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Odisha State Open University, Sambalpur, Odisha  
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# **Bachelor of Arts (Honours) in Journalism & Mass Communication**

**BJMC-12**

**ADVANCE BROADCAST MEDIA**

**Block - 3**

**Advance Broadcast Production-I (Radio)**

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**UNIT-1: Writing and Producing for Radio**

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**UNIT-2: Public Service Advertisements, Jingles, Radio Magazine**

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**UNIT-3: Role of Radio in Social Change and Development**

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The Course follows the UGC prescribed syllabus for BA(Honours) Journalism and Mass Communication under Choice Based Credit System (CBCS).

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## Course Writer

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**Mr. Sambit Mishra**

Academic Consultant  
Journalism and Mass Communication  
Odisha State Open University, Sambalpur

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## Course Editor

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**Samanta Biswabhusan Dhir**

Academic Consultant  
Journalism and Mass Communication  
Odisha State Open University, Sambalpur

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## Programme Coordinator

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**Samanta Biswabhusan Dhir**

Academic Consultant  
Odisha State Open University,  
Sambalpur

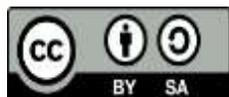
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## Material Production

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**Dr. Manas Ranjan Pujari**

Registrar  
Odisha State Open University, Sambalpur



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## UNIT-1: Writing and Producing for Radio

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### 1.0: Unit Structure

- 1.1: Learning Objectives
- 1.2: Radio the wireless wonder
- 1.3: Radio Production
- 1.4: Concept of programming
- 1.5: Different formats for radio programmes
- 1.6: Writing Radio Scripts
- 1.7: Tips to write good radio scripts
- 1.8: Key words in Radio
- 1.9: Check Your Progress
- 1.10: References

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### 1.1: Learning Objectives

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After going through this unit the learners would be able to understand:

- Radio talk and/ or music programmes.
- To plan a talk show and/or music programme for a specific radio station
- The use of radio station formats in the development of modern stations.
- The effects of formats on radio programming

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### 1.2: Radio the Wireless Wonder

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Radio is universal because its broadcasts reach every nook and corner. It is amazing to learn that the typical American home has 6.6 radio receivers. All India Radio, India's national radio broadcaster, reaches 98.25 percentage of the country's population. Keep in mind that India is the world's second-most populous country. There are around 111 million radio sets in Indian households, according to estimates. "People get up with clock radios, jog with headset radios, party with boom boxes, and travel with vehicle radios," says John Vivian of radio's pervasiveness. Even if they are in the stadium, they listen to sporting events on the radio." Arbitron, a business that measures radio listenership, reports that more people get their morning news from radio than from any other media.

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### 1.3: Radio Production

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Radio broadcasting is a collaborative effort including a variety of procedures that need a blend of creativity, technology, and social goal. People at a radio station must work together, understand each other, faithfully follow orders, and make radio programme creation and transmission a reality.

To become a superb production professional, you must first understand the complex chain of the radio production process. To better understand this complex process, break radio broadcasting into five main stages:

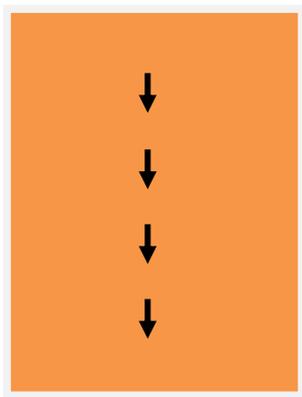
**Pre-production**

**Production**

**Post-Production**

**Transmission**

**Feedback**



### **1) Pre-production**

At this stage, the two subdivisions are programme idea and research to acquire background knowledge resources. Observation, experimentation, or imagination can all lead to the generation of an idea. Some programmes are created in response to current events, such as a festival or a tragedy, while others are created in response to public demand. The research for gathering background material is known as Formative Research since it aids in the formulation of the program's concept and format.

During this stage, we determine the individuals who will be involved in the programme, the sound/voice that will be used, as well as the assets and logistics that will be necessary. In addition, we methodically organise everything so that we may begin.

At this step, we generate an overview script that specifies the programme to be produced, as well as a rundown sheet that provides a day-by-day and hour-by-hour breakdown of when, where, and how. We'll be recording where and what we'll be recording. Preparing a timetable and managing the entire crew to adhere to it is what makes the pre-production stage ideal.

### **2) Production**

In radio programming, the production consists mostly of sound recording. It might take place either indoors or outdoors. They are referred to as studio and field production, respectively. The producer must assure the quality of the sound, the correctness of the recording, and the minimization of noise or interruptions when recording sound. On a production location, arrangements are made to assure high-quality recording with high-quality equipment. Microphones, recorders, headphone sockets, common batteries, recording media, power supplies, headphones, and other equipment are used in field recording. All of these technologies would be easily available in the studio.



### **3) Post-Production**

After the production process is done, we will have a complete set of audio recordings and source materials, including archive documents and sound effects, as well as a field log sheet.

The audio captured on each cassette/memory card/disk is detailed on the field log sheet. A field sheet is necessary to gain a general sense of the recording. It assists us in retrieving sound snippets needed for the final output. Finally, because we simply worked on the outline script, we produce a note on how to revise the script at this point. The final script will be based on the outline screenplay as well as our observations and evaluation of which parts of the recorded sound are most suited to the final programme production.

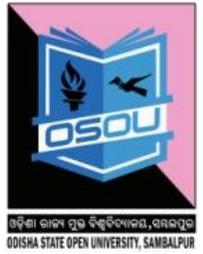
The first-ever step in post-production is to carefully listen to the recorded sound and pick the segments that the producer wants to include in the final show. It is advised that as much material as possible be recorded to choose from to make the final selection easier and the presentation more innovative. Logging is the process of identifying and listing elements needed for the final programme. We clip and separate the sound bits for final editing based on the log. The act of organising a selected portion of recorded sound logically and creatively to make the final programme is known as editing. We add sound effects to the final output throughout the editing process. Editing is done on the final script, which is created using the outline script and observation notes.

### **4) Transmission**

Transmission, often known as broadcast, is simply putting the show "on the air." It is to deliver the finished programme sounds after they have been combined with radio waves through an antenna, allowing the signal to reach the radio sets with the audience. The transmission is claimed to be practically instantaneous since listeners may hear the programme almost exactly at the same time as it is broadcast over the transmitter. It also involves a sophisticated technological procedure of managing and improving the broadcast radio signal. These procedures assist listeners in selecting their stations.

### **5) Feedback**

The purpose of feedback is to learn about the audience's reaction to the programme that was shown. There are several methods for gathering input from listeners. An audience survey is one method of producing feedback from members of the audience. Some radio stations send personnel to the community with surveys to collect responses. This is generally handled by the station's Audience Research Wing. Unlike this, most interested listeners communicate their thoughts back to the stations in the form of letters or emails. Many stations use interactive features such as email addresses, phone numbers, rating systems, polls, and the like to collect feedback on their websites. Feedback allows the stations to improve their services.



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## 1.4: Concept of Programming

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You've probably heard of a radio station. The preceding course provided you with an understanding of how a radio station operates. When you read a popular magazine, you will notice a variety of information. There will be an eye-catching cover, adverts for various items, tales or articles on topics ranging from politics to sports and film, interviews, and other features.

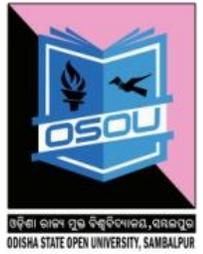
Similarly, a radio station transmits a variety of programmes. Consider the many sorts of radio programmes you've heard. You'd undoubtedly recall movie tunes, phone-in shows, conversations, debates, news, cricket commentary, and so on. These various forms of programmes are referred to as formats.

### **Aspects have been considered when creating a radio programme**

Consider the village or town where you reside. There are individuals from all walks of life, men and women, wealthy and poor. Radio is extremely significant in the lives of the people of rural India. Although there are many wealthy individuals and well-developed cities, the bulk of our people are impoverished, and a vast percentage of them cannot read or write. As a result, the radio is the only medium that can truly reach people to inform, educate, and amuse them. Radio stations, particularly those controlled by the government, serve the public interest.

**The needs of radio station listeners are not the same. We need to know a lot about them to serve them. Let us develop a list of the information we should have about the audience:**

- Population -The total population of the area.
- The number of men and women -the sex ratio
- People who are literate/illiterate
- The languages are spoken in the surrounding region.
- Schools/Colleges
- School-age children
- Health facilities - availability of doctors, primary health care centres, clinics, and hospitals
- Any serious disorders
- Religions in the area in terms of population
- Power source
- Nearest radio and television stations



- The local climate
- People's main occupation
- Per capita income/people living below the poverty level
- Roads and transportation infrastructure
- Irrigation systems
- The number of persons working in agriculture or other vocations.
- Crop varieties

People have to know these details to decide on the language, kind of broadcast, and schedule of programmes, among other things. As a result, radio formats are determined by the audience's wants.

### **The program department**

None of the criteria that define a radio or television station's financial success is more significant than content. It is the station's programming that attracts listeners or viewers. The station will attract advertising money if it has a big number of listeners or viewers who have the criteria that marketers are looking for. As a result, the station's revenues and prospective profits are heavily determined by its programming. A programming department is in charge of the programming.

### **Functions**

The programme department's main functions are:

- planning and selecting programme content that will appeal to targeted audiences;
- acquiring or, for non-news content, producing programmes;
- scheduling programmes; and
- monitoring programmes to ensure adherence to the station's standards, regulatory and legal requirements.

A programme manager or programme director leads the programme department and reports directly to the general manager. Some stations combine programming and production into a single department overseen by an operations manager.

The number of persons reporting to the programme manager, as well as their titles and duties, varies. Furthermore, the names and responsibilities of radio station programme staff differ from those of television station programme personnel. We'll look at each medium independently.



