

GRADE SHEET RADIO BROADCASTING COMMUNICATIONS

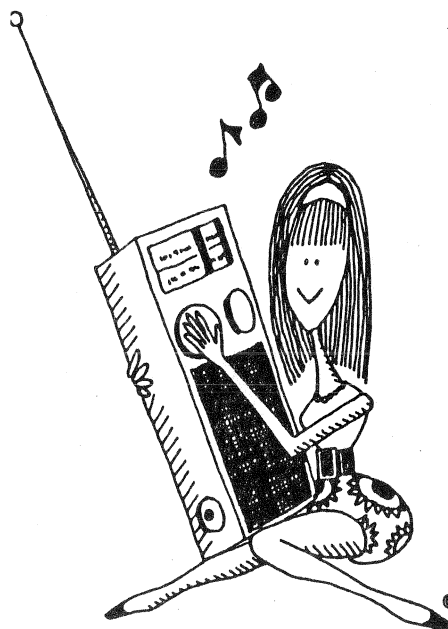
<u>CRITERIA</u>	<u>POSSIBLE</u>	<u>EARNED</u>
Activity 1	10	_____
Activity 2	32	_____
Activity 3	24	_____
Check point 1	_____	_____
	Inst. _____	Date _____
Activity 4	32	_____
Activity 5	52	_____
Check point 2	_____	_____
	Inst. _____	Date _____

TOTAL 150

If checkpoints are not completed, deduct 5 points
for each one from total.

GRADE BREAKDOWN

- A - 140 to 150
- B - 130 to 139
- C - 110 to 129
- D - 90 to 109



COMMUNICATIONS TECHNOLOGY

RADIO BROADCASTING

INTRODUCTION

"We interrupt this program for a special news bulletin. The first human from earth has just stepped foot on the moon. After a four and a half hour flight, Neil Armstrong has just begun a two-hour walk on the moon. This is a huge step forward for space exploration."

This message was delivered by radio to millions of people around the world within minutes of the actual event. You may not remember when this event took place, but every day, you and billions of other people around the world depend on radio to provide them with important information regarding news and weather. We depend on it for entertainment, and the advertisements or commercials that many times seem annoying, but in reality, affect our purchasing decisions.

Radio does not seem to be as popular today as it was in the days before television, in fact, many people do not even realize they listen to the radio. as much as they do. The fact is, radio is still extremely popular. This statement is substantiated when you realize that **MILLIONS** of dollars are spent each year on advertising in the more than 6,000 radio stations in the United States. The businesses that pay for "AIR TIME" to advertise their products and services realize full well that advertising on the radio increases their profits.

You listen to the radio when you travel in your cars while studying, mowing the lawn, doing house work, painting the house, exercising, jogging, or just to drown out the voice of your little brother.

Radio is still very popular because you can take it with you. Technological advancements in electronics have made the physical size of the radio shrink from the very large floor model that was the center of family activity in the early 1900's, to the miniature radios that we now strap on our belts or put in our pockets and listen to through personal headphones.

Another development that has kept radio in the forefront was the advent of FM (frequency modulation). This provided better sound than AM (amplitude modulation) radio. FM Stereo was another break through, and now, AM Stereo, with sound quality rivaling FM, is available in many parts of the country.

The radio is an extremely important communications tool that will be with us for many years to come.

COMMUNICATIONS TECHNOLOGY

RADIO BROADCASTING

OBJECTIVES

Upon completion of this learning activity:

1. You will be aware of the origin of radio and realize the importance of the Broadcasting Industry as an information and entertainment provider.
2. You will develop an awareness of the job positions involved in the Broadcast Industry.
3. You will set up a simulated broadcast studio to achieve quality audio.
4. You will perform a prepared script, and store it on magnetic tape.
5. You will write an original script within specified limits, perform it, store it on magnetic tape, and play it for the class.

