

UGANDA RADIONETWORK™

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Handbook for the URN Advanced Radio Journalism Course in Political Reporting

Supported by



Ivor Gaber
Paul Kavuma
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UGANDA RADIO NETWORK

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IWPR- Africa

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with

Paul Kavuma and Stephen Eriaku

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INTRODUCTION

This Course Handbook has been produced to accompany the URN Advanced Radio Journalism Course, which is being run throughout Uganda for freelance radio journalists in 2005 and 2006. The Handbook, which follows the day-by-day course programme, contains transcripts of PowerPoint presentations plus additional supporting material. It is important to note that the material presented in text boxes represents the PowerPoint presentations and can only be properly understood in the context of the course itself.

Whilst most of this handbook has been specially written to accompany the IWPR Advanced Radio Journalism Course, like all trainers we also adapt and develop the best material we have used in the past. In this handbook we have reproduced, or adapted, material from the following open source sites. We are very grateful to these sites for making their material available and hope that they will feel equally free to make use, or adapt, any material found here that might be of use to them.

BBC Training - www.bbctraining.com

AMAC – World Association of Community Radio Broadcasters -www.amarc.org

I Train Online – www.itrainonline.org

The International Federation of Journalists - www.ifj.org

A Web Guide for Media Students - www.mediaknowall.com

We have also drawn upon the user guides to Cool Edit Pro and I-River 900 (digital recorder) to illustrate the details of the technology used on this particular course. In addition, the sections on location recording and editing, have adapted two chapters written by Brian Barber for a forthcoming book being produced by IWPR Africa - 'Reporting for Change' (which will be available in 2006). IWPR Africa has also published a short guide to Ugandan media law and regulation and we hope that all three publications – this handbook, 'Reporting for Change' and the law guide – will be of use to journalists and others, not just in Uganda, but throughout Africa as a whole.

SECTION ONE: RADIO JOURNALISM

1. RADIO, JOURNALISTS AND THE AUDIENCE

The Excitement of Radio

As a medium for journalism radio can...

- Carry live reports
- Convey atmosphere and events
- Is easy to report for (e.g. mobile phones)
- The technology is light and flexible
- Does not require a technical crew

What Makes a Journalist?

A journalist is

- Curious about the world but
- Questions what they're told
- Wants to tell people what they know
- Enjoys being the 'first to know'
- Passionate about accuracy & fairness
- Interested in people
- Obsessed with news and current affairs
- Never takes 'no' for an answer
- Always wants to know and do more
- ... and has just a tiny touch of 'ego'

What the Audience Want ...

- Information that directly affects their lives
- Information that we judge that they need
- News about their locality, tribe etc.
- Space for public discussion
- And to be entertained

2. NEWS REPORTING

What Makes News?

Debates about 'what makes news' take place in newsrooms, bars and university departments around the world. There is no one single agreed definition. Here are two to ponder:

"News is what someone, somewhere doesn't want printed – all the rest is advertising"

- Lord Rothermere newspaper owner

"News is what we call the stories we choose to put in our news bulletins – if it's not in the bulletin then it's not news"

- Anonymous British radio news editor

The reality is that there is no such thing as 'news' per se. What one society, at one time in its history, regards as 'news' would not be accepted as 'news' in other societies at other times.

Obviously there are certain major world events – the attack on the twin towers in New York (9/11) or the Indian Ocean Tsunami) - that most people would agree should be included in any newspaper or news programme. But, for example, in the former Soviet Union the annual wheat harvest was regarded as an important news item, partly because it affected such a large section of the population (both in terms of the incomes of those working on the land and the price and supply of bread) but it was also a useful means for the regime to advertise its 'successes'. However in most developed countries the size of the wheat harvest would not be regarded as news – except for those publications covering agricultural or the grocery trade.

Having said that it is possible to divine certain attributes of stories (rather than subject matters) –known as 'news values' - that make journalists say 'That's something we must cover'. (It should be noted that in offering these observations no judgement is implied as to whether or not these news values are, in themselves, of value to the broader society).

The 'Ingredients' of News

Something, or an event that:

Is new or 'apparently new'

Represents a 'disruption to the norm' (e.g. disasters and crime)

Involves conflict/difference/argument (up to and including violence)

Is relevant, and understandable, to the target audience

Can be told briefly and clearly

Is predictable enabling the media to cover it.

But is also 'unpredictable' – surprise is an important element of news

Falls within the media's 'timeframe'

Involves people – particularly celebrities, children, 'innocent victims' 'heroes' etc

Is about scandals – sex, money and abuse of power

Is about concrete contributions to the development process

Is unusual or 'quirky' or humorous

Involves large numbers of people, money etc.