The following people work in the programme department of a music-format radio station:

### **Music director**

- additions to, and deletions from, the station's music playlist;
- preparation of the playlist and supervision of its execution;
- auditioning of new recordings;
- consultation with the programme manager on music rotation;
- liaison with experts of recording companies to obtain new releases;
- contact with music stores on sales of compact discs; and
- catalogue and filing of compact discs (in large markets, this responsibility falls to the music director).

### **Announcers**

Announcers are sometimes known as Radio Jockeys (RJ) or Deejays (DJ)

Their primary task is an air shift, which involves the following:

- the introduction of recordings and programmes
- reading live advertisements as well as promotional, public service, and station identification announcements;
- providing time and weather checks, as well as traffic reports
- control room equipment operation

Furthermore, announcers may:

- create ads and other announcements;
- act as talent for advertisements and other announcements; and
- Serve as a music director or production director.

### **Programme Manager**

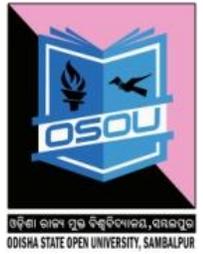
Programme manager at creative services, as well as traffic workers, are often reported to the sales manager at many stations. In others, the programme manager and the director of the sales department jointly supervise their work. Continuity writers are frequently in charge of a wide range of text, including advertisements, public service announcements, and promotional materials. They also review text to ensure that it adheres to the station's programme and advertising guidelines. All programme and ad content to be shown is detailed on the schedule by traffic workers.

The programme manager at major networks is essentially a news director. Editors, anchors, reporters, writers, and desk assistants make up the staff. Personnel responsible for news, such as anchors and reporters, and for discussion, such as producers, hosts, and telephone screeners, make up the staff of news/talk stations.

### **Radio station programming**

Most radio stations' programming is dominated by one main content aspect or sound, termed as a format. It is intended to appeal to a certain subset of the public, which is generally designated by age, socioeconomic status, or ethnicity.

In truth, few listeners are likely to recognise or care about the moniker (nickname) given to their favourite station's genre. The choice of a name, on the other hand, is



vital to the management and the sales team in projecting the station's image and positioning the station for commercials.

### **Formats**

There are many formats, but they all fall into one of three categories: music, information, and specialised.

Music is the most popular format on commercial radio stations. With the dispersion of formats and the attraction of some musicians in more than one format, describing the format of a specific station in one or two words has become increasingly difficult. Furthermore, distinct names are used by stations to distinguish identical sounds.

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## **1.5: Different formats for radio programmes**

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**Community bulletin board:** This board contains information about upcoming community events.

**Editorials:** The station's ownership's views on local or national problems and events.

**Features:** Stories about a variety of issues of interest to the station's listeners.

**Market reports:** Both agricultural and business reports are available.

**News reports:** Local, regional, national and international news are all available.

**Public affairs:** It shows are often interview-based and focus on local or national problems and events.

**Announcements:** Announcements for the government and non-profit organisations are examples of public service announcements.

**Religion:** Services of various religious faiths or religious debates.

**Sports:** Scores, reports, and play-by-play for sports.

**Traffic updates:** Local traffic conditions, particularly in big areas, and most typically in travel hours, are reported in traffic reports.

**Weather reports:** Regional and local situations and predictions, but more detailed during weather situations.

Should you recall the radio programmes you've heard? Try to remember some of them. You might well have heard the names of the radio stations that carried the programmes. Some of you are familiar with Vividh Bharati, AIR FM Gold, or a private commercial station. You may also recall the time being given as well as the show you intend to listen to. These are known as announcements. Announcements have historically been made by persons known as announcers. Commercial radio stations may refer to them as Radio Jockeys (RJs) or anchors. Before you can learn about the various radio formats, you must first understand the components of a radio format.

Although you might be aware, the majority of what is spoken on the radio is written down. As you may know, what is written for radio is heard and is referred to as the 'spoken word' as opposed to the 'written word.' However, the spoken words on the radio are written down or what is commonly referred to as 'scripted.' Each radio format is divided into three parts: They are as follows:

- (a) **Spoken word or human voice**
- (b) **Music**
- (c) **Sound effects**

The three components listed above are present in all radio formats. So, initially, let's categorise the spoken-word style.

1. **Announcements:** All those are communications that are expressly meant to inform. They can be of several varieties. As an example, consider station/program identification. These include the station you've selected, the frequency, the hour, and the programme/song you'll be listening to. As previously said, these announcements have grown casual and resemble everyday talk on today's commercial radio networks. Some programmes, such as periodicals, may have many presenters.
2. **Radio talk:** Radio talk is the most traditional radio genre. In India and the United Kingdom, it has long been customary to invite specialists or important figures to talk for 10 or 15 minutes on a given issue. These discussions must be converted into the spoken word format of radio. Such discussions must be converted into the spoken word format of radio. These lengthy radio interviews have acquired controversial over time. Instead, shorter-duration discussions are now televised. Of course, you can only hear these long speeches on public broadcasting channels.
3. **Radio interviews:** You may have conducted an interview? Most likely, yeah. Journalist's occupation has this approach of asking questions to obtain information in the media, whether it is a newspaper, magazine, radio, or television. There are several sorts of interviews based on their time, topic, and goal.  
To begin, there are full-fledged interview programmes. Depending on the topic and the individual being questioned, the length of these interviews might range from 10 minutes to 30 minutes or even 60 minutes. The majority of these interviews are centred on personality. You may have heard of extended interviews with well-known persons from public life, literature, science, sports, cinema, and so on.  
Second, some interviews are utilised in radio programmes such as documentaries. The interviews are brief, the questions are focused, and there aren't many of them. The goal is to receive a quick, to-the-point response.

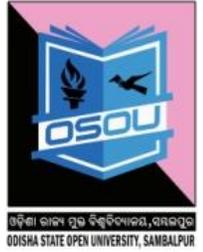
Third, there are many interviews or interview-based programmes in news and current affairs shows. Have you ever heard of such radio interviews? You may have heard live interviews with listeners as phone-in programmes become more popular. The interview has been added to these interviews.

Another form of interview-based programme exists. In most cases, only one or two questions are posed to ordinary people or people with an understanding of a current issue to measure popular opinion. For instance, when the general budget or the rail budget is announced in parliament, representatives from radio go out and poll the general audience. Their names and identities will not be revealed. Such programmes are known as 'vox pop,' which is a Latin word that means 'people's voice.' To be a radio interviewer, you must be highly curious and hardworking, with strong general awareness and communication abilities.

4. **Radio Discussions:** While you disagree with your family or friends, don't you say, "Let us talk about it?" We do, indeed. Dialogue can help us discover solutions to difficulties. When there are more than two or three persons in a conversation, ideas might be pooled to conclude. This strategy is used in radio to allow individuals to express their opinions on issues of public interest. When there are potentially contentious social or economic concerns, radio talks are developed. As a result, when numerous specialists gather to debate such matters, people gain a better understanding of the many points of view. These radio debates are often longer in length, with 15 to 30 minutes. Two or three persons recognised for their opinions, as well as a well-informed senior person or journalist acting as a moderator, take part and debate a certain issue for roughly 30 minutes. The moderator leads the debate, introduces the subject and participants, and ensures that everyone has an opportunity to speak and that all topics are addressed.
5. **Radio documentaries/features:** Generally, if you view a film in a movie theatre, it is a feature film that is story-based and not true. However, there are documentary films that are based on actual individuals and problems. Many of the shows you watch on TV are instructional or public service documentaries. This format is also available on the radio. A radio documentary, unlike documentary films, solely depends on sound that is, the human voice, music, and sound effects. A radio documentary is a programme based on actual sounds and real people, as well as their perspectives and experiences. Radio documentaries are based on facts that are presented appealingly or dramatically. Radio documentaries are a unique creative medium exclusive to the radio. A documentary producer must be highly creative to properly use the human voice, narrative, music, and sound effects. Radio documentaries are frequently referred to as radio features.



6. **Radio Drama:** A radio drama, often known as a radio play, is similar to any other play that is performed in a theatre or a hall. The main distinction is that a stage play has performers, a stage, sets, curtains, property movement, and live-action, but a radio play simply contains three components. The human voice, music, and sound effects are examples of these. Radio, however, use its greatest asset for generating radio plays: the power of fantasies and suggestively. For example, if you want to include a scene from a north Indian marriage in a radio drama, you don't have to do all of the physical arrangements. All you have to do is employ a lively song on the shehnai and eager people's voices to conjure up a wedding in the minds of the listeners.
  
7. **Running commentary:** If you are unable to attend a football or cricket event in person, you can watch it on television. However, you must be at home or somewhere where there is a television to do so. However, if you are travelling or outside, you may listen to the radio for a running commentary of the game. A commentator would tell you everything about the game, such as the number of participants, the score, the position of the players on the field, and so on. So, by listening to the running commentary, you get the impression that you are at the stadium, watching the game. The broadcaster must have strong communication skills, a clear voice, and awareness of the situation. Running commentary on the radio could be on various sporting events or ceremonial occasions such as the Republic Day Parade or events such as festivals, meals, rath yatras, ministerial swearing-in ceremonies, final voyage (funeral procession) of national leaders, and so on. Today, you may listen to radio running commentary, particularly of cricket and other sports, on your cell phone.
  