EQUIPMENT AND MATERIALS

This learning activity

Notebook paper

Graph paper

Cassette tape recorder / cassette tape

Microphone / microphone stand

APPROXIMATE COMPLETION TIME

6 to 8 class periods



RADIO BROADCASTING - DEVELOPMENT

ACTIVITY 1

INFORMATION SHEET

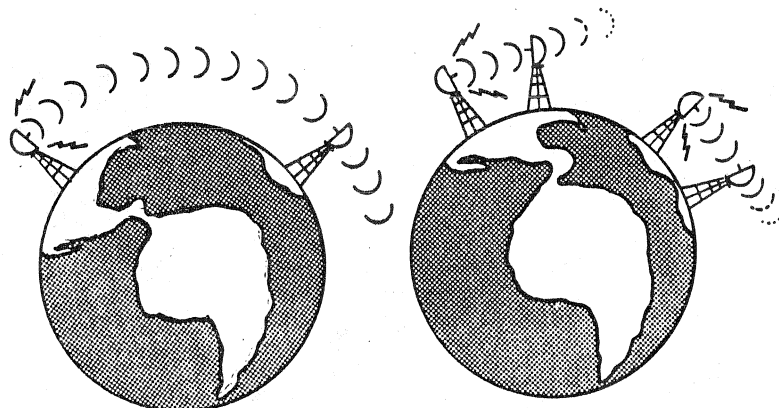
Where did radio originate? Many people from many different parts of the world contributed to its development, but it was **GUGLIELMO MARCONI** of Italy who put all these developments together, added ideas of his own, and produced the first **WIRELESS TELEGRAPH**. American physicist **Reginald Fessenden** demonstrated the first voice transmission in 1900. **Lee DeForest** made a great contribution by producing the three-element vacuum tube. By 1906, Fessenden had broadcast phonograph music, but it was not until 1920 that the first regularly scheduled programs began.

The first radio programs were primarily news broadcasts. Newscasts are still an important part of radio broadcasting, but they were especially popular during World Wars I and II.

Radio management soon realized that the public would like to be entertained as well as informed. In the 1930's, comedy, drama, and science-fiction broadcasts grew in popularity. Sounds of footsteps walking down long empty hallways, and creaking doors opening and closing brought visual images to the listeners of early radio broadcasts. Hearing the whistling sound of a fast-moving object, the listeners "saw" Superman in their minds, flying to rescue the damsel in distress!

With the coming of television, most radio stations turned away from comedy, drama, and the series-type programs. Today most have adopted a music, news, and talk format (plan). Television is good entertainment if you have time to sit down and watch, but radio is a constant companion that you can take with you anywhere you go.

When you have reviewed the material presented above, answer the questions on worksheet 1 in your workbook. **REMEMBER**, do not write in this package. Complete the worksheet before you go on to the next section.



RADIO BROADCASTING - DEVELOPMENT WORKSHEET 1

Answer the following questions when you have completed ACTIVITY 1.

- (2) 1. Who demonstrated the first radio voice transmission?

- (2) 2. The first radio programs were primarily _____ broadcasts.
- (2) 3. In the 1930's, _____ type programs became popular.
- (2) 4. Radio allows the listener to _____ what is happening because obviously, no picture is available.
- (2) 5. Radio is a constant companion because you can _____
_____.

(10) POINTS POSSIBLE POINTS RECEIVED _____

RADIO BROADCASTING - JOB DESCRIPTIONS

ACTIVITY 2

INFORMATION SHEET

A radio station is an enterprise that may be owned by one or two people or by a corporation (owned by stockholders who have bought shares of the business). It can be independent, or it can be part of a network. An independent station usually plans and originates all of its programs locally. It is completely responsible for its resources and profit. There are also network affiliate (associated) stations. Certain portions of their programs are supplied by the network. In this way, a station has the advantage of featuring well-known newscasters, sports figures, and entertainers. An independent station probably could not afford to hire these people on a regular basis.

Many people work in the world of radio. A radio station is an exciting place to be. There is constant and varied activity. Radio station workers come into contact with all sorts of people. Station personnel are usually interested people - curious, eager to learn about new things, and eager to pass on that knowledge to listeners. In this activity you will study the responsibilities of each job in the broadcasting field. Perhaps a job in broadcasting is waiting for you!!!!!!