Is the first, last, largest, oldest etc

And will provide the audience with entertainment, amusement and/or distraction

Constructing The News Agenda: Not What It Should Be But What It Is

New or 'Apparently New'

With major running stories we usually have to find ways of keeping them 'fresh', or 'moving the story on' and sometimes stories are initially missed. In both cases this requires finding new information or at least finding new angles to these stories. At other times, in an attempt to beat the competition, we try and predict what might happen as a result of some future event. These 'predictions' tend to emphasise the negative, rather than positive, consequences of the event.

Conflict/Difference/Disruption

Normal life is unexceptional. People get up, go to work and go home. It is disruptions to the norm that interest and excite us – a strike, a political argument, even a war. Hence journalists look for disruptions to the norm as a key building block as they 'construct the news'. Sometimes the conflicts are quite real, such as the war in the

North of Uganda but sometimes they are either 'found' or even 'created' by journalists looking for a story. 'X' says this, so the journalist goes to 'Y' and gets an alternative view.

Hence, the media is often accused of focussing on negativity. This is true but does not mean that the journalist has necessarily created the negativity only that he or she has asked him or herself, after receiving some information - who is this going to upset, offend or anger? He or she then goes and finds out what this person makes of the original information. Of course it would be better if the journalist also asked the question who is this going to benefit, please or enthuse and also sought out comments from them.

Relevance

Newspapers, radio and TV stations do not operate in a vacuum. They need to make a profit, or at least gain an audience. Hence news and programme editors should always be asking themselves the question - who is this going to affect? In other words what is the relevance of this information to my audience? But relevance also means stories that the audience can understand in terms of their own experiences and societies. Hence a story about the latest developments in internet voice telephony available only in the West is not going to resonate with a poor rural population that has no access to computers. Geographical proximity – i.e. is the event happening close to the audience – is a major determinate of 'relevance'.

Importance

In addition to 'relevance' journalists seek to make judgements about what is 'important'. Thus a summit meeting between the President of the United States and his Chinese opposite number might not be relevant to the life of the average Ugandan but it will make 'news' because by most criteria it is deemed 'important'. There is generally consensus about the 'importance' of major events but there is much debate about the importance of events that whilst still important do not fall into this category and are not strictly 'relevant' to the audience. This is one of the reasons why foreign stories, important as they are in their own right, tend to get less coverage.

Timeliness

In general, news media cover events that fall within their own time span. For example for a daily newspaper, anything that has happened over the last 24 hours makes 'news'. For a radio stations with an hourly bulletin it becomes more problematic. And some events don't always happen over the news cycle of a radio station or newspaper. On stories such as global warming we have to rely on specific events – such as the hurricane that engulfed New Orleans, or the latest findings from international scientists – in order to report on trends which otherwise might fall off the news agenda. Similarly, we need to find 'pegs' for stories such as environmental degradation, if we are to keep them in the forefront of public attention.

Personalisation/Celebrity

The media is 'people focussed, First, because most of us enjoy reading and hearing about other people - and there are certain categories of 'people that particularly interest us such as celebrities (including politicians), 'victims', a 'David' triumphing over a 'Goliath' children etc. Also because many stories can be more easily understood, couched in terms of individuals. For example HIV/Aids is a huge issue and most people cannot take in the fact that, for example in Uganda 8%, of the population is HIV positive. But if we hear the story of a family of six from Gulu in Northern Ugandan in which every member is HIV Positive and what this means for their daily lives, then the story becomes more understandable. We also tend to explain international stories in terms of personalities – 'Bush and Blair have invaded Iraq in order to overthrow Saddam Hussein', for example. People like David Beckham, Madonna or Chameleon need only do very ordinary thing for journalists to regard it as a big story.

Scandal

Putting together the media and audience's interest in personalities and in 'disruption to the norm' there is a great appetite for stories that involve 'scandal'. This is a notion that embraces individuals, usually well known, who have become involved in actual, or alleged, scandals which generally centre on three areas – sex, money and/or the abuse of power. The particular attraction of these stories is that they involve an element of curiosity about the lives of the 'rich, famous and powerful' but also they provide a sense of 'hubris' associated with seeing one of these figures fall

from grace. In addition the stories frequently contain references to ‘innocent victims’ and sometimes, in terms of whistleblowers, ‘heroes’.

Simplicity

Many stories are not simple in themselves – life is complicated – but they can be told in a simple way. The art of journalism is cutting through the thicket of detail in order to reach the essence of a story. Most events are susceptible to this treatment – some stories are not and as a result get less coverage than they might merit. For example, stories about the World Trade Organisation, the International Monetary Fund or the World Bank can appear to be complex. Many journalists shy away from doing these stories (which is a pity).

