

Script for

Basic Course Community Radio Acoustic Design

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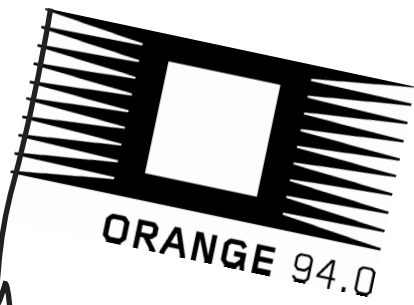
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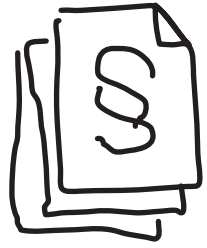
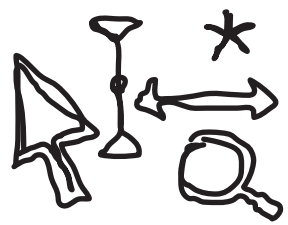
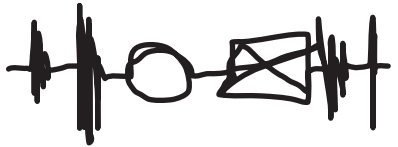
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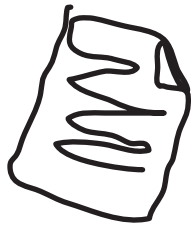
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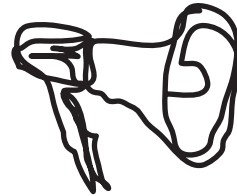
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1 PRESENTATION FORMS ON THE RADIO



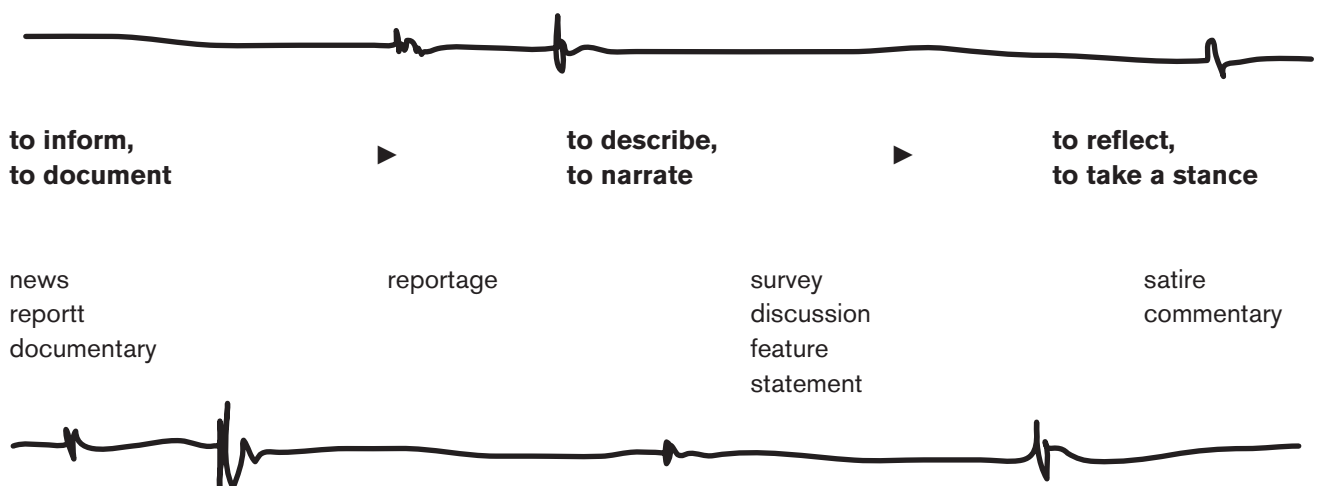
Fact-oriented presentation
informing



Opinion-oriented presentation
expressing opinion



Since it's people who do journalism, it can never be really objective. The distinction refers to whether a presentation form focuses on documenting "facts" or puts personal reflection at the centre.



1.1 Fact-Oriented Presentation Forms

News Information on current events from the fields of politics, economy, culture, weather, sports etc. is given (in a short, fact based and impersonal account) > also newsletter

Report

A reporter informs about an incident or a specific topic.

Expert-Interview

An interviewer asks a person questions on specialized knowledge about a factual topic.

