American satellite radio platform.

Y

Y: Luminance in many color models used for television broadcast, such as YIQ and YUV.

Z

Zoom: To go from a long shot to a close-up (or vice versa) with the camera. In the UK, the name given by Associated Television to their idents.

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