Expectedness

Newsrooms are driven by their diaries. Predictable events – press conferences, parliamentary sittings, state visits etc. attract coverage, irrespective of their importance. This is because news media need to plan their daily and weekly coverage. If they know something is going to happen they can allocate a reporter to cover it. For the reporter to be taken off that story and moved to a different one would require the second story to be guaranteed to produce more significant news than the first. Journalists are also attracted to running stories, they are clearly ‘news’ (because ‘we’ ran the story yesterday) they are easy for the listener to understand and they are easy for the journalists to follow-up.

Unexpectedness

If the diaries are the bread and butter of news the exciting ‘breaking story’ is the thing that motivates most journalists. Events happening out of the ordinary are what excite journalists and interest the public. However, the event has to be relatively easy to understand and happen within the news cycle of the media organisation. For example a sudden mud slide that kills 100 in Rwanda fits these criteria. However, one can envisage a situation in which 100 people are killed as a result of a mud slide in Rwanda but the slide might have taken place over a year and the people died not in the slide itself but as a result of drinking water from a river that had been polluted by minerals that were carried downstream by the mud.

Development

In developing countries both audiences and the media take a great interest in stories about development, particularly those that concern the provision of direct material contributions – new schools, the distribution of mosquito nets, a new road etc. These stories are of interest not just to the people whose lives are likely to be directly affected by the changes but by a wider audience that sees the overall development of the country as relating directly to their and their family's well-being and prospects for the future.

Entertainment

Radio news needs to attract and keep an audience. Hence bulletins have to have a varied range of material, some heavy some light, some national, some international and plenty of sports and showbiz. Of particular appeal for journalists, and audiences, is the odd or unusual story that people remember and talk about with their friends – the boy from Mbale who ate a live snake 'just because he was hungry', the Gulu woman who 'won' the Miss Ugly competition and so on.

Understanding News Values

Here's a similar, but different take on news values from an American perspective.

Your lead should emphasize the most "newsworthy" information in the story you are trying to tell. But how do you figure out what information is most newsworthy? There are no pat answers. The information you consider most newsworthy depends in part on your own values, experiences and knowledge. But some general guidelines exist. Below are several characteristics that can make information newsworthy. The more of these characteristics a piece of information has, the more newsworthy the information is.

By Ken Blake, Ph.D.
Middle Tennessee State University

Impact

Information has impact if it affects a lot of people.

- A proposed income tax increase, for instance, has impact, because an income tax increase would affect a lot of people.

- The accidental killing of a little girl during a shootout between rival drug gangs has impact, too. Even though only one person -- the little girl -- was directly affected, many people will feel a strong emotional response to the story.

Timeliness

Information has timeliness if it happened recently.

- "Recently" is defined by the publication cycle of the news medium in which the information will appear.
 - For "Newsweek," events that happened during the previous week are timely.
 - For a daily newspaper, however, events that happened during the 24 hours since the last edition of the paper are timely.
 - For CNN Headline News, events that happened during the past half hour are timely.

Prominence

Information has prominence if it involves a well-known person or organization.

- If you or I trip and fall, no one will be all that interested, because you and I aren't well known.
- But if the president of the United States trips and falls, everyone will be interested because the president is well known.

Proximity

Information has proximity if it involves something happened somewhere nearby.

- If a bus wreck in India kills 25 people, the Nashville Tennessean will devote maybe three or four paragraphs to the story.
- But if a bus wreck in downtown Nashville kills 25 people, the Tennessean will devote a sizable chunk of its front page to the story.

Conflict

Information has conflict if it involves some kind of disagreement between two or more people.

- Remember how, when you were a kid, everyone would run to watch a fight if one erupted on the playground?
- Fights have drama -- who will win? -- and invite those watching to choose sides and root for one or more of the combatants.
- Good democracy involves more civil -- we hope -- conflicts over the nature of public policy. That's why the media carry so much political news. Journalists see themselves as playing an important role in the public debate that forms the basis for democracy.

Weirdness

Information has weirdness if it involves something unusual or strange.

- Charles A. Dana, a famous editor, once said, "If a dog bites a man, that's not news. But if a man bites a dog, that's news!"
- Dana was saying that people are interested in out-of-the-ordinary things, like a man biting a dog.

Currency

Information has currency if it is related to some general topic a lot of people are already talking about.

- A mugging in downtown Murfreesboro generally won't attract much attention from reporters at the Daily News Journal.
- But if the mugging occurred a day after a report by the FBI had named Murfreesboro the city with the state's fastest-growing crime rate, the mugging would be big news.
- People would respond to news of the mugging by saying, "See, here's an example of just the kind of thing that FBI report was talking about. We've got to do something about the crime rate!"