TOP MANAGEMENT

1. **PRESIDENT** - Generally elected by the board of directors, responsible for the entire operation, personnel, resources, and processes.
2. **VICE-PRESIDENT** - Given various responsibilities by the company president. Second in responsibility, follows directives of company president, sees that company policy is carried out.
3. **PRODUCER** - Responsible for production of programs. Selects talent, approves scripts, sets schedules.
4. **PERSONNEL MANAGER** - Keeps records of personnel, may hire and fire, according to company policy. Responsible for payroll, benefits, etc.
5. **PRODUCTION MANAGER** - In direct control of production, staging, equipment, props, and production crew. Sees that the facilities are ready when needed and will operate properly.
6. **CHIEF ENGINEER** - Licensed operator of broadcast equipment. Responsible for correct transmission on assigned frequency and operation of equipment.

MIDMANAGEMENT

7. **STATION MANAGER** - Responsible for day-to-day operation of the

station. Follows company policy. Has direct control of programming, program content, and personnel.

8. **PROGRAM MANAGER** - Responsible for individual programs assigned. Coordinates scripting, auditions, rehearsals, and production requirements.
9. **PROMOTIONS MANAGER** - Coordinates promotional material and publicity of programs and station activities. Arranges public service and community interest material.
10. **SALES MANAGER** - Responsible for sale of air time for paid commercials, program sponsoring, and related sales programs.
11. **BUSINESS MANAGER** - Responsible for front office operations. Manages payroll, billing, personnel record.
12. **DIRECTOR** - In direct charge of talent and crew to direct the performance, filming, or taping of the actual performance according to the script. Many times uses his own influence, knowledge, and skill to make the production a success.

SUPPORT

13. **SECRETARY** - Clerical position, typing, dictation, filing, phone communication.
14. **TYPIST** - Prepares typed material, word processing, letters, scripts, etc.
15. **FILE CLERK** - Responsible for filing of materials, data management, photos, records, correspondence, scripts, contracts, etc.
16. **RECEPTIONIST** - Meets and directs public toward responsible personnel within the enterprise.
17. **BOOKKEEPER** - Keeps financial records, makes financial predictions.
18. **ACCOUNTANT** - Determines profit and loss and audits financial records.
19. **TELEPHONE OPERATOR** - Switchboard and internal communications director.
20. **TRAFFIC MANAGER** - Keeps air log of programs, promotions, and commercials. Responsible for correct airing of sponsors commercials. Paid advertising, and programs according to air log.

MARKETING AND SALES

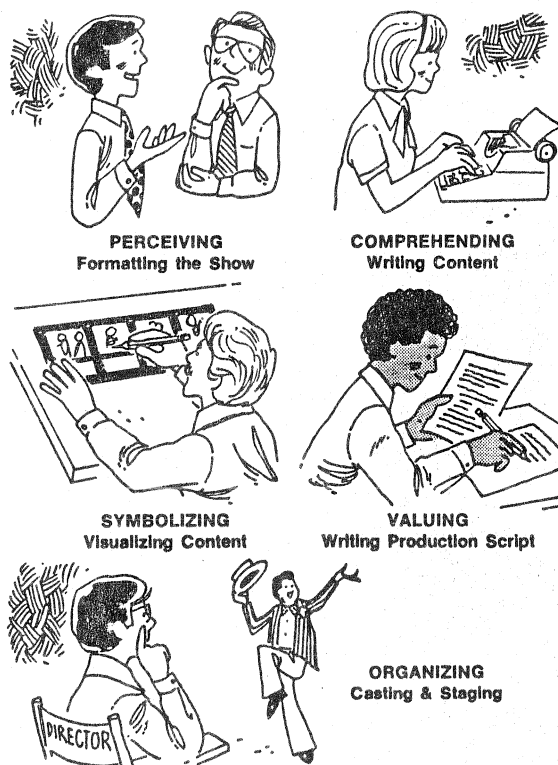
21. **MARKET ANALYST** - Studies market trends, buying habits, and attitudes of consumers.
22. **SALES REPRESENTATIVE** - Directs sales to consumer or distributor.
23. **PUBLICIST** - Prepares station promotional material and publicity for programs and special features. Works with community relations and community groups to support the station's public service requirement.
24. **RESEARCHER** - Uses sources, library, personalities, and experts to obtain needed information and background information or facts for writers.
25. **ADVERTISING COPY WRITER** - Prepares copy for sponsors, paid advertisers, and public service material.