Documentary A documentary can be differentiated from the feature or the report insofar as it is very factual, quoting facts and documents.

Reportage A reporter informs about a current event from the actual site of incidence. Often additional background information is given. Sound bites, direct quotes and original sound from the site are integrated.

1.2 Opinion-Oriented Presentation Forms

Feature A feature is a detailed report including original sound bites and quotes, as well as a lot of atmosphere; it can also be considered a form of art (on a "real" topic). In a feature all acoustic means of expression are applied, in order to convey a picture on the topic that is as lively and complex as possible, giving the listeners the impression of being "on-site." A feature combines journalistic elements (e.g. research) with artistic ones (means and techniques). It is very much opinion-oriented

Statement A statement is a comment that journalists obtain and purposely broadcast in original sound (complementary in reports/news).

Survey A survey always consists of one question and many different answers. The answerer's names are unknown. Very important is the choice of a good question (avoid questions that can be answered with yes/no). A survey is suitable in order to give an atmospheric picture.

Discussion In a discussion experts place their own (often controversial) opinions at the centre. The task of the presenter (host), whose opinion remains in the background, is to mediate between the parties and summarize.

Commentary In a commentary a party is adopted. While still arguments are alleged and facts presented, somebody's subjective perception is placed at the centre.

Interview The interviewed person is in the spotlight. The interview may revolve around a person's biography or opinion on a topic.

Satire A satire is an exaggerated commentary, in which people nevertheless express their opinions.

1.3 Other Presentation Forms

Radio Play A radio play is “theatre on the radio,” in which stories are narrated. In contrast to an audiobook, different voices speak and perform the text in a dramatised way. Noise, atmosphere, and music underline the stories.

Audiobook/Lecture A literary piece is read and presented. Sometimes there is music or noise accompaniment.

Comedy Program elements for humoristic entertainment.

Review Reviews of theatre plays, films, literature, or culture in general (opinion oriented).

Experience Report Report on a personal experience, such as a journey, the visit of a specific restaurant, or the participation in a sport event.

- Info (e.g. facts, politics, economies) on the topic (country, place, restaurant, event)
- Sound bites, direct quotes (e.g. from the journey/place/event such as interviews or atmosphere)
- Music from the country/fitting the topic
- Subjective impressions of the experience

Jingle Short and concise mixture of music/sound/short text. It contains a distinctive acoustic signal representing the radio station or a specific programme (signature tune). Within the programme it is used for indicating different rubrics.

2 MULTILINGUAL REPORT DESIGN

Multilingual listening and broadcasting contributes to the enrichment of the radio landscape. However, this presupposes that both listeners and broadcasters are willing to engage with different kinds of uncertainties related to:

- Not understanding everything what is being said and therefore getting the impression of standing outside from time to time. However, in these cases it is important to remain listening and try to understand as much as possible.
- Speaking into the microphone a language that is not perfectly mastered.
- Relying stronger on nonverbal communication: In the studio we also make each other understandable through gestures and facial expressions.

In fact, every programme is multilingual. Everyone uses – often unconsciously and no matter what the topic is about – loanwords, special or technical terms from different languages. Multilingual report design, however, is about the conscious use of different languages.

Realization of Multilingualism (Methods) and Interpretation Strategies on the Radio

Complete interpretation of what has been said into another language: an exact, but time consuming method. This can be exhausting and tiring for listeners, since they have to listen twice as long. The single takes in one language should therefore not be too long.



Summary Summarizing the content of longer passages in one (or several) different other languages; according to context more or less detailed.



Voice Over A montage of completely interpreted statements or direct quotes. The original is played at the beginning and continues in the background while the interpretation is acoustically superimposed. Only the language into which it is interpreted can be understood, the original language has a symbolic presence and gives information on the emotional expression of what is being said.

Reframing, building bridges Reframing is used in order to carry further content and statements from one language into another, e.g. through an introductory question or a short summary. Bridges are built for the listeners from one language to another. Reframing is an elegant and dynamic method of multilingualism, avoiding repetitions.



Code-Switching, Language-Hopping Language hopping means that people suddenly and often unconsciously switch into another language, e.g. if the language situation changes through a telephone call or an in-studio guest, or if the speaker switches into another language because an expression comes to her mind only in this language. Code-switching refers to the unconscious use of specialised terms, expressions in other languages in daily life or sub culture language.