Newsgathering

Reporting should be

<p>Accurate</p> <p>Impartial/unbiased</p> <p>Balanced</p> <p>Fair</p>

Note: The terms 'truth' and 'objectivity' are problematic. The 'truth' could involve the reporting of certain facts, selected with bias and partiality. Thus the individual facts within a story might be 'true' but the overall thrust of the story could be seen as biased and unfair. 'Objectivity' is equally problematic. Absolute objectivity is unobtainable - we are all affected by our background, age, gender, religion etc. What we have to do is to be aware of our 'subjectivities' and seek to ensure that they do not interfere with our reporting by being accurate, impartial, balanced and fair.

Where do we find stories?

The 'diary'
Follow-ups
Official sources
Unofficial sources
News releases
Press conferences
Other events
Agencies/other media/Internet
The public
Personal experience/knowledge

Radio Reporting – the basics

Find (or get assigned) a story (see above)
Do research – cuttings, web, phone calls, colleagues etc.
Set up interviews
Check equipment
Record interviews and 'actuality'
Work out the 'story'
Select clips
Write commentary and intro
Record commentary and clips

Make sure you can answer the basic questions

What happened?
Who was involved?
Where did it happen?
When did it happen?
How did it happen?
Why did it happen?
What does it mean?

Example: Uganda riots over treason charge

What? Who?

The arrest of opposition leader Kizza Besigye has sparked running battles between his supporters and Ugandan police firing tear gas and bullets.

Why?

Dr Besigye was arrested three weeks after returning from a four-year exile.

He has been charged with treason, as well as the alleged rape of a woman in 1997. Dr Besigye denies alleged links to two rebel groups.

When? Where?

He was arrested after addressing a rally just outside the capital, Kampala before being escorted to a police station in the centre of the city.

How?

Several cars and shops were set on fire as disturbances spread out from the city centre.

So what?

Suleiman Kiggundu, chairman of the Forum for Democratic Change (FDC), which is sponsoring Dr Besigye in the election, condemned the arrest. "This is a barbaric act that we are witnessing. This is a savage act," he told the AFP news agency.

3. RADIO INTERVIEWS & PRESS CONFERENCES

A. INTERVIEWS

Types of Interview (form)

Principles/participants
Eye-witnesses
'Views' people
Experts/observers
Two-ways
Vox pops

Types of Interviews (content)

Subject/friendly - what happened?
Subject/hostile - why did you do it.....?
Information/eyewitness - what did you see?
Information/VIP - what are you going to do/announce and why?
Object – what's your view (vox pop)

Planning the Interview

What do I want out of the interview?
What does he/she want?
If there's a gap, how do bridge it?
What do I know (subject & interviewee)?
What does he/she know?
What do I need to find out?
What areas do I want to cover?
In what order shall I cover it?
Is there a 'nugget' I'm looking for?
How do I find it?
How do I begin?
How do I end?
Write out a plan

Conducting the Interview

Check equipment

Arrive on time

Find the right location

Do a brief level/recording test

Be observant

Converse informally but do not get into the interview with your recorder switched off!

First question should be open but focused.

Questions should be open i.e. they should not invite one-word answers such as 'Yes' and 'No'.

Ask why, how, what etc.

Avoid sounding as if you are putting your own point of view into questions

Don't be afraid to.

Re-phrase badly put questions

Put questions from both, or all, sides of the argument

Interrupt when you don't understand or for brevity

Maintain eye contact unless...

Silence is golden..for both of you

At end of interview ask if anything missed

Always be polite even in hostile situations

Further Thoughts On Interview

- Converse informally with the interviewee before the interview starts but do not get in to the meat of the interview with your recorder switched off!
- The first question should be open but focused. In other words use the question to set out the general direction you want the interview to take.
- The other questions should also be open i.e. they should not invite one word answers (Yes, No etc)

- Questions that begin “Why”, “How”, “What” are better than those that begin ‘Do you agree/support/favour ...’ or “Are you going to?”
- If you have phrased a question badly don’t be shy about re-asking it, especially if you are intending to use your questions on air.
- Don’t be afraid of putting questions from both, or all, sides of the argument. But you should phrase these in terms of ‘What would you say to those who claim....?’ or ‘How do you respond to the criticism that?’
- Avoid sounding like you are putting your own point of view. You are there to ‘test’ the interviewee on behalf of the audience.
- Interrupt for clarity and also if the interviewee is going on too long
- How to interrupt...