MESSAGE DEVELOPMENT AND PRODUCTION

26. **NEWS REPORTER** - Investigative writer - usually works on location to gather news and information.
27. **SCRIPT WRITER** - Writes material for plays, film for television or radio. May be a specialist in comedy, drama, etc.
28. **PROGRAM RESEARCHER** - Assigned to provide background and factual research for program managers, script writers, and announcers.
29. **COPY EDITOR** - Edits program material, advertising copy and all broadcast copy. Checks spelling, punctuation, and continuity of all material.
30. **MUSIC DIRECTOR** - Arranges music, directs music background, or musicians during production.
31. **ANNOUNCER** - Provides the audio commentary, scripted or ad lib, for live sports, news, or documentary.
32. **MUSIC LIBRARIAN** - Keeps file and records of music, tapes, records, compact discs, and data on records, artists, and record companies. File orders, music, sound effects, and program tapes.
33. **ACTOR / ACTRESS** - Performs given parts according to script and direction.

34. **AUDIO TECHNICIAN** - Specialist in sound recording, dubbing, and mixing. Prepares or directs the recording of sound.
35. **ENGINEER-CONTROL ROOM TECHNICIAN** - Controls microphone output, sound effects, and audio levels during production or taping of program content.
36. **ENGINEER-TRANSMITTER** - Responsible for monitoring the transmission equipment during broadcast and maintaining electronic components.
37. **FLOOR MANAGER** - Responsible for studio setup, cues talent during production, provides cue cards, prompts. Works under direct supervision of the director.
38. **SOUND EFFECTS OPERATOR** - Specialist in creating sound effects. Makes, collects, edits, dubs sound effects for production.
39. **SOUND MIXER** - Creates sound track by mixing audio, sound effects and music to final sound track.

When you have reviewed the job descriptions listed above, answer the questions on worksheet 2 in your workbook. **REMEMBER**, do not write in this package. Complete the worksheet before you go on to the next section.



RADIO BROADCASTING - JOB DESCRIPTIONS

WORKSHEET 2

Answer the following questions when you have completed ACTIVITY 2.

- (2) 1. In a radio station, who is responsible for the entire operation including personnel, resources, and processes?

- (2) 2. In a small radio station, the Researcher could be combined with what other similar position?

- (2) 3. Who is responsible for maintaining electronic components at the transmitter?

- (4) 4. What two positions are primarily responsible for the financial welfare of the radio station?

- (2) 5. Who is totally responsible for the operation of the broadcast equipment?

- (20) 6. List five positions in the broadcasting field that you think you might be interested in and give your qualifications for these positions.
- (1) _____