Turn-Taking: Continuous presence of different languages Turn-taking is the altering use of two languages. The use of different languages in this case is part of the programme concept; every person is assigned a language.



Simultaneous interpretation The interpretation is almost produced at once with the original spoken text. "Simultaneous" refers to the fact that the interpreter is occupied with two things at the same time: listening and speaking.

Language games, language art Not the information, but the experimental use of language itself is placed at the centre. Language becomes a cultural and experimental design element that can be applied for deconstructing, reflecting, and expanding listening customs.

Music In multilingual programmes, music can play a special, supportive role. Even though music does not cause the same interpretations in everyone, all listeners, regardless of their language knowledge, understand it.

Symbolic presence of language This refers to short trips into other languages, for example during welcome and good-bye. In these cases, the presence of another language is symbolic and does not aim at giving information.

3 WRITING FOR LISTENING

3.1 Presentation

The presentation's task lies in combining and linking different contributions/ reports with each other. It builds a connection with the listeners, addressing them directly and arousing curiosity in them. It accompanies through the programme, specifies and summarizes content.

Introduction

In the introductory part the information on a report/programme/topic that listeners need in order to understand the following parts of the report. A presentation's start is short and crisp.



Close

Information report/topic/music that was just listened to. The conclusion of a presentation contains "service"-information: Summary, dates, contact/homepage etc.

3.2 Text Design

In most of the cases, the presentation has been prepared; either in form of catch words or a manuscript.

Written text is often nice to read, but hard to understand when being heard. Who is reading can choose, who is listening, however, is directly exposed to the information. When reading prefabricated text it is important to write in a listenable way, creating sentences that are concise and easy to understand. Every spoken phrase has a structuring centre that determines the main emphasis. The word sequence is also the path of understanding for the listeners. Stereotypes, discriminating language use and recurring forms (language patterns) should be avoided when writing texts for the radio.



Short, easy phrases

Structure long phrases precisely (avoid nested sentences)

- Choose a large font size – 1.5 line spacing, structure your text with headings.
- Write in breaths.
 - Make a line break every breath (Language breaks).
- The best possible comprehensibility is achieved at 7-9 words per phrase.
- A general rule: Put the most important information at the first (or rather second) position.
- Radio language is every day language (spoken language) in your own style.
- Rather use active than passive voice, more verbs than nouns – this makes the text livelier.

Familiar, easily understood (short) words and conscious language use

- Avoid unnecessary technical terms and only use familiar loanwords.
- Explain loan words in as easy and understandable words as possible.
- Beware of synonyms: too many different terms for one and the same issue can cause confusion during listening.
- Round up numbers or exemplify them.

Logic sequence of thoughts

- Clarify the so-called W-questions at the beginning:
 - Who talks? What happens? Where? Why? When? ...
- Statements should be clear and concise, one step or phrase for each thought.
- Don't jump between different aspects.
- Pick up the listeners, formulate for the audience.
- Write down everything the way it is spoken, avoid too many abbreviations, and respectively explain them.
- Repetitions in the text and within the programmes are important (redundancy), in order to guarantee that listeners understand what the topic is about (also if they hooked up later).
- Check the duration of a text: According to a rule of thumb, 15 lines with each 60 characters (a total of 900 characters) make up approximately one minute of broadcasting time.
- Conduct a self-test: Read the text loudly to yourself (listen to yourself), replace mistakable and difficult terms ("tripping hazards").

Reading

Reading usually is the main activity.

What has not been understood can be read again.

A reader can make breaks and choose the reading velocity.

A reader has an overview of the whole text and its structure.

A reader can jump in the text.

The text is mainly designed through layout, i.e. font and style.

Punctuation and quotation marks support the reading process.

A reader only has a typeface in front of her/him.

Listening

Listening to radio usually is a side activity.

Each word can only be listened to once.

A listener has to follow the speaker's velocity.

A listener does not know what comes next in the report.

The process of listening is sequential and linear.

The text is designed through emphasis and other acoustic means.

These optic tools also have to be substituted through acoustic ones.

A listener meets people on the radio.

Writing for Listening

Oral! Write in an appealing way. Use active language. Verbs.

Repetition of important terms. Easy phrases. Examples, comparisons, illustration of numbers.
„Sensual language.“

Short phrases, verbalization of thought while reading.

Give an overview and summary from time to time.

Put the most important info in the first position of the sentence.