Use eye contact to ‘ask’ for the interviewee to pause

A light touch on the arm can make interviewees pause

Listen out for breath-breaks and then jump in firmly

Phoney segues – repeat the interviewee’s words and turn them into a question

- Before doing any interview it is important to research your subject thoroughly and choose your interviewee carefully. You are looking for an interviewee who can speak clearly, concisely and with authority. Research is important because it enables you to focus the interview. An interview should be to the point; it should not be long and rambling.
- Control - no matter how important the interviewee is, once the interview has been granted, you should be in control.

The Confrontational Interview (opinion interview)

This is an interview with a politician, a trade union leader, an activist, or anyone who represents an interest group or a party in a dispute/conflict. The interviewer must balance the interview, by putting the opposite point of view and making the interviewee justify, explain and defend his/her position.

The “Expert” Interview (factual interview)

This could be with an academic, an analyst or even an expert journalist. The aim is to extract information, explanation and analysis. The interview is not confrontational - the expert is here to try to help the audience better understand the story.

“Ordinary” People

For example, a vox pop - when you ask people in the street for their opinion on a topical issue. It can also be an interview with an ‘ordinary person’ when they have had an unusual experience. Because most people are not experienced in doing interviews, it’s best to keep your questions simple.

Studio Interviews (Live & Recorded) - Some Tips And Techniques

Before Going On The Air:

Know WHY you're doing the interview. This is also known as "focussing" your interview. What exactly do you need to know from the person you're interviewing? The clearer you are about why YOU think this is an important subject, the clearer it will be for your listeners.

LISTEN to your prospective interviewee carefully BEFORE making a commitment to have them on the show. Talk to them on the phone first. Do they know their subject? Are they a good talker? Can they talk about their subject in a way that ordinary people can understand? If yes, book them for an interview. If not, thank them for the useful information and look for another guest.

PLAN your on-air questions in advance – though don't write them out word-for-word, they should sound conversational. Every good interview has a beginning, middle and end. By planning your questions in advance, you won't have to make it up on the

spot. If your interviewee is a good talker, you will need fewer questions. Figure on six questions for a ten-minute interview if your guest is reasonably verbose.

There are seven key questions that work for most interviews - Who, What, When, Where, Why How and What does it mean?

Write the intro you will use on air. Do it before the show.

The most important function of the intro is to "hook" the listener. Make it catchy and appealing. Most important, tell your listener WHY they want to stay around to listen to your interview.

Don't try to make up your intro on the spot. You have a lot to think about - making your guest feel comfortable, your upcoming questions, what's going on in the studio and outside etc. By pre-scripting you won't run the risk of forgetting your interviewee's name (easily done).

On Air:

Be organised and calm. If you are flustered, your guest will be flustered too. The best way to relax your guest is to be relaxed yourself.

Keep your questions short and tight. The listeners want to hear your guest, not you. Your function is to get your guest to talk about the issue/subject.

Don't become part of the story by launching into editorialising, debates and commentaries -- that's not your role. (That doesn't mean you shouldn't ask critical questions. Just don't make the story your own personal issue.)

Avoid long and rambling questions. They are usually a sign that you don't really know what your question should be. Especially if your guest has to ask "excuse me, what was the question?"

You don't have to stick to the questions you've pre-scripted. If something interesting comes up, and you have time, follow it up. But keep an eye on your original question list.

Avoid jargon. If your guest uses a term that your listeners won't understand, ask, "What's that?" Your listeners are not experts. Your role is to make the interview understandable.

Avoid acronyms and abbreviations - tell them what the abbreviations and acronyms stand for. You can't take it for granted that your listeners will know what the UNDP, UNESCO or the ILO stand for. It's the same with technical terms (the ones that nobody knows unless they have a doctorate in the subject).

Watch the clock. If your interview is scheduled to go ten minutes, don't make it fifteen. Or five.

After The Interview:

Listen back to your interview if you've taped it. Figure out what you'd do differently next time. Get used to hearing your own voice on tape. EVERYBODY says, "I don't sound like that". Guess what - you really do. So get used to it.

Listen to yourself as though you were a listener who doesn't know you. Did you follow all the steps above? Use the experience to do an even BETTER interview next time.

Ask the other people working on your show for feedback - or (if you're feeling courageous) the programme director at the station where you are working.

And above all remember that interviewing is an art, not a science. There is no RIGHT way to do an interview. Develop your own style, and keep working on it.