- (2) _____

- (3) _____

- (4) _____

- (5) _____

(32) POINTS TOTAL POINTS RECEIVED _____

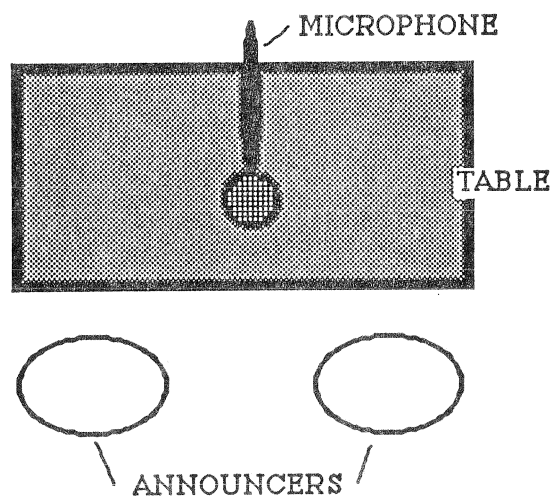
RADIO BROADCASTING-STUDIO

ACTIVITY 3

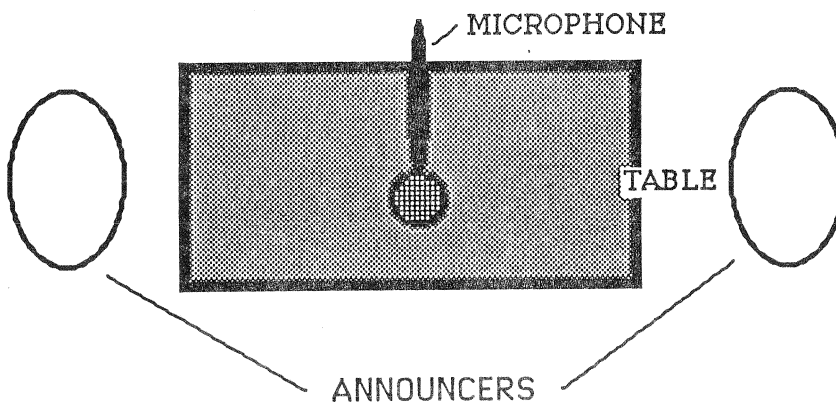
INFORMATION SHEET

In order to produce a radio program that has the audio (sound) quality that is pleasing to listen to, it is necessary to arrange the recording area to best capture the spoken sounds. The device you will be using to capture the sound is a cassette recorder with a professional style microphone. This microphone will produce a higher quality sound than the microphone that normally comes with the recorder.

Below there are a couple of simple diagrams that illustrate some arrangements you may want to try when setting up your radio studio.



Example 1 - In this example, the two announcers are sitting behind the microphone, each off at a slight angle.

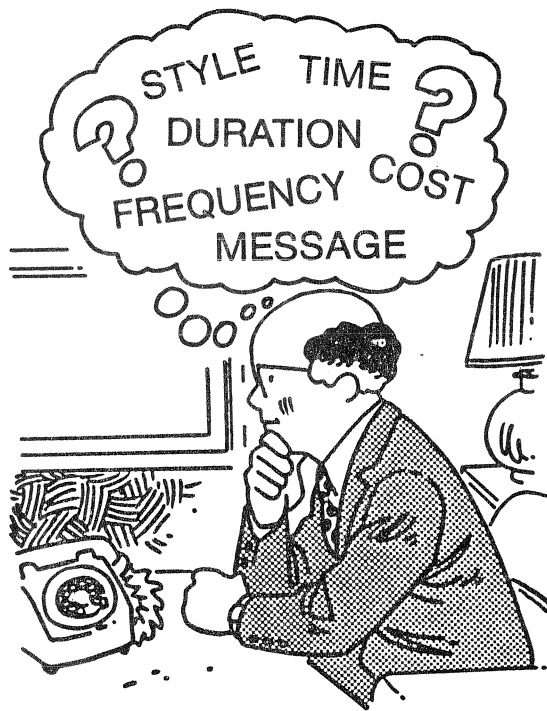


Example 2 - In this example, the two announcers are seated at right angles to the microphone.

In this activity, you are to try 4 different studio arrangements. Two of them using one microphone, and two of them using two microphones. Sketch the arrangements that you have tried in the blank space following question 1 in Worksheet 3. Set up the recording equipment according to your sketches and read the **STUDIO TEST SCRIPT** located on the next page while recording it on cassette tape.

I recommend reading through the script at least 5 times out loud without turning on the recording equipment. This will give you the practice necessary to produce a professional sounding demonstration . Remember, after you have done your rehearsing, you are to make four recordings of the script using the four studio arrangements you have developed. When you have completed the four recordings, call your instructor over and have him listen to them. He will then check off check point 1 on your grading sheet.