While reading, try to capture the sense. „Vivify“ words. Melody, dynamics, tempo.

Design acoustically: use breaks e.g. to create tension or underline importance.

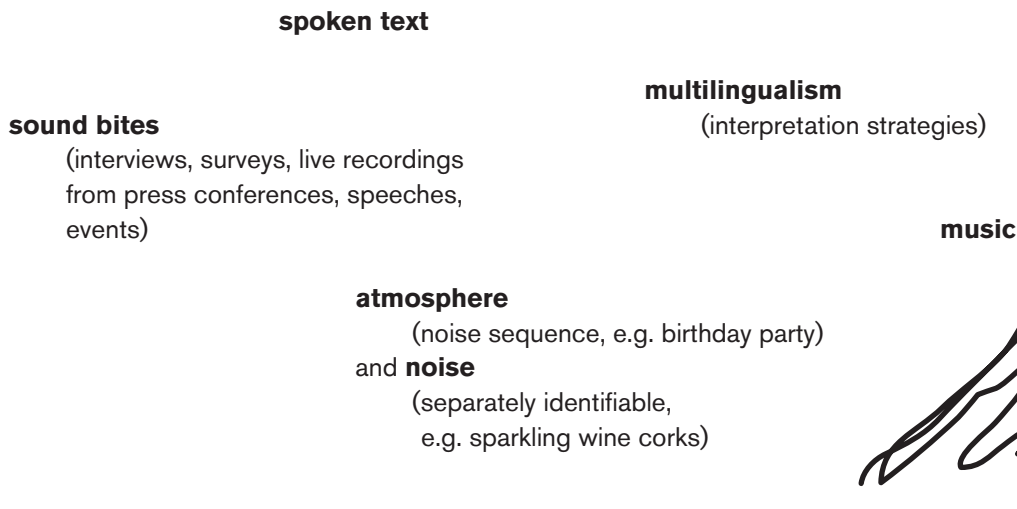
Speak appealingly: Whom am I addressing, what is my speaking intention? Informing, arousing, entertaining?

4 CREATING A SHORT REPORT

Compiled Report

A compiled report is the most frequent form of presenting information on a specific topic. It is a mixture of sound bites (direct quotes) and spoken text, as well as music, sounds, and noises. It is suitable for representing controversial positions and offering a polyphonic picture.

Acoustic elements:



Short reports most commonly are broadcasted within a programme. The most frequent programme format is the magazine. In a magazine, information is given on diverse topics that are combined with each other through continuous presentation. There are three kinds of magazines:

Open magazine

Diverse topics are covered.

Monothematic magazine

Different aspects of a topic are discussed.

Rubric magazine

Diverse Topics of a rubric are addressed.

Introduction

Find a strong beginning!