8. **Magazine programmes:** You've probably heard of magazines, which are a type of print media. They are released on a weekly, biweekly, fortnightly, monthly or yearly basis. There are periodicals for broad readers and magazines for specialised readers. These publications might be for children, women, or teens, or they could be about health, sports, science, or music. Open any of these publications to get articles, reviews, features, picture features, and so on. Magazine programmes, similar to those seen in print media, are also available on radio.  
A radio magazine is broadcast at a specific hour on a specific day of the week or month. That indicates it has a regular pattern. Similarly, it has a wide range of materials. A radio magazine may feature one or more radio formats. These might be speeches, conversations, interviews, reviews, music, and so on.  
Similarly, the length of each programme or item in a magazine programme differs. Another distinguishing feature of a radio magazine is the presence of signature music. A signature tune is a catchy piece of music that is unique to a certain show.



It is similar to the masthead (title) of a magazine. A magazine show also has a name and one or two presenters or anchors that connect the entire programme.

After the trademark music, the presenters will announce the titles of the day's programming. They also provide continuity and connect the entire magazine. Magazine programmes are often aired to a particular or niche audience. A specific audience, as the term implies, refers to listeners with special demands, as indicated earlier.

9. **NEWS:** About all the spoken word genres available on the radio, the news is the most popular. Radio stations offer news bulletins and news programmes every hour. Only All India Radio is permitted to transmit news in India. The length of news broadcasts ranges from 5 to 30 minutes. Expert interviews, features, reviews, and opinions are included in the lengthier news broadcasts.

10. **Music:** The first thing that springs to mind when we think about radio is music. As a result, music is the mainstay of radio. There would be no radio if there was no music. On the radio, music is employed in a variety of ways. There are music programmes, and music is employed in a variety of programmes. Signature songs, music utilised as effects in radio plays, and features are examples of this. India has a rich musical tradition, and radio in India reflects that. Let us first examine the many forms of music.

In India, there are three genres of classical music. They are as follows:

- **Hindustani classical**
- **Western classical**
- **Carnatic classical**

There are other vocal and instrumental types of music. Thumri and Dadra are two styles of light classical music. String (sitar, sarod, etc.), wind (flutes, shehnai), and percussion (drum) instruments are examples of instrumental music. You may have heard similar music on the radio.

You may be familiar with a wide range of devotional and folk music in your neighbourhood and throughout the country. Which are heard on the radio.

But which type of music is the most popular? 'Film music,' you'd probably say. While there are film songs in several languages, Hindi cinema songs have a national appeal and popularity. Hindi cinema music may be heard on most radio stations, whether public or commercial.

Light western and pop music are also popular among specific groups of listeners, and western pop music is popular among a big number of young people.

### **Sound effects**

Let's take a look at how sound may be employed in radio formats.



- The sound may have a significant impact on arousing attention.
- The sound may be utilised for humorous effects to produce laughter.
- Sound can be used to generate or enhance emotions.

### **Program based on information Technology**

India has made great strides in the realm of information technology, and radio, as a medium, has played a critical role in incorporating information technology into its broadcasts. Let us look at some of these formats:

**Phone-in programme:** In this day and age of technological advancement, the phone-in programme is the most significant format. This is known as interactive programming, and it involves the audience and the presenter conversing with one another. Their conversation is broadcast live. The listener feels relieved that his voice is being heard and responded to right away. Other people are listening to him as well. Such presentations require sufficient notice so that listeners may prepare to vent their grievances/questions/requests. They ring the advertised phone number at the appointed hour and have their issues discussed with professionals in the studio. Firstly, this format was established to play film tunes requested by listeners.

**Radio Bridge:** A radio bridge is a network that connects multiple stations across the country. An expert in Chennai, for example, can connect with a regular guy in a studio in Delhi using this technology. During elections, All India Radio pioneered the usage of this style.

**Radio on the Internet:** Radio over the internet is a developing phenomenon, with thousands of radio stations broadcasting via computer modems. It is a completely new format that does not rely on frequency or licensing. It is relatively inexpensive to set up. It has both pros and cons. All international and domestic radio stations, such as BBC, Voice of America, and All India Radio, are now accessible over the internet. It has become possible to listen to radio programming while working on the computer. On May 1, 1998, All India Radio launched its online services. Anyone can listen public broadcasting from the mobile application “News-on-AIR” which is globally available on mobile phone by downloading from google play. This allowed for the expansion of programme coverage to all regions of the world.

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## **1.6: Writing Radio Scripts**

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Because the medium is distinct, radio writing differs from writing for print publishing.

Broadcasting is a type of real-time publication. It is not static, but rather something that goes ahead through time. This necessitates a fresh approach - a change in style.

A newspaper or magazine reader might choose or reject paragraphs or entire pieces based on his or her mood. He can always re-read if his grasp of the author's message is unclear. This is not the case with radio. The listener must either accept everything as it is or refrain from listening at all. He has no way of referring back to explain a point when he is unsure. A radio scriptwriter must thus strive to keep the listener's attention and go to great lengths to ensure that the message is clear and intelligible at each point of discourse or tale as it continues. Another distinguishing feature of radio writing is that what is heard on the radio appears to be happening right now to the listener. A broadcast is not a report of anything that has happened in the past; even the process of reading the news is something that is happening at the same moment it is being heard. Above all, radio writing is writing for spoken words, and ordinary speech should be the guidance for the words we use and how we use them. We utilise common terms when conversing with one another.

We speak what we have to say in short words and rarely put our thoughts together in the type of extended paragraphs that we may write. We presented our views plainly, without being crowded with minor details or entangled in meandering parenthesis. We may draw a set of rules from these aspects of radio writing.

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### **1.7: Tips to write good radio scripts**

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- Use terms that are commonly used and understood by the majority of individuals. This is not to argue that we should exclusively employ simple terms at the expense of all others. If an unknown term must be used, it should be clarified or expanded upon in a brief explanation phrase or a short parenthesis.
- Sentences should be reduced to a minimum of three words. However, we must avoid a sequence of short staccato phrases that would make the speech appear jerky. A speech with a variety of sentence lengths sounds more fascinating. However, in general, the length should be short rather than lengthy. A phrase should never be longer than the number of words we can comfortably carry on a single breath.
- Dependent clauses and clunky inversions should be avoided. Dependent clauses and inverted clauses are ubiquitous in written material, although they are rarely used in everyday conversation. For instance, we may write: 'Longing for a refreshing drink after walking several kilometres that day in the boiling sun, Festus strolled into the first bar he came to in the hamlet.' In radio speak, the concept may be better articulated as follows: 'Festus was thirsty. He'd travelled for kilometres that day, and the sun had been scorching. He went inside the first saloon he saw in the village.'
- When feasible, utilise descriptive adjectives, but do so with caution. The radio listener has only words to guide him and to draw pictures that he would not see with his eyes. The choice of a descriptive term aids him in visualising the scene. In

the above example, 'agonisingly hot' means more than 'under a blazing sun.' However, if a script is loaded with them, descriptive words might become overused. Wherever feasible, descriptive language is preferable than figures- ('twenty minutes' walk away' conveys more to the listener than 'a mile away').

- When possible, use descriptive adjectives, but use them sparingly. The radio listener has only words to guide him and to draw pictures that his eyes would not see. The use of a descriptive adjective helps him visualise the situation. 'Agonisingly hot' signifies more than 'under a blazing sun' in the preceding example. However, if a script has a lot of them, descriptive words may get overdone. Wherever possible, descriptive language is preferred over numbers ('twenty minutes walk away' transmits more to the listener than 'a mile distant').
- A radio script must have a sense of urgency. Whatever the broadcast is, as far as the listener is concerned, it is now taking place. It is a direct and intimate experience. When writing for radio, keep this in mind at all times. The standpoint from which a screenplay is written, the language used, the author's attitude, and the excitement with which he writes all contribute to the sensation of urgency.

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## 1.8: Keywords in Radio

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**Actives:** Listeners who call radio stations to make requests and comments or in response to contests and promotions.

**Actuality:** Actual recording of news events or person(s) involved.

**Ad lib:** Improvisation. Unrehearsed and spontaneous comments.

**Adjacencies:** Commercials strategically placed next to a feature.

**AM:** Amplitude Modulation; method of signal transmission using Standard Broadcast band with frequencies between 535 and 1705 kHz.

**Amplification:** Electronically increasing the power of a signal.

**Announcement:** Commercial (spot) or public service message of varying length.

**AOR:** Album-Oriented Rock radio format. Also called Classic Rock.

**Attribution:** Statement of the source of information in a news item.

**Audition tape:** Telescoped recording showcasing talents of air person; listen off-air.

**Automation:** Equipment system designed to play prepackaged programming.

**Back announce** Recap of preceding music selections.

**Balance sheet:** A summary of a station's assets and liabilities.

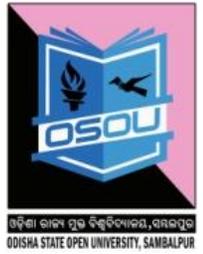
**Bandwidth:** The difference between the limiting frequencies of a continuous frequency band. Typically measured in kilohertz. May be considered the amount in kilohertz required for a single communications channel.

**Bridge:** Sound used between program elements.

**BTA:** Best Time Available, also Run of Schedule (ROS); commercials logged at available times.

**Cassette:** Two reels of tape in a plastic housing.

**Chain broadcasting:** Forerunner of network broadcasting.



**Channel:** The frequency on which a radio transmission takes place or the input and output frequency pair used by a repeater station.

**Clock:** Wheel indicating sequence or order of programming ingredients aired during one hour.

**Combo:** Announcer operating own board, engineering show; also refers to co-owned AM/FM operation.

**Commercial:** Paid advertising announcement; spot.

**Compact disk (CD):** Digital recording using laser beam to decode surface.

**Condenser microphone:** Microphone with a capacitive electrical element.

**Console:** Audio mixer consisting of inputs, outputs, toggles, meters, sliders and/or pots; board.

**Consultant:** Station advisor or counsellor; "format doctor."

**Control point:** The physical location from which a radio station's functions (setting frequency, turning the station off and on, etc.) are controlled.