Be sure that both of you take a speaking part in the script. One of you will be announcer 1, the other announcer 2.



STUDIO TEST SCRIPT

PROMO - announcer 1

Join us in one moment, here on WMJR, for another episode of Herbert and Hoover.

COMMERCIAL - announcer 2

Hi! This is Richard Roundtree. As many times as you've seen me on the screen as the rugged man named "Shaft," I want you to know I can't be rugged without an energy supply. Just recently, I've discovered Honey Bitts cereal, made by American General Foods. The natural honey and grain give you the energy that nature meant for you to have. So, don't get the Shaft. Get Honey Bitts from American General Foods.

INTRO - announcer 1

As you remember, Herbert and Hoover were visiting a party yesterday when they were stranded - on top of the coffee table - with no possible means of escape. Let us join them now and listen in on one of the many problems faced by Herbert and Hoover.

When you have completed your four STUDIO TESTS, listen carefully to each one to determine the test that sounds the best. This will be the studio arrangement that you will use for the rest of this activity.

When you complete this activity, be sure your instructor checks you off and you complete worksheet 3 in your workbook before going on to the next activity.

RADIO BROADCASTING - STUDIO WORKSHEET 3

Complete the following worksheet when you have finished **ACTIVITY 3**.

- (12) 1. In the space provided below, neatly sketch the four studio arrangements that you tested. Be sure that you show the positions of the announcers and the microphone or microphones, and note the arrangement that you felt sounded the best.
- (2) 2. Did the studio arrangement with one or two microphones sound better when the recording was played back?

3. Did you rehearse the test script more than 5 times before you recorded it, or did you rehearse it the recommended 5 times?

- (5) 4. Explain why rehearsal is necessary.

- (5) 5. Does the distance the microphone is placed from your mouth affect sound quality? Explain.

(24) POINTS POSSIBLE POINTS RECEIVED ____

RADIO BROADCASTING - A PROGRAM

ACTIVITY 4

INFORMATION SHEET

A radio station revolves around programs. In this activity you are going to present a prepared radio program. The script is provided and listed below. You will decide who will speak each part and rehearse until you feel it will sound professional. You will be evaluated on assignment of parts, accuracy, delivery, interpretation, emotion, enthusiasm, timing, and sound quality.

RADIO SCRIPT - "WHEELS"

NARRATOR: One of the biggest problems that man has to face while on earth is wheels - wheels that replace the hard-learned task of walking on two feet. The problem is especially difficult for George and Larry, both are 5.

GEORGE: It's my turn! Give me the bike!

LARRY: It is not your turn! You went three driveways, and I went just one!

GEORGE: Well, it's my bike, so give it to me!

LARRY: Oh, all right - here, take your old bike. Guess I'll go get some cookies - chocolate chip. Mom made them.

GEORGE: Wait, Larry! Give you another ride for four cookies - four driveways for four cookies. Wanta?

NARRATOR: Time solves many problems. George and Larry grow up together, but the problem of wheels stays with them. It is now twelve years later.

GEORGE: But Larry, I've got to have the car Saturday night. I promised Jan four weeks ago that I'd take her out on her birthday!

LARRY: You had your turn last weekend, George. Our agreement was to go halves on the car - payments, insurance, repairs, and Saturday nights.

GEORGE: Tell you what. I'll give up my next turn - that'll give you three Saturday nights in a row. Will you buy that?

NARRATOR: And so life continued for George and Larry. Sixty years go by, and the two are now convalescing in a nursing home for the aged.

GEORGE: I'm not pushing too slow, Larry. These cheap wheelchairs have only one gear - low! Anyway, I've walked enough for today - my turn to ride.

LARRY: Oh, no you don't, George. I'm in this seat and that's where I'm staying!

GEORGE: Tell you what, Larry. I'll give you my other piece of toast for the next three mornings if you let me ride awhile.

LARRY: Throw in the applesauce at lunch and you've got a deal, George!