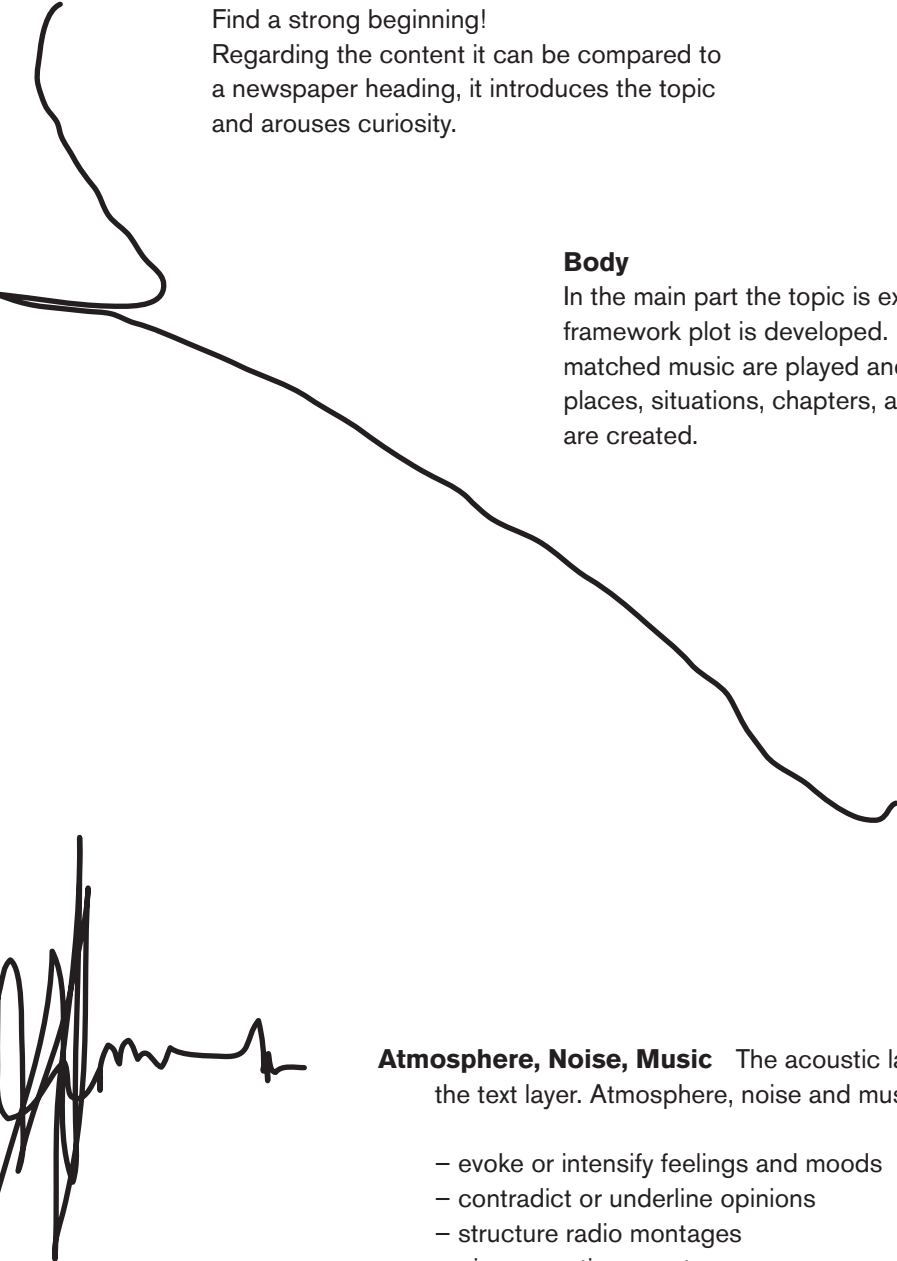
Regarding the content it can be compared to a newspaper heading, it introduces the topic and arouses curiosity.

Body

In the main part the topic is expounded and a framework plot is developed. Extracts of well-matched music are played and links between places, situations, chapters, and conflict actors are created.

Close

Summary, dates, contacts/home pages are given. (During a music break listeners can fetch something to write). Beware of judgements or comments; do not start a new chapter.