**Control room:** Center of broadcast operations from which programming originates; air studio.

**Cool out:** Gradual fade of bed music after spot.

**Copy:** Advertising message; continuity, commercial script.

**Copywriter:** One who writes commercial or promotional copy.

**Cost Per Point (CPP):** Estimate how much it costs an advertiser to reach one rating point worth of listeners.

**Cost Per Thousand (CPM or Cost Per Mil):** Estimate of how much it costs an advertiser to reach 1,000 listeners.

**Cue:** Signal for the start of action; prepare for airing.

**Dayparts:** Periods or segments of broadcast day: 6-10a.m., 10a.m. - 3p.m., 3- 7p.m.

**Dead air:** Silence where sound usually should be; absence of programming.

**Dead zone:** A region where a radio signal cannot be received due to propagation difficulties.

**Decibel:** The ratio between two power levels on a logarithmic scale. A 3-decibel increase is a doubling of power; a 20-decibel increase is a power increase of 100 times.

**Deejay:** Host of radio music program; announcer; "disk jockey."

**Demographics:** Audience statistical data about age, sex, race, income, etc.

**Direct Broadcast Satellite (DBS):** Powerful communications satellites that beam programming to receiving dishes at earth stations.

**Drivetime:** Radio's primetime: 6-10 a.m. and 3-7 p.m.

**Dub:** Copy of recording; duplicate (dupe).

**EBS:** Emergency Broadcast System.

**Edit:** To alter the composition of recorded material; splice.

**ENG:** Electronic newsgathering.

**Fade:** To slowly lower or raise volume level.



**FM:** Frequency Modulation; method of signal transmission using 88-108 MHz band.

**Format:** Type of programming a station offers; the arrangement of material, formula.

**Frequency bands:** Frequency bands where land mobile radio systems operate in the United States

**Frequency:** Number of cycles-per-second of a sine wave.

**GHz:** Abbreviation for *gigahertz* a unit equal to 1000 megahertz or 1,000,000 kilohertz

**Headphones:** Speakers worn directly over the ears; headsets, cans.

**Hertz:** One complete cycle of a radio wave per second.

**Institutional:** Message promoting general image.

**Jingle:** Music commercial or promo; signature, aural-logo.

**Jock:** see Deejay.

**Key (keying):** Turning a sound source on or off from the console.

**Live copy:** Material read over the air; not prerecorded.

**Master:** Original recording from which dubs are made.

**Multitracking:** Recording sound-on-sound; overdubbing, stacking tracks.

**Narrowcasting:** Directed programming; targeting specific audience demographic.

**NBC:** National Broadcasting Company; the first radio network in the US.

**Off-mike:** Speech outside the normal range of the microphone.

**Omnidirectional pickup pattern:** Microphone pickup pattern that picks up sound equally well from all directions.

**Passives:** Listeners who do not call stations in response to contests or promotions or to make requests or comments; the silent majority.

**Playback:** Reproduction of recorded sound.

**Playlist:** Roster of music for airing.

**PSA:** Public Service Announcement; non-commercial message.

**Psychographics:** Research terms dealing with listener personalities, such as attitude, behaviour, values, opinions, and beliefs.

**Rate card:** Statement of advertising fees and terms.

**Rating:** Measurement of the total available audience.

**Reach** Measurement of how many different members of an audience will be exposed to a message.

**Satellite:** Orbiting device for relaying audio from one earth station to another; DBS, Comsat, Satcom.

**SFX:** Abbreviation for sound effects.

**Signal:** Sound transmission; RF.

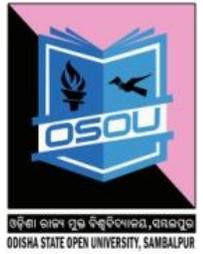
**Simulcast:** Simultaneous broadcast over two or more frequencies.

**Sound bite:** Audio portion of the interview. See Actuality.

**Spectrum:** Range of frequencies available to broadcasters.

**Sponsor:** Advertiser; client, account, underwriter.

**Spots:** Commercials; paid announcements.



**Station:** Broadcast facility given specific frequency by FCC.

**Stereo:** Multichannel sound; two program channels.

**Stinger:** Music or sound effect finale preceded by the last line of copy; button, punctuation.

**Subliminal:** Advertising or programming not consciously perceived; below the normal range of awareness, background.

**Syndication:** Programs sent to a network of users.

**Syndicator:** Producer of purchasable program material.

**Talent:** Radio performer; announcer, deejay, newscaster.

**Talk:** Conversation and interview radio format.

**Transmit:** To broadcast; propagate signal, air.

**Unidirectional mike:** Microphone designed to pick up sound in one direction; cardio, studio mic.

**Very high frequencies:** The frequency range from 30 to 300 MHz.

**VOA:** Voice of America. U.S. International broadcast service.

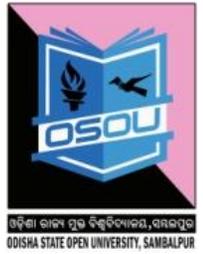
**Voice-over:** Talk over the sound.

**Windscreen:** Microphone filter used to prevent popping and distortion.

**Wire service:** Newsgathering organization; for example, AP.

**Wireless telegraphy:** Early radio was used to transmit Morse code.

**Wow:** Distortion of sound created by inappropriate speed.



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## 1.9: Check your Progress

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1. Discuss the main stages of radio production.

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2. Describe your favourite radio format and explain how.

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3. Elaborate on the importance of three formats of the radio format.

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4. How to write good scripts for Radio?

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### 1.10: References:

- <https://www.nios.ac.in/media/documents/srsec335new/ch11.pdf>
- <https://www2.palomar.edu/users/lpayn/115/GC115-Understanding-Media-and-Culture-An-Introduction-to-Mass-Communication.pdf>



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## UNIT-2: Public Service Advertisements, Jingles, Radio Magazine

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### 2.0: Unit Structure

- 2.1: Learning Objectives
- 2.2: Public service advertisements
  - 2.2.1: Comparison between commercial advertisements and public service announcements (PSA)
  - 2.2.2: PSA's themes
  - 2.2.3: Usual PSA
  - 2.2.4: On-going PSA
  - 2.2.5: Example of PSA
- 2.3: Writing for Radio commercials
- 2.4: Jingles
  - 2.4.1: Radio jingles
  - 2.4.2: How to write a Jingle script?
  - 2.4.3: How to Create an Effective Radio Jingle
  - 2.4.4: The Advantages of Radio Jingles as a Business Advertising Option
  - 2.4.5: Copyright related to jingles
  - 2.4.6: Sources to make Jingles
- 2.5: Radio magazine shows
  - 2.5.1: Elements of Radio magazine
  - 2.5.2: Types of Radio Magazine
  - 2.5.3: Planning for a Radio Magazine
  - 2.5.4: Radio magazine Production
- 2.6: Check Your Progress
- 2.7: References

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### 2.1: Learning Objectives

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After completion of this unit, the learner will be able to understand;

- The advertisement and explain its purpose and objectives
- The two sorts of advertisements-commercial and public service announcements-discuss many social topics used in public service campaigns
- Distinctions among radio and print/television commercials and write a radio commercial.
- Acquire the points of photo manipulation etc.

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### 2.2: Public Service Advertisements

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Radio, as mass communication, covers more than 95 percentage of the population, showing it more successful in generating PSAs than newspapers and television. PSAs are properly and effectively crafted for radio transmission are more likely to reach a huge portion of our community and even be similarly well comprehended by it. The primary goal of PSA is to disseminate information about a public concern or in the interest of the public.

### **2.2.1: Comparison between commercial advertisements and public service announcements (PSA)**

In simple terms, commercial advertisement wants to share the market, whereas PSA aims to engage the mind. Commercial advertising meets a consumer's perceived demand by advertising certain consumer items. In contrast, a public service announcement (PSA) prompts the viewer to identify a need. For instance, by promoting the term "Save water," the PSA informs its audience aware of the importance of conserving water during a dry season. As a result, the PSA is primarily responsible for arousing or waking one's consciousness, whereas the commercial advertisement serves the consumer's perceived need. PSAs are produced by advertising experts and distributed for free by the media, which provides both time and energy. Many businesses fund PSAs that make no mention of their items. This is an example of a new business strategy.

#### **Philanthropic institutions' PSA:**

PSA is performed by philanthropic institutions called benignant institutions such as Helpage, Care, Unicef, and others, in addition to corporate enterprises. These communications are occasionally aided by commercial interests, but more often than not, they are supported entirely by these charity organisations.

#### **BSA by Governments:**

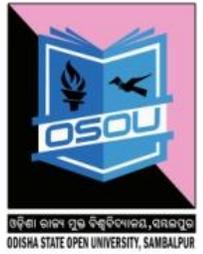
Emerging nations require well-informed citizens. PSAs are an excellent way to reach out to the public with important information. For the sake of the public good, such advertising is used to promote causes without bias or party angle.

### **2.2.2: PSA's themes**

The subject may be examined somewhat from different approaches: regular PSA, current PSA, and Public Service Campaign. They are all concerned with subjects concerning our everyday lives, societal concerns, and important information. These PSAs reach out to all sectors of society throughout the country via radio. For PSAs to have an appeal to listeners and also be effective, the time of broadcast and length is critical, and the message must be specific. It is frequently stated that television, as an audio-visual medium, can be more successful than radio, which lacks visual assistance.

### **2.2.3: Usual PSA**

- Train bulletins
- Cross transit schedules
- Job Opportunities
- Weather forecast
- Market prices/Bazaar prices
- Publication of new policies, plans, and suggestions on significant dates.
- Book reviews/ new releases



- Missing people
- Broadcast programme highlights for the day

When writing the wording for such alerts, care must be made to offer accurate facts and specifics so that the listeners have no doubts. When writing railway bulletins, the name of the train mail or express, the locations, both to and from, the train number, as well as the time must be supplied in serial sequence. Instead of announcing the time in terms of "a.m." and "p.m.," it is preferable to provide the time in numbers.