The Radio Journalists' Guide To Vox Pops

- Vox pop is short for vox populi - Latin for voice of the people. It sounds simple enough, recording voices of passers-by, but there's more to vox popping than meets the ear:
- A Vox pop consists of a montage of voices and opinions recorded on location (often your nearest main shopping street)
- A Vox pop should include a range of voices: young, old, male, female, multi-ethnic, sensible, outraged, funny, unreasonable
- Vox pops are cut together, rather than carefully mixed
- The vox pop should be audibly on location but not drowned by passing lorries, blaring music etc
- A vox pop is normally 20-40 seconds - any longer will sound very laboured
- The best vox pops are pacey, quirky, memorable
- A vox pop is an excellent piece of texture for a radio package or as an introduction to an interview or discussion
- Normally the reporter's voice does not appear in a vox, except perhaps to ask an additional question or to reiterate the original question
- The vox pop purports to be the views of the general public but it never is - it's those six people you persuaded to stop and talk to you on a cold rainy Friday morning. Don't present your vox as being a scientific survey of public opinion
- The subject of your vox pop needs to be something that people will have a definite opinion about - often an item that's in the news.

- Choose a specific or topical subject (such as the current political controversy)
- Avoid vague or woolly subjects (the existence of God, the future of the world etc)
- Remember that you're asking busy people to stop and talk into a microphone, so you need a juicy question about which they're likely to have an instant opinion.
- Ask an open question so that you don't end up with a series of yes/no responses.
- The question should be simple and quick to understand.
- A location with steady background atmos. is good but avoid distracting noises, e.g. sudden surges of loud traffic, music etc.
- Check that your recording equipment is in good working order before you leave the news room.
- Take spare batteries.
- Wear comfortable shoes!

B. PRESS CONFERENCES

Some Tips

Find out as much as you can in advance
Do your preparation
Arrive early
Sit at the front or near the PA system
See if you can use the PA sound feed
Arrange any post-conference interviews
Ask if speeches available in advance
Make notes of the Q. and A.
Don't perform
Work with other reporters
Listen and learn
In post-conference interview, seek clarification of press conference exchanges

Press conferences [or News Conferences] are often a valuable source of news for broadcast journalists. However, they can often pose difficult problems for inexperienced (and even experienced!) journalists. Below is a list of checkpoints to consider.

Is it worth going?

Do not automatically assume that every press conference merits your attention. Some will not. If possible, try to find out as much as you can beforehand, and assess the likely news value of the story. If the news value is low, you can perhaps just write a few paragraphs based on what you know from the organiser's press release.

Yes, it's worth going. But what do I want from it?

First, you want to understand the story, and prepare some questions based on it. There will usually be some sort of printed sheet available. If you don't see one, ask in case you've missed it. You'll usually want a short, good quality interview with the principal speaker (s) covering the principal points. Ideally you will require an interview but you also want good audio during the press conference. Try get as close to the speaker (s) as possible.

The table is too far away. I can't get close. What do I do?

Don't panic. At some point, preferably before the action starts speak to the organisers and tell them you are a radio reporter and need an interview. Tell them the table is too far away. Of course, there are occasions when it will not be possible to get the speaker close-up, e.g., a VIP etc. But you can still try. Find a good vantage point, where you expect the VIP to pass, and shout your question as they go by. Many journalists succeed in getting a few valuable words from VIPs in this way. VIPs are accustomed to media attention. The worst they can do is ignore you.

Remember

Your job at a press conference is NOT somehow to re-create the atmosphere of the press conference. The Conference is NOT the story. Your job is simply to report the basic details of what was said, by whom, about what. There is no point in recording for half an hour, use a pen and paper instead! Handwritten notes are quicker to check than a long recording.

Some journalists regard a press conference as a chance to perform in front of their colleagues, to ask long, grand-sounding questions and to monopolise the floor. Don't be intimidated, don't get dragged into discussions, and don't feel small. You may be inexperienced, that does not mean you are insignificant. Some of the best questions are often asked by inexperienced reporters.

Apart from these few notes, it is difficult to talk in theoretical terms about how to handle a press conference. Only press conferences can teach you how to handle press conferences. Your natural, initial reaction upon arrival may be "What is going on? Who's who? Where do I start?" But relax, keep your ears and eyes open, be polite, be confident, be courageous. The picture will clear in time, and somewhere in that room is the person who will give an interview to illustrate your story. All you have to do is wait, watch and it should soon become apparent whom you need to speak to. When you've spotted your target, wait for your chance, when it comes, grab it.

4. WRITING FOR RADIO & VOICEWORK

A. WRITING FOR RADIO

“Get the story right and the words just write themselves”

What’s the top line?

Don’t save the best bits for last

Show me don’t tell me

Never assume

The Crucial First Sentence

“The first sentence in a radio news story is all-important. It must have, partly the character of a headline. It must instantly establish the subject in the listener’s mind, show him or her why the story is worth hearing and signpost the direction it is going to take. But it should not try to say too much”

- (BBC Guidelines)

And the Last Sentence

The last line should round off the story and point ahead to any developments. The last words are the ones the audience will remember – so make them memorable without introducing any startling new information.