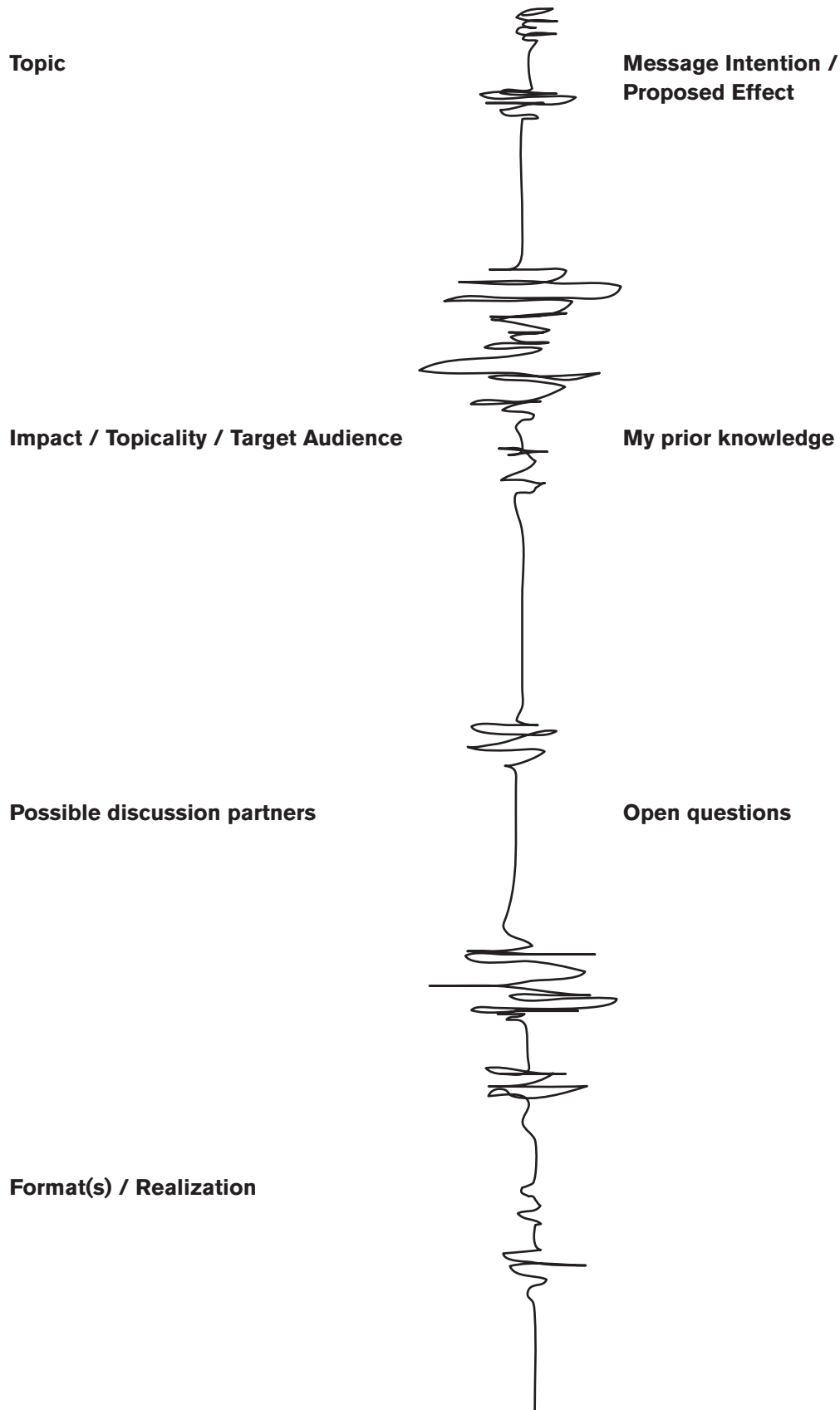
Atmosphere, Noise, Music The acoustic layer requires as much attention as the text layer. Atmosphere, noise and music...

- evoke or intensify feelings and moods
- contradict or underline opinions
- structure radio montages
- give acoustic accents
- provoke changes of scene
- put into question verbal statements
- can alter a report's tempo.

As soon as music comes into play, it dominates. As background music it should only be instrumental. When choosing music, beware of supporting clichés (Argentina = Tango, Brazil = Samba etc.). After a longer input music offers a good (reflection) pause.

It can motivate to follow the programme; the programme gets a certain rhythm. Music, however, does not always have to be coherent, but can also consciously cause fractions.

5 CHECKLIST FOR RADIO REPORTS



6 MOBILE REPORTING

A lot of time could be saved by producing a complete radio broadcast with one single device (starting from recording to cutting and broadcasting). With a smartphone or tablet this possibility theoretically exists. In practice, however, a laptop or PC is often required, particularly during the postproduction of audio recordings, or if you want to realize more complex broadcasts. Hence, making radio with a smartphone or tablet is possible, albeit limited.

In the majority of cases, apps focus on the audio recording functions. However, when it comes to audio cutting, the possibilities are rather restricted, especially if you would like to work with several tracks.

So called »audio apps« will be further developed in the years to come. Meanwhile, we offer you a short overview of the functions a »mobile-reporting app« should ideally include.

Check List for the Ideal App

- Recording quality available in various formats, e.g., WAV, MP3 (320 Kbit)
- Level recorder and level display
- Monitor
- Editing (e.g., cut, copy, paste, append, undo, redo, amplify)
- Export (e.g., send link via email, WIFI download, drop box)
- User-friendly menus
- Clear and user-friendly multitrack editor
- Stability and regular updates offered by developers
- Reasonable cost-benefit ratio

Levelling

Levelling means to adapt the recording volume, which is indicated on the display.

Monitor

The monitor allows you to listen while recording. Only few apps offer this function.

Amplify

Volume adaptation during postproduction.

Append (to another recording)

To append simply means to add. This is a really simple form of audio cutting in which recordings are simply »glued together«.

Multitrack editor

A multitrack editor offers the possibility to arrange several tracks, e.g. if you want to integrate music recordings.