For instance, 4 p.m. can be expressed as 16 hours. If a train is delayed in arriving or departing, both the allocated time frame time and the amended time must be mentioned.

#### **2.2.4: Ongoing PSA**

This category contains information and notifications about essential everyday necessities:

- 1) In certain locations, the water supply is under strain.
- 2) Examination/results dates
- 3) Security alerts to factory workers
- 4) Weather warnings (flood and drought, etc.)
- 5) Most recent sporting results
- 6) Blood donation for a hospitalised patient in need

There are particular periods designated on the radio for such PSAs. Typically, these announcements are placed between two programmes, i.e., at the end of one even before the start of the next. The most essential announcement takes priority over the others, and the remainder is made in the order of their importance. If there is still time after all of these announcements, perhaps the most significant one is repeated.

#### **2.2.5: Example of PSA**

It's more of a persuading than a provision of information. The goal is to make listeners aware of some fundamental concerns and concepts regulating society's health and wellbeing. Here are a few examples of public service announcements:

- 1) Water Use/Waste
- 2) Adherence to regulations (traffic)
- 3) Blood donation
- 4) Donation of an eye
- 5) Family well-being
- 6) Environment and Health
- 7) Animals

The following elements must be kept in mind when creating these slogans:

- 1) Exceptional accuracy
- 2) Clarity of expression

- 3) Emotional appeal
- 4) Intimate friendship

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### 2.3: Writing for Radio Commercials

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Commercials are a major source of revenue generation for the media organisation. For print medium, they use a lot of space to publish the promoters copy. Anybody including industrial houses, business organisations and companies can employ an advertising agency to write the promoters copy. The promoters copy means the content on products, services or the brand name of a company. In electronic media Radio & Television channels have a very limited time-space to accommodate the commercials. In radio, the commercials are also known as spots and advertising jingles. Whatsoever it may be the commercials have to be given space for revenue earning in Radio. Radio commercials are of two types;

- i) **Primetime commercial**
- ii) **Secondary commercials**

Primary commercials attract more revenue than a secondary one. (Primetime commercials or spots are placed/given before Radio news or the after.) Even the commercials are inserted within the news programme. Not only that prime time spots are available in mega sports or cultural events commercials given immediately before the start of the commentary, within the commentary and in the closing half of the commentary. Particularly the commercials or ad spots within the commentary or the news programme have a special advertising rate. They are the news costliest advertisements keeping in view the listeners' attention towards the programme. It is estimated that the running sports commentaries, live cultural programmes and news broadcasts have been attracting maximum audience attention. That is commercially placed within the programme have a special advertising rate.

The radio commercial must be within to the point, short, simple and clear. The copywriter must keep in mind the time available for the commercial. Generally, radio commercials take less than 1 minute. An ideal radio commercial is of 30 to 40seconds. Within this very limited time zone, the copywriter should visualise the message about the product or service. The theme or slogan should be very short. In the television channels the viewer is provided with short visuals with the commercial. However in radio only audio part is available to convince the blind audience. If the copy writer fails to do so then the concerned advertising agency loses faith or trust at radio channel or the faith of the promoter. That is why well placed companies and industrial houses engage renowned advertising agencies to write commercials separately for print and electronic media. Apart from this the Directorate of Advertising and Visual Publicity, a Govt. of India organisation provides well-made commercials to radio and Television channels. All the advertisements and



commercials of central institutes are channelized through DAVP to radio and television media. So, the radio programmer is generally not allowed to write commercials for the channel.

Barring news and Live sports event and other programme attract lesser attention from the listeners. The commercials used in these programmes generate lesser revenue according to their audience response. Most of the time commercials are placed between two programmes to avoid pauses and for better commercials use of time zone or space. In a competitive world as more and more companies are coming out for product promotion or image building exercises. The radio channels are getting a lot of commercials every day in every programme.

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## **2.4: Jingles**

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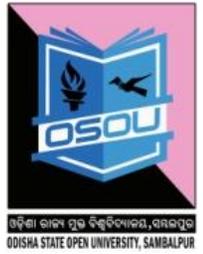
A jingle is a brief song or melody that is used in advertising and other commercial applications. Jingles are a type of audio branding. A jingle has one or more hooks and meanings that enhance the product or service being promoted, typically by using one or more advertising slogans. Jingles are utilised in radio and television ads by ad buyers, but they may also be employed in non-advertising situations to develop or sustain a brand image. Several jingles are also made from snatches of famous tunes, with the words changed to better sell the product or service.

### **2.4.1: Radio jingles**

The word "radio jingles" is frequently used to refer to all aspects of radio station branding or identification. In the context of radio, the phrase accurately refers to just those stations endorsing aspects that are musical or sung. The most frequent type of radio station branding also called imagery, is sung jingles. As a result, a radio jingle is composed in a studio by session singers and contains a musical depiction of the radio station's name and frequency. Radio stations will outsource the creation of the musical tone and melody, as well as the recording of session vocalists, to specialised radio jingle makers. The elements, referred to as a pie, would only be sent to the radio station in various time variations to be edited by local radio producers before being played in between songs or into and out of commercial breaks. Jingles can also be created in-house by production employees.

### **2.4.2: How to write a Jingle script?**

To create a memorable jingle, you must discover a creative approach to blend your business name, tagline, and value proposition into lyrics that can be turned into a tune. Many jingle writers produce music and write lyrics simultaneously. The distinction between conventional songwriters and jingle writers is that jingles are particularly crafted to promote a product. Jingles should be short and catchy. A



jingle's most effective length is thought to be between 15 and 25 seconds, but it can be anywhere between five and 60 seconds.

### 2.4.3: How to Create an Effective Radio Jingle

Is it necessary to rhyme? Should it incorporate your catchphrase or slogan? What about your contact information? A jingle can go in a variety of directions. The key objective is to make it unforgettable and recognised. Some jingles could take up to 30 seconds to do this; others can do so in as little as six notes. But, in general, these are the characteristics of an effective jingle:

**Conciseness:** In the realm of jingles, clarity and conciseness are key. Listeners should not have to think too hard about the meaning or purpose of what they are hearing. You're in business if a toddler can recite it back to you.

**Catchiness:** Effective jingles create an impression on the listener's consciousness in the same manner as an "earbud" does. Even if the jingle is seemingly irritating, it has achieved its aim if listeners can't get it out of their thoughts.

**Powerful Message:** In a few lines, a strong jingle may explain your brand's essential value proposition. Usually, such jingles will include a tagline to do this as well.

These are essential elements to keep your jingles in the minds of your listeners

A radio jingle can take numerous forms, but the fundamental goal of jingles is to be recognised and memorable so that they stick.

The following are a few excellent characteristics of a Jingle:

**Catchiness-** A radio jingle should be catchy enough to stick in the listener's brain in such a way that they can't get it out.

**Simple to recall**– "Simplicity is the key," your jingle should be simple to understand so that only your listeners will remember your brand.

**Short and to the point**– A radio jingle should be able to deliver your idea in 10 to 30 seconds.

**A strong and clear message**– A radio jingle should be clear and concise enough to convey your message.

### 2.4.4: The Advantages of Radio Jingles as a Business Advertising Option

- Cost-Effective
- It's simple to memorise
- and quite fascinating.

### 2.4.5: Copyright related to jingles

When commissioned to make jingles, writers may compose all components of the jingle, including music, lyrics, performance, and recording. In this situation, the writer might be compensated for each of these components as well as a flat fee. And, while the advertiser gains rights free of writer royalties, the writer may strive to maintain performance rights at times. In most circumstances, the writer maintains no rights. In other circumstances, advertisers buy jingles as part of a package deal from jingle makers. The authors who work with these producers are paid but have no rights to their work. The producer owns the rights, which he or she may sell to advertising.

### 2.4.6: Sources to make Jingles

Some several websites and organisations offer excellent services for improving the quality of voice recording and jingle creation. You may enter your inquiries and select your voice (tonal quality, gentlemen/ladies, length, etc.) on these websites. They will provide you with the following services: Fast, Easy, and Professional Radio Jingles, DJ Drops, Commercial Production, and Sung Jingles. Here are a few examples that can be assessable for the above-said works:

- <https://www.radiojingles24.com/>
- <https://www.voices.com/hire/voice-over/language/hindi?page=2>

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## 2.5: Radio magazine shows

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You would have read a magazine in a print medium. They are usually published weekly, bi-monthly, monthly, quarterly, annually or from time to time. Some magazines cater to general readers while others are meant for a specific audience. Some magazines focus on youth, women, children, health, education, science, technology, literature, culture or films. These magazines contain the cover story, features, interview/s, health tips, cooking recipes, movie reviews, among others. While Radio magazine is similar to the print magazine, the former is in audio form. Some of the features of radio magazines are listed here:

- Radio magazines are broadcast weekly or on a specific date in a month.
- A Radio magazine has plenty of variety in its contents. It contains interviews, music, reviews, discussion and discussions.
- The duration of each segment in a Radio magazine is not fixed.
- Like the masthead of a newspaper, every Radio magazine has a signature tune in the beginning.
- A unique name is chosen for the Radio magazine.
- Announcers and producers keep track of the chronology of episodes of a program and broadcast them accordingly.
- Radio magazines cater to a certain kind of listeners.
- At the start of the program, the announcer mentions the kind of listenership it seeks to serve.

### 2.5.1: Elements of Radio magazine

A print magazine is defined as a "periodic publication, generally illustrated, comprising contributions from diverse writers." A Radio Magazine is a monthly compilation of "excellent content chosen and skillfully put in the proper order." It is a unique entity made up of "bits and pieces," each of which is complete in and of itself. This 'completeness' property separates it from other collage styles of programming. The magazine may include a review, an anonymous source or dispatch from the field, a report, an interview, a talk, a brief discussion, or a news summary, among other things.