Does the story tell the listener...

What has happened?

Where it has happened?

When it happened?

Who was involved?

How did it happen?

Why did it happen?

What (if anything) does it mean?

It's a listening medium

Write as you speak, in simple sentences
It doesn't have to be grammatical
Shorten words as we do in speech
Test your script as you write
Weigh each word – if in doubt, leave out

There's no going back

Use simple tenses where possible
It's a conversation with a listener - not with your colleagues
Write brief sentences using the "active" voice
Minimise your use of adjectives, adverbs pronouns and lists
Full name first, then shorten

Make it easy on the listener

Don't overload her or him with too much information
Simplify and use round numbers
A bracket/quotation mark is hard to hear
Don't use abstractions, repetitions and tongue twisters

It's got to be heard and read

Layout the script for clarity
Do you understand it?
If necessary re-write to suit your own reading style
Mark it up – as you want to say it
Practice it aloud
Record and learn

It's got to be heard and read, as in the example below.

Example

Newsreader:

In a surprise announcement/ the Chairman of Gulu District Council/ Colonel Walter Ochora/ has said that he wants to be the NRM's next presidential candidate.//

Speaking to reporters/ at a Uganda Radio Network seminar in Gulu/ the controversial LC5 chairman/ said that making peace in the North/ would be his campaigning priority//

Our correspondent/ Charles Ewoku/ now reports from Gulu//

Package Ocora

In: "The leader of Gulu

Out: ... up to the people."

Dur: 1.24

Back Anno

That report from Charles Ewoku

Marking Up – commonly used signs in Script Reading

/	=	Brief pause,
//	=	Longer pause,
–	=	Emphasis

How does this sound?

The Kampala taxi drivers strike, which began September 10 (now in its 17th day) and involving 317 members of the Uganda Owners and Drivers' Association (UTODA) in a dispute about changes in Kampala's traffic system shows no sign of resolution, despite warnings by UTODA, to which the majority of Kampala's 439 taxi drivers belong, that drivers in other towns could be asked to join the strike in solidarity with their Kampala colleagues

Or is this better?

The Kampala taxi drivers' strike could spread to other parts of the country. The strike, now in its third week, is over proposed changes in Kampala's traffic system. Now the drivers' union – UTODA - has warned that drivers in other towns could be called out in solidarity. More than 300 drivers are involved in the current action.

Not everything is as it sounds

1. *Sudan said the Eritrean leader had a bad record when it came to upholding human rights.*

Or:

Sudan, said the Eritrean leader, had a bad record when it came to upholding human rights.

Or:

The Eritrean leader said Sudan had a bad record when it came to upholding human rights

2. *Because of the fall in interest rates, which has stimulated home buying, house prices are going up again.*

Or:

House prices are going up again. The fall in the mortgage rate has led to an increase in home-buying.

Exercise

Here are some facts that have been received by your radio station. This is all the information you have to hand. A news story for your bulletin must be written now.

At around 12.00 in the morning on December 26, 2004 – the day after Christmas - authorities say a massive earthquake under the Indian Ocean, near Indonesia, created a giant wave – known as a tsunami – that affected coastal areas around the Indian Ocean with Indonesia and Sri Lanka being the worst affected but coastal areas in Thailand, India and Malaysia were also affected as were four other countries surrounding the ocean.

The United Nations Secretary General Kofi Annan, who is Ghanaian, speaking at UN headquarters in New York, reportedly said the devastated areas would take years to rebuild. The support of the international community would be much needed.

The exact death toll is not known but it is expected that it will be in the tens of thousands.

The massive wave washed over entire towns and villages. Official sources say the wave caused so many fatalities because so many people live along the coastal areas the high number of deaths was due to the concentration of people along the coastline because of the tourist industry, fishing and so on.

The sea suddenly withdrew, bays and inlets became devoid of water, before the tsunami hit the coast with a terrible force. Everything was smashed to pieces - and tens of thousands of people died almost instantaneously.

Here's one version of the finished story:

A tsunami or gigantic wave has caused tens of thousands of deaths in nine countries in the Indian Ocean. The most devastated countries were Indonesia and Sri-Lanka.

The tsunami engulfed whole communities at midday on December 26, 2004. Authorities say the tsunami was caused by a massive earthquake below the sea off Indonesia. The high number of deaths was due to the concentration of people along the coastline because of the tourist industry.

The sea retreated, emptying bays and inlets, before the tsunami smashed onto the coastline, destroying everything in its path and killing tens of thousands of people in a matter of minutes.

Devastated areas will take years to rebuild with the support of the international community, said the UN Secretary General.

And does it answer the key questions?

What? Who?