WIFI download or WIFI transfer

App allows downloading of recordings to WLAN.

Tips for the Creation

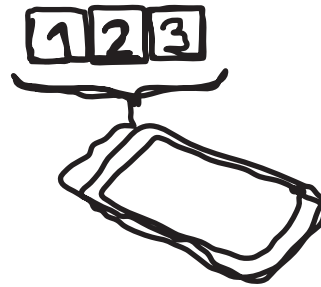
Keep it simple

Basically, mobile reporting is rather recommended for simple radio broadcasts; more complicated ones can easier be edited on the PC/laptop.



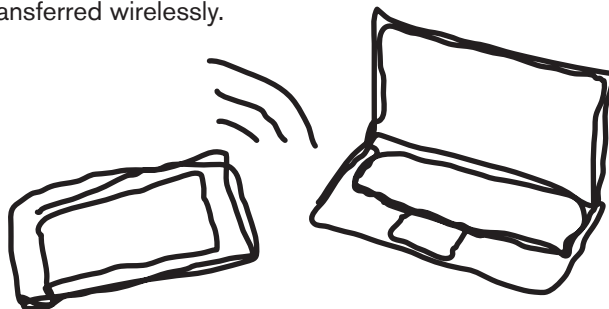
Stick to your concept

The smaller the display, the harder the audio cutting process will be. Hence, in order to keep the postproduction as short as possible, plan and structure your broadcast in advance.



Export to laptop/PC

It is advisable to record with the smartphone/tablet but to cut with the laptop. If convenient, you can use export functions such as »WIFI transfer« or »WIFI download«: When smartphone and laptop are connected to the same WLAN, files can easily be transferred wirelessly.



Tips for Audio Recording



Use windshields when recording outside

Since phone mikes are very sensitive, make sure to use a windshield at windy sites.



Careful:

Avoid touching the device

When smartphones/tablets are touched or moved, they easily produce background noise



Find mike on smartphone/tablet

The microphone is often located at the bottom of the phone. If there are several mikes, make sure which one is activated.



Come as close as possible

Microphones are not optimised for audio recording, hence keep the distance as low as possible.



Deactivate automatic phone lock

Most standard settings automatically lock phones after a short period of time. Deactivate lock during recording.



Activate flight mode

The smartphone/tablet should not work as a phone but as a recording device. Phone calls and SMS are blocked in the flight mode.



Use earphones

Very few apps offer a monitor that allows listening. Via earphones you can nevertheless check the recording.

List of Recommendable Apps

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Hi-Q MP3 Voice Recorder (Android)

by Audiophile

Very good audio recorder with export functions / no editing tools

Recording quality: WAV, MP3, OGG, FLAC

Export: WIFI download / drop box

Other: Level recorder, export with WIFI transfer / no monitor

Price: Free version* / Full version 3.59€

* Recording time is limited to 10 minutes (for each recording).

Voice Record Pro (iOS)

by Dayana Networks Ltd.

Audio recorder with extensive export functions / editing tools

Recording quality: WAV, MP3, MP4

Export: e.g., WIFI download / FTP / drop box / Soundcloud

Other: e.g., level recorder, trim, append, converter / no monitor

Price: Free version* / Full version 1.99€

* The only difference is that the Free Version includes advertising.

Twisted Wave Editor (iOS)

by Thomas Thiriez

Very intuitive, user-friendly app / includes many features

Recording quality: WAV, MP3, FLAC, AIFF, AAC

Export: e.g., FTP / drop box / mail a link

Other: e.g., monitor, level recorder, undo, redo, amplify

Price: Full version 9.99€

Lexis Audio Editor (Android)

by pamsys Tools

Comprehensive app with quality editor / editing tools

Recording quality: WAV, MP3, FLAC, WMA

Export: Mail a link / FTP

Other: good editing tools, menus are somehow awkward

Price: Free version* / Full version 4.94€

* Free Version does not allow export to MP3.

WavePad (Android und iOS)

by NCH Software

Many-sided app with good editing tools / few export functions

Recording quality: WAV, MP3 (128 Kbit)

Export: Mail

Other: Quality editing tools, level display is a little small

Price: Free version / Full version* 3.49€ (Android) / 1.99€ (iOS)

* Notice that recording is possible only into the format MP3 with a sample rate of 128 kBit.

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