A careful selection of material in various forms gives the magazine its unique personality and accent. A timely and fast-paced magazine with a diverse selection of carefully chosen topics engages listeners personally as well as intellectually.

A radio magazine may include a tiny chat (talk), a brief feature a review, a report, or an interview. In addition to forms, the themes picked for radio magazines are not only diverse but also geographically diverse. However, there are aspects of uniformity in these objects. The programme title, which is derived mostly from the program's composition, is intended to stick in the minds of the listeners.

This allows the listener to connect with the previous episode while also providing a hint about the magazine's content. The trademark song aids in the identification of the show and serve as an appeal to the audience to listen. The placement of the programmes at established transmission times also adds uniformity to the magazine. Furthermore, the broadcaster establishes a rapport with the listener and imbues the magazine with its individuality.

The broadcaster, who is an excellent communicator, presents the materials and connects them throughout the show in his or her unique way. This also contributes to the magazine's consistency.

### 2.5.2: Types of Radio Magazine

Radio magazines are essentially divided into two types: general and specialised. A broad magazine covers topics from several fields of human activity. A Specialised Magazine, on the other hand, is dedicated to one subject, such as culture, literature, news, sports, business, music, science, health, and so on.



### General magazine

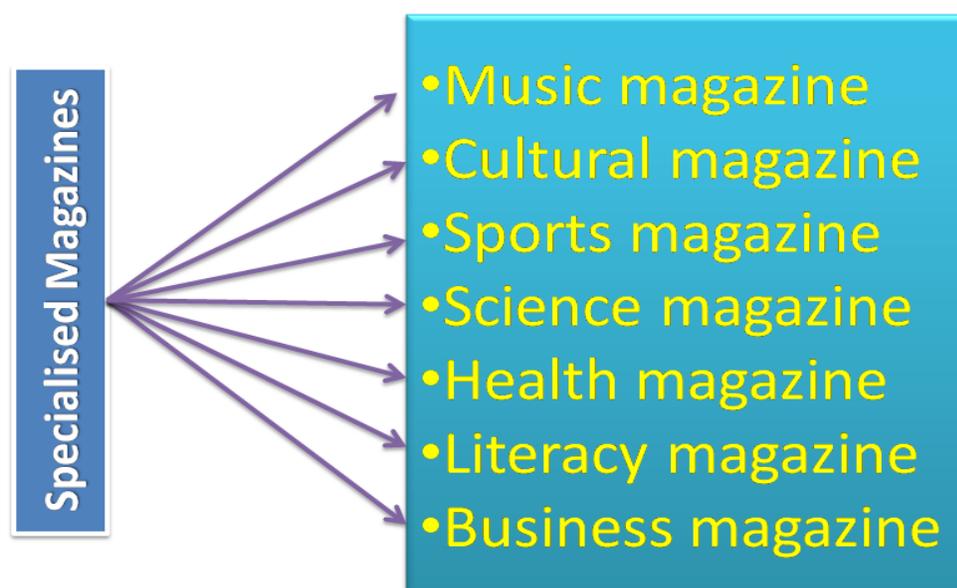
A general magazine, as the name implies, contains things of broad interest collected from several fields of human activity. The things might be some public concerns or a new development, entertainment, or something else. The Morning Information Service 'Aaj Subah' of AIR and the BBC's 'Programme Today' are examples of broad magazines. This has shown to be highly beneficial in conveying social marketing, for example, the Pulse Polio campaign may be discussed and listeners urged to utilise the service. Likewise, similar programmes can efficiently popularize a tree planting initiative or a clean-the-city campaign.

In such a scheme, radio serves as a conduit between those who have grievances and the authorities who can assist in resolving them. These issues may be connected to electricity supply, dirty drinking water, or indifference on the part of any organization/public body. Attempts are made to give a balanced perspective. The authenticity of the programme is enhanced by a careful verification of the facts after contacting the appropriate authorities. The achievement of this kind of programme is based on the producer's core dedication and passion for improving people's quality of life.

### Specialised magazine

Unlike previously said, specialised periodicals are exclusively devoted to a single subject. These might be in the form of news, music, sports, or business. A news magazine can give listeners insight into advancements in several disciplines and assist them in upgrading their awareness. The style might be similar to that of a newsreel, with dispatches arriving from various areas regarding the events of the day, offering listeners information about the day's upcoming events.

It might concentrate on one topic while touching on others, and it may elicit an emotional reaction to circumstances and improvements.



### **Music magazine:**

A music magazine may be both enjoyable and educational. People often listen to it to enjoy music. The music magazine must be developed with the aims and audience profile in mind. Some of the permanent items in a music magazine might be as follows:

- The growth of music as an art form; separated into distinct historical periods, places, and genres; diverse forms of music, such as classical, light classical, and folk;
- series on how to study music, a set series on the music of different places in which one area is chosen each time; music for different events, e.g. birth, marriage, season, harvest, and death; series on music instruments, with the performer discussing prominent qualities of that instrument.
- This might also provide you with a chance to develop a series on the unsung geniuses who invented and built these musical instruments. For example, an interview with a musician can be interwoven with music rendition.
- News pieces regarding new music releases are very entertaining to listen to. Some maestros may speak about the subtleties of ragas or distinct musical trends and investigations.

A research-based series on music from many locations and music for various situations can go a long way toward creating unity indifference.

### **Cultural magazine:**

A cultural magazine exposes listeners to the lives and styles of people who are physically distant from them, starting to develop closer to them. Our country, with its rich cultural legacy, provides good potential for the creation of cultural publications. The full length and width of the nation can be mapped excitingly and productively, discussing the charming sites, customs, people, their ways of life, views, habits; art forms; inventions, and so on. The more you dig, the more useful information you're likely to uncover. While working on a cultural magazine, the producer bears this in mind.

If the magazine is intended for a small community, it may include information about local customs, fairs, festivals, rituals, and beliefs. Here the dialect/language or presentation/expression style changes from region to region. If the producer can depict the cultural pattern of a far-flung location that shares many common themes with the culture of the blast zone, she will offer the listeners a sense of proximity. Such is the power of bytes of sound. Some fascinating topics for the cultural magazine may be:

- diverse food, clothes, and traditions;
- folk music from various locations that are correctly tied together;
- Fairs and festivals from various areas.

- festivities and communal activities, such as paddy cultivation and harvesting;
- a certain region's arts and crafts

### **Sports magazine:**

A listener tuned in to a sports magazine to gain a thorough picture of what is going on in the world of sports. Some may want to learn about a certain sport or keep up with the lives and styles of sports celebrities that interest them, while others may want to experience the excitement of a previously unknown event. The list could go on and on! A sports magazine's fixed and topical content might be planned by the producer. The following are examples of fixed items:

- explanation of a game's finer elements;
- interview with a sportsperson or article on a sportsperson
- a summary of a sporting event with a professional who provides insight into certain areas;
- coverage of sporting events via live dispatches
- a sports quiz; a phone-in on a specific athletic event;
- Sports' physical, mental, and emotional advantages;
- sports as an industry; sports' health and pharmaceutical components

Some of these products may be informational, while others may give entertainment or practical and valuable tips.

### **Science Magazine:**

Science communication can assist in instil a scientific mindset in listeners. Its goal is to help listeners/viewers acquire analytical skills, which are necessary for living a long happy life. Scientific magazines with a wide range of themes and styles can go a long way toward achieving the intended goals of science communication. One of the most significant issues for scientific communicators is people's presumption that science is irrelevant to their life. As a result, the most crucial aspect for the success of a scientific magazine is that the programmes do not just engage listeners, but that the listeners can connect to the contents and find them beneficial in improving their lives.

Scientific magazine programmes must be designed with two main groups of listeners in the brain: those with a science academic background and those who do not. The producer should clearly define the target audience and add information that is acceptable or relevant to them. The magazine programme should include a wide range of topics from many scientific areas. As a result, a scientific journal might include:

- a current topic;
- science news;
- scientists' lives and works, as well as their accolades;
- scientific institutions and new research;
- environmental series dealing with various aspects at the global, national, village, and individual levels;

- bio-diversity, ecological destruction, wildlife, and so on;
- scientific trades (coverage of trades has been discussed in the business magazine).

A scriptwriter is essential in a scientific magazine, just as it is in other radio magazines. Deft management of the script goes a long way toward relating a topic or concept to the listeners' day-to-day lives. Listeners dislike technical terms, jargon, and direct readings of scientific terminology. The use of the most basic language feasible, while relevant to other specialised programmes, is especially vital in science communication. Broadcasters frequently avoid recording straight dialogues to ease this, instead opting for the interview format. An interview allows the interviewer to interpret the scientist's remark in his or her language.

Excerpts containing scientific news should be varied and accompanied by explanations. This allows the listeners to better comprehend the concepts and advancements. Numerous subjects are argued at any given moment, and their in-depth treatment provides for wonderful listening. For example, the inaugural edition of All India Radio's National Science Magazine, "Radioscope," published in April 1995, addressed the subject of led/unleaded gasoline, since unleaded gasoline became accessible in the country at the time. Similarly, the inaugural edition of National Science Magazine in Hindi, 'Vigyan Patrika,' published in January 1998, showed the Republic Day Parade through the lens of science.

The use of interactivity in a scientific magazine improves comprehension and attracts listeners. Listeners' questions can be solicited, and scientists can supply explanations. Listeners might be asked a question at the start of the show, and the answers could be provided at the conclusion or in the following broadcast.