A tsunami or gigantic wave has caused tens of thousands of deaths in nine countries in the Indian Ocean.

Where?

The most devastated countries were Indonesia and Sri-Lanka.

When?

The tsunami engulfed whole communities at midday on December 26, 2004.

Why?

Authorities say the tsunami was caused by a massive earthquake below the sea off Indonesia. The high number of deaths was due to the concentration of people along the coastline because of the tourist industry.

How?

The sea retreated, emptying bays and inlets, before the tsunami smashed onto the coastline, destroying everything in its path and killing tens of thousands of people in a matter of minutes.

What does it mean?

Devastated areas will take years to rebuild with the support of the international community, said the UN Secretary General.

Commentary

Commentary – this is how we describe those portions of the script that are written to link the clips – follow the same basic rules as any writing for radio. In particular:

Commentary should...

Summarise what needs summarising Clarify what needs clarifying Set-up the clip to come (including explaining 'atmos' or noise distractions) Link the clip to what is coming next and sometimes Back-announce (back anno) what the listener has heard
--

Commentary should not...

Describe the process 'I went to see so and so and asked her Repeat the words of the clip Distract the listener Sound as if it was written without knowing what clips came before or after
--

B. VOICE TRAINING FOR RADIO

What are your aims?

To get people to listen
To communicate your message
To bring a script to life
To speak so that you are understood
And to sound as if you are talking to a person - not reading a script

How do you start?

Read your script before you broadcast
Mark up your script, re-write if necessary
Check pronunciation of difficult words
Get to the studio in good time – never run

How do you prepare to read?

Sit with the mike should be around 12" away
Sit up straight
Have water nearby
No alcohol before you broadcast
Get your breathing right

How do you read?

Speak clearly – no mumbling
Concentrate on pronouncing the first and last letters of each word
Speak slightly slower than normal
Try and vary your pitch and tone
Sound like you are interested
Emotion and enthusiasm help
Uses pauses but not heavy breaths
The words you emphasise should help, not hinder, comprehension
Listen and learn

Further Thoughts On Using Your Voice

A fundamental principle in radio presentation is the harmonious blend of sound elements with your voice. Whichever radio format you are presenting, it is important to remember:

Voice is the best tool that radio has to keep its listeners tuned in.

Who are we speaking to?

Knowledge of one's listeners is crucial. It allows you to understand the tone to use when speaking to them and to know which topics will interest them. Knowing your audience facilitates contact and determines the kind of relationship that you can develop with the listeners. Your station may have done an audience survey in the past. It is recommended reading to gain a proper understanding of your audience.

Elements of a good radio voice

Rhythm

To master one's rhythm is to speak at a proper speed, taking time for pauses and to catch one's breath. Proper rhythm allows you to read a long paper in a consistent fashion, with no difference in speed between the beginning and the end. Proper rhythm will prevent you from losing your breath before you have finished reading a story.

Tips

If you often feel out of breath while reading a text, review your sentences to make sure they aren't too long. If you find it difficult to find a proper rhythm, imagine you are talking to a friend and start from there.

Pronunciation

For listeners to understand you fully, good pronunciation is essential. Words must be pronounced fully and properly. Do not cut words short. Radio pronunciation is not informal speaking - all words must be pronounced fully. Proper pronunciation means proper articulation. Pay attention to how you articulate when you speak.

Using your voice

Since there are no images in radio, voice is the main instrument used to convey emotion. Speakers must learn to convey the emotions of the text with their voice. An obituary is certainly not read using the same tone as the coverage of an anniversary. Use the proper tone at the proper moment. Try and make your voice musical by using inflection.

Emotion

Voice conveys emotion. Listen to a friend over the phone. You can normally tell how the person is feeling - good or bad. Listeners should be able to perceive the emotions of the text through your voice. Apart from having a pleasant voice, you must learn to make it express emotion.

Fluctuation

When reading for radio, your voice must fluctuate. There are moments when one's tone must be higher and other moments when it should be lower. Certain words deserve more emphasis than others. For instance, the beginning and ending of a news story will not be read with the same intensity as the middle of the story.

Breathing, pauses and emphasis

Breathing is the spoken word equivalent of punctuation. Short breaths, for instance, represent commas. Longer and deeper breaths should serve as periods or full stops. They serve to mark the end of a phrase or the end of an idea. When scripting for radio, it is always useful to mark longer pauses in your text. You can use a slash (/) symbol for pauses and underlines (-) for emphasis.

Silence

When speaking, avoid silence. Your listeners may not understand what is happening and may choose to change the station. Do not panic if you stumble on a word, just breathe, re-read the word and keep on going as if nothing had happened. Always be ready in case the next planned audio is not available because, for instance, a mistake has been made somewhere along the