NARRATOR: As with George and Larry, the Problem of wheels continues to plague the earth's population. Perhaps someone clever, sometime in the future, will turn this common problem into a uniting force in the world. At least, it's something to think about.

COMMERCIAL

NARRATOR: Prestige Motors, Incorporated, wishes to invite you to view the prime condition, previously owned, top-line cars available for immediate purchase. You will receive private personal service in accordance with the policy of Prestige Motors. After driving one of our fine cars, you will appreciate what you gain - a car high in performance and prestige. Prestige Motors, Incorporated, for quality pre-owned cars.

It is very important that you rehearse the above script until you are confident you can perform it well. When you are ready, record the program on a cassette. When completed, call your instructor over for an evaluation of the program before going on to the final activity.

**RADIO BROADCASTING - A PROGRAM
EVALUATION SHEET
"WHEELS"**

- | | | | |
|-----|----|---------------------|-------|
| (4) | 1. | Assignment of parts | _____ |
| (4) | 2. | Accuracy | _____ |
| (4) | 3. | Delivery | _____ |
| (4) | 4. | Interpretation | _____ |
| (4) | 5. | Emotion | _____ |
| (4) | 6. | Enthusiasm | _____ |
| (4) | 7. | Timing | _____ |
| (4) | 8. | Sound quality | _____ |

PARTS

GEORGE _____

LARRY _____

(32) POINTS TOTAL POINTS RECEIVED _____

RADIO BROADCASTING - PRODUCTION

ACTIVITY 5

INFORMATION SHEET

In this activity you will be taking all the things you have learned so far in this package and combine them into one final production. You will prepare a radio program following the guide lines listed below.

LENGTH:	5 to 6 minutes
NUMBER OF ARTICLES:	Minimum of 3 (the parts of a radio broadcast, some are listed in the example below)
EXAMPLE:	Promo 30 sec. Sports 2 min. Commercial 30 sec. News break 2 min. 30 sec. Station break 15 sec.

When working on this activity, be sure that you write out all portions of the script, such as the time for each portion, and define each article or part as shown in the example above, check for errors in grammar. These will become much more noticeable when you start rehearsing your program. A copy of the script with the times noted, preferably typed, must accompany the tape when presented for final evaluation.

The evaluation of this activity will be based on the following:

Creativity	Assignment of speaking parts
Delivery	Timing
Overall length	"Dead Air"
Enthusiasm	Accuracy
Sound Quality	Originality

When you have prepared the script, have your instructor check you off **on check point 2** before you actually record it. If you miss this check off, you will not receive any points for it, or points for any evaluation category following it.

When your radio program is recorded, it will be played during the communications class. Informal comments and criticism will be allowed, but will not affect your grade.

Take your time with this activity. It is designed to allow you maximum freedom in the development of your program. Pick stories that interest you, practice a lot, work carefully and accurately, and above all **HAVE FUN!!!!!!!!!!**

RADIO BROADCASTING - PRODUCTION EVALUATION SHEET

- | | | | |
|------|-----|------------------------------|-------|
| (10) | 1. | Creativity | _____ |
| (4) | 2. | Delivery | _____ |
| (6) | 3. | Overall length | _____ |
| (4) | 4. | Enthusiasm | _____ |
| (4) | 5. | Sound Quality | _____ |
| (6) | 6. | Assignment of speaking parts | _____ |
| (4) | 7. | Timing | _____ |
| (4) | 8. | "Dead Air" | _____ |
| (6) | 9. | Originality | _____ |
| (4) | 10. | Accuracy | _____ |

(52) POINTS TOTAL POINTS RECEIVED _____

RADIO BROADCASTING SUMMARY

This activity was developed to help you understand how the Radio Broadcasting area of communications functions. It is obviously a very important means of communication in today's society, and the advancements that are being made insure its popularity in the future.

We have explored the development of the industry from its beginning to the present, briefly discussing how programming has evolved over the years. Job descriptions in the broadcasting field were explored. You set-up and tested a simple broadcasting studio, and actually presented and produced several radio programs.

If you have any comments about this activity, please list them on the last page of your workbook.