### **Health Magazine:**

A health magazine may not be entertaining, but it may be extremely beneficial to society. To some extent, the advice and assistance provided in a health magazine can relieve the pressure on medical institutions. The programmes have the potential to reduce the number of time doctors spend advising their patients. A health magazine may feature the following:

- do's and don'ts of healthy living;
- expert explanations on a diet, exercise, cleanliness, and other topics;
- precautions for common diseases and certain traditional methods of immunity development;
- new medical breakthroughs and case studies; health news;
- certain disorders that are widespread in the target region
- Health counselling for frequent travellers;
- medical advice for situations received via letters/phone/SMS; and
- a health game

A miniseries might be prepared on the most recent breakthroughs and research in the field of medicine, showcasing successful tests, surgery, and so on that have taken place elsewhere in the nation or around the world. The magazine should be presented in such a way that the information provided stimulates readers to have a good attitude toward health. This may be accomplished through providing ideas and guidance, as



well as emphasising the consequences of failing to take suitable action at the appropriate moment. An interactive session in a health magazine might be a popular feature where listeners can email their concerns with a specific condition and a professional can provide his/her advice on radio programmes.

### **Literary Magazine:**

A literary journal may both academically and emotionally enhance discerning readers. The magazine show gives viewers an inside look at the literary world. The magazine should be designed and published with two sorts of audiences in mind: those with a literary bent and the average person. In most cases, a literary journal will include:

- a book review;
- a serialised novel-reading;
- a collection of short stories, preferably in a dramatised format;
- poetry presented in the poet's voice or composed by a music director and dramatised when presented by two or three voices bringing the essence of the poetic thought;
- the works and life of a literary personality interspersed with musical renderings;
- a symposium/discussion;
- a permanent object such as the art of writing/speaking;
- book publishing - the industry, writers, publishers, and copyright regulations, among other things;
- readings from Mushairas or Kavi Sammelans in front of an invited audience;
- as well as quiz, writing, and speech competitions

By publishing translations from literature in other languages/cultures/geographies, the literary magazine may serve as an effective medium for cross-linguistic/cross-cultural contact, therefore forging bridges of unity. An excellent literary magazine may also encourage some listeners to read.

### **Business Magazine:**

The goal of broadcasting a business magazine is to improve the listeners' business skills by providing them with knowledge and assistance. A business magazine might feature a series on new trades, raw material information, quality assurance, consumer legislation, the manufacturing process, labour management, trade research, and so on. These products should be developed and created in such a way that the listener derives important advice from the programme while also being inspired and motivated to enter the profession.

A magazine may serve as a virtual classroom for marketing abilities. It may teach you how to reduce manufacturing costs, acquire solid accounting abilities, and other business skills that can help you become a successful businessman. The magazine may also help investors by providing suggestions on the finest investments and educating them on stock market changes. Through interactive programmes in which listeners' queries are answered by an expert, listeners may be informed about tax rules.



Analysis of market trends, price index, market oversupply, and ways and means to obtain favourable rates can be provided. The issues of local businessmen and potential solutions

### **2.5.3: Planning for a Radio Magazine**

As with other radio programmes, planning is an important aspect of producing a magazine. This covers aim content planning, production team selection, content planning, item selection and suitable format selection, and so on. Let us go through them in more depth.

#### **A. Identifying the Target Group**

It is critical to understand your target demographic before developing a radio magazine. If the magazine is intended for regional or sub-regional level listeners, the culture of the targeted region must be studied to determine the listeners' interests, requirements, and needs. By listening to other radio programmes that are famous or not so popular, one may gauge the interests of the listeners. If the programme is to be implemented on a nationwide scale, the interests and cultures of various areas must be considered. At whichever level the magazine is transmitted, the planner must engage with professionals in the field, such as scientific writers, litterateurs, and sports commentators.

#### **B. Production Team Selection**

A producer, a scriptwriter, an anchor person, or a narrator is usually involved in the planning and production of a magazine at a big broadcasting station. Each has a unique function to play, though it is not always practicable to have different people for each task. A tiny radio station's producer may serve as both playwright and storyteller. She must, however, have the necessary talents and ability to carry out those duties.

#### **Producer**

The magazine's producer does not need to be an academic or a specialist in the subject area, but she should have a fundamental understanding of the subject and an insatiable curiosity. In addition to popular sports publications and scientific magazines, the producer should maintain his or her expertise up to date by reading periodicals and journals. Some research groups may be asked to contribute their newsletters, publicity materials, encyclopaedias, and other materials. Journalists and practitioners in a certain discipline might introduce the producer to new developments and undertones in that field.

In addition, the producer should discover personnel who can create screenplays and deliver the magazine. A panel of scriptwriters and anchor people must be assembled after comprehensive conversations with them regarding the subject, treatment, and presentation of the programme. These exchanges produce fresh ideas while sharpening the emphasis on current goals. It also gives potential team members a greater grasp of their strengths and limits, which the producer must work within.

A producer enlists the help of a guest editor to write an editorial for a specific edition concentrating on a certain problem.

A literary personality, for example, writing an editorial for a literary journal may appraise the relevance of a certain stream of literature in modern times. The item will stand alone as a work of literature, but it will also provide legitimacy to the radio magazine. An editor may also be invited to give criticism on a work, a literary event, or a literary trend.

### **Scriptwriter:**

A magazine scriptwriter must be able to relate any event, national or worldwide, to the lives of ordinary people. Furthermore, he or she must have a deep grasp of the subject to convey anything in a straightforward, straightforward, and fascinating manner. He or she should have the producer's complete trust. However, the producer must double-check facts in the screenplay because anyone might commit errors.

The individual who voices the show must have a nice and appealing voice as well as the necessary abilities to become an anchor. If the playwright does not have a radio-friendly voice, the producer should kindly limit his or her participation.

### **C. Planning the Content**

We've previously addressed how, while developing a program's content, it's important to keep the listeners' interests and needs in mind. However, even if the listeners in the region are unlikely to be affected by the events or occurring, the producer may choose to incorporate current national/international themes in the programme. The US Open Championship, for instance, may pique the curiosity of city inhabitants, but the local community may be unfamiliar with the game or the players. In such a circumstance, such things should be included in a defined series, such as 'news from the field.' Instead, every news item must be preceded or accompanied by an exposition or explanation so that listeners are informed and a new area of interest is developed for them. Some things of current importance should be included in the magazine, while others should be prepared and kept on hand for use in any issue. These might be biographies of famous people, Noble Laureates, or other prize recipients. Furthermore, series on birds/animals or sports, as well as certain short stories by renowned writers, maybe dramatised and preserved. A magazine can also be organised around a single subject. For instance, a certain raga in a music magazine or cricket in a sports magazine can be taken into consideration. Such concerns need substantial investigation to be addressed in different ways and formats.

Some specified items in a general magazine could be:

- the concern of the month with reports from various regions;
- an interview with a renowned personality (biography in various formats, viz. docudrama, interview);
- a short feature on an institute/a celebration;
- a history of a particular sport or place;

- a book review; and a systematic lesson.

However, before including any item, the producer must be able to properly answer the following questions to select the appropriate issue in the appropriate format:

- Why am I mentioning this?
- What is it going to be used for?
- What will the listeners get out of it?
- How will they benefit?

### **Selection of Format:**

A radio magazine allows for a great deal of freedom to create and experiment to keep the show engaging and original. Choosing the suitable format for various things in the magazine is a critical pause for the producer. If you want to address a specific occurrence that has to be explained, a lengthy interview with the interviewer acting as the common man's representative might be acceptable. If your next item is an event, a dispatch from the event's location with suitable background noises will be appropriate. It is preferable to have a local as the field reporter since his or her accent and understanding of local culture will make the programme more realistic.

The creator of a monthly magazine must wait until the last week of the magazine for relevant material. A smart producer, on the other hand, arranges the schedule in such a way that unexpected events in the field may be integrated at short notice.

### **2.5.4: Radio magazine Production**

Depending on the format, radio magazine pieces might be recorded in a studio or outdoors. While recording, keep in mind the principles discussed in earlier lessons about recording and mike perspective, since they apply to record magazines as well. Decent technical quality is necessary whether an item is recorded in the studio or is O.B.-based. No matter how expensive your object is or how well you have recorded a fantastic personality if the words are not heard, all of your efforts will be for nothing. As a result, a professional producer, reporter, and anchorperson must have a fundamental understanding of how to handle microphones and recorders.

### **The Order of Items**

The process of selecting and prioritising associated objects is known as sequencing. The producer should plan a succession of elements such that the listeners' attention is piqued and maintained until the end of the show. It aids the playwright in delivering the linking narration clearly and concisely. It's a good idea to offer a synopsis of all the material at the start of the episode and plan some fascinating stuff towards the conclusion so the listener looks forward to it. An attempt should be made to evenly distribute the elements so that the program's contents load does not grow too heavy. A significant information item may be followed by an interval or something less serious to allow the listener time to reflect on what she has heard. This might be accomplished through the use of musical interludes, fascinating informal

connecting announcements, sound effects, the introduction of the following item, and so on.

A quiz that was offered at the conclusion was well received by the crowd. A question might be posed based on the substance of the show or a regular occurrence in people's life. The solutions might be presented in the same edition after a short break or after arousing curiosity with appropriate music. This might be followed by another question to which the listeners will be asked to respond within two to three weeks. An award for the best replies might be announced as well.

### **Sound Effects**

When the input is a recorded article in the studios, sound effects functioning as a background communicate to the listening audience a notion about the location of action or its atmosphere. The sound effects must be true-to-life recordings. The usage of special effects in theatre production should be avoided. As previously indicated, care should be made to employ acceptable sound effects.

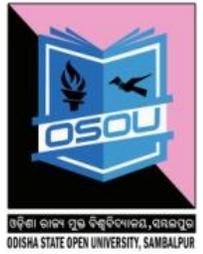
### **Signature melody**

Signature melody or theme music lends a particular personality to a magazine programme. It expresses the program's style and develops the tone and ambience to entice the listener. The music generates an ambience that is appropriate for the content of the broadcast; for example, the trademark song of a sports magazine will be very different from that of a cultural or business magazine. Similarly, the inclusion of western music in a cultural magazine devoted to various parts of India will be completely inappropriate. A suitable trademark melody conveys to the listener a 'musical' invitation to listen.

### **The release of a magazine**

After the programme has since been created, it must be promoted appropriately. Listeners frequently complain to radio stations that they were unaware of a programme being played. As a result, substantial publicity for at least one month before the introduction of a magazine is essential. A monthly or fortnightly programme is more likely to be skipped or forgotten than a weekly/biweekly/daily programme since it requires more marketing.

Before the program's premiere, the music for the publicity jingles is created in preparation. Advertisement material should clearly state how a listener will benefit from listening to the new programme being launched and its contents. You may also utilise some publicity material from the first edition. For the magazine, a meaningful, catchy, and readily accessible title must be chosen. If your resources allow, you can solicit recommendations from listeners by distributing them widely in print and electronic media. As a result, listeners will be able to participate in the programme from the beginning.



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## 2.6: Check Your Progress

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1. Write down the differences between commercial and PSA.

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2. How to create an effective jingle for Radio?

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3. What are the types of Radio magazines produced by a radio station?

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4. How to plan for a Radio magazine?

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## **UNIT-3: Role of Radio in Social Change and Development**

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### 3.0: Unit Structure

- 3.1: Learning Objectives
- 3.2: Introduction
- 3.3: Role of Radio in Social change
- 3.4: Role of Radio in Rural development
- 3.5: Role of Radio in Culture
- 3.6: Importance of Radio in society
- 3.7: Check your Progress
- 3.8: Further readings

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### **3.1: Learning Objectives**

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By completing this unit learner will be able to understand;

- Radio as a form of mass media.
- The effects of radio music.
- The fairness on political radio.
- To formulate opinions on controversial issues on the radio.

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### **3.2: Introduction**

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The purpose of community media is to alter society via community engagement. They are designed to educate individuals and provide them with the opportunity to participate in choices that impact them. They can aid in the empowerment of disadvantaged communities, such as women, who are geographically, culturally, or linguistically isolated and whose representation is typically overlooked by mainstream media. The goal is to establish a public social environment in which anybody may contribute and be heard.

In this regard, the radio may be the most essential medium for such communication in developing nations. It is a movable source of real-time information access. Radio is fairly affordable, we estimate that more than 75% of developing-country families have access to a radio. Local radio has the potency to be a progressive player and a supporter of democratic accountability.

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### **3.3: Role of Radio in Social change**

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Community radio is operated by and for the community. They are not in search of profit but work according to a social agenda, advocating inclusive sustainable development. These radio stations transform into actual social service providers. They engage populations in decision-making and participation processes, promote civic rights, and assist in holding authorities responsible to citizens.

The majority of the stations benefiting from the UNESCO initiative are modest, with transmitters that only cover a few regions, but they enable remote people across India to address their displeasure and obtain news on local topics. These community radio stations have a unique potential to enlighten and educate while being rooted in the history and customs of the community.

Local radio may successfully speak about topics that are important to the community by broadcasting in local languages. Local opinions are allowed debating health concerns such as education, gender equality, and catastrophe risk reduction.

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### **3.4: Role of Radio in Rural development**

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According to the Ministry of Information and Broadcasting's Policy Guidelines for Establishing Community Radio Stations in India, published in 2006, rural communities must manage, own, and operate radio stations with the assistance of non-government and volunteer organisations. Certain initiatives adhere to the requirements and play an important role in supporting rural development programmes. Such as 'Chanderi ki Awaaz' in Madhya Pradesh, which was launched by the weavers' cooperative and broadcasts programmes on women and child nutrition issues; and 'Namma Dwani' in Karnataka, which is endorsed by UNESCO and is functioning smoothly due to active engagement of women self-help groups that focus on the livelihood of women.

Radio Ala in Andhra Pradesh, for example, was established to provide information to fishermen, weavers, and other minority communities living along the coastal belt; Radio Active in Bihar's Bhagalpur district provides information to better small-scale industries and raise awareness about health, empowerment, and the environment. Because agriculture is the most common source of income in rural areas, community radio stations such as Alfaz-e-Mewat, founded in 1999 by the S M Sehgal Foundation, Radio Mattoli in Kerala, Radio Kissan in Odisha, and Krishi by the University of Agricultural Sciences in Karnataka broadcast programmes to explain and inform about agricultural issues.

Krusi O Krusaka by Radio Muskan in Odisha, Kisan bhaiyon ke liye by Kisan Vani and Khet Khaliyaan by Radio Bundelkhand in Madhya Pradesh, Bij Ankure Ankara (Krushivarta, Pashudhan), Krushitantra Vikasmantra by Sadhana Radio in Maharashtra, and Krushitantra Vikasmantra Kumaon Vani in Uttarakhand produces programmes such as Baazarlaye Bouchhar to improve agricultural marketing. There are additional community radio stations that produce environmental programmes, such as Radio Rimjhim in Bihar, which immediately tells the community about catastrophes and their impact. Similarly, in Tamil Nadu, PSG CR provides environmental and biodiversity protection programmes.

JG Radio, established in Haryana in 2012 by Bharat Education Society, caters to the needs of women farmers and rural youths.

Local government promote in rural to raise knowledge about education, health, cleanliness, self-help organisations, and other issues. Radio Manipal, which was founded by the Manipal Institute of Communication and Janvani in Kerala, focused on providing programmes that addressed such concerns. Radio Banasthali, Radio Tilonia in Rajasthan, and Antarvani Community radio in Karnataka all included rural people in crafting programmes that addressed local concerns while also preserving local culture. One of the distinguishing qualities of community radio stations around the country is democratic engagement.

Similarly, the rural press is yet another venue for the rural people to express their concerns and share information about various rural training programs. It is worth mentioning the weekly newspaper published by the Kannada Rural Newspaper Project in Sagar, Karnataka. Since 1985, the Research Institute for Newspaper Development (RIND) has been carrying out this study with financial backing from Sijthoff Press in the Netherlands and Cuesot-Loire in France. The village community is active in the editorial and management parts of the newspaper to report local happenings.

Aside from communication, rural county press provides an opportunity to engage the community in cultivating shared values such as rural cleanliness, health and hygiene, and so on. Thus, despite their various interests, features, and relationships with the community, the community press is useful in creating solidarity among the people. The relevance of newspapers is recognised not just in India, but also in other developing nations such as Africa, Latin America, and Asia, for a low literacy rate among villages, as well as other logistical challenges, limit the reach of the community newspaper.

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### **3.5: Role of Radio in Culture**

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Several people throughout the world lived in what may be described as a mainly closed social structure until the twentieth century. This indicates they were quite isolated and had little contact with the outside world. As a result, information was spread among community members who had no means of knowing whether or not what they were hearing was real. All of this changed with the invention of the radio. Radio became a key source of news, information, and entertainment throughout the first half of the twentieth century. For the first time, people were exposed to the music and culture of people who were not like them, heard fresh stories and radio operas, and bonded with their country through news reports.



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## 3.6: Importance of Radio in society

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Radio stations serve an important in modern culture since they are one of the main communication channels utilised to consume information. Looking back in time, one of the fundamental components that fuelled human advancement was communication. We established communities and enhanced our living conditions via critical thinking and knowledge exchange, and communication is still helping the next idea as we speak. Back to radio, you may be asking why it is important; however, if you have any questions, we want to dispel them by looking at the function it plays in modern society.

### **A platform for reasoning**

Daily, hundreds of phone calls are sent to radio stations, primarily to express opinions and participate in national debates. Many people listen to the radio, partly because it is inexpensive, giving it an ideal venue for discussing current topics. It draws everyone together, young and old, affluent and poor. Everyone can express their views and so foster respect and acceptance among groups and people.

### **Education**

You are reading this post on the internet because you are interested in education. Humans have made significant advances via learning and study. Radio is one of the most popular locations for individuals to learn and eliminate ignorance. While not all radios are educational, some do attempt to teach, particularly on issues affecting society as a whole.

### **Entertainment**

Each social group includes entertainment. It is important for socialising and assisting individuals in finding enjoyment, especially during difficult circumstances. Radios deliver high-quality entertainment that is free and enjoyable to listeners by playing music and discussing intriguing subjects.

### **Jobs exist**

The radio sector employs a large number of individuals, allowing them to advance in their professions and live well. To guarantee that individuals are valuable members of society, it is critical to provide employment and opportunities for them to contribute to progress. Radio is essential since it employs a large number of people for this reason.

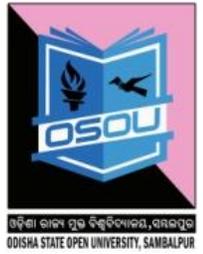
### **Businesses that were promoted**

Amongst the most effective methods to expand a business is to depend on marketing, which allows you to reach out to new customers while keeping the ones you already have. Using the radio platform is one of the finest strategies to gain consistent results from marketing. Businesses have been able to reach out to customers and sell their products, therefore creating employment and developing economies.

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### 3.7: Check Your Progress

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1. Describe the role of Radio in society.

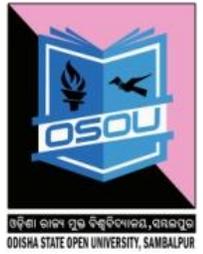
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2. How the radio helps in the rural development sector?

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Odisha State Open University, Sambalpur

[www.osou.ac.in](http://www.osou.ac.in)  
e-mail: [info@osou.ac.in](mailto:info@osou.ac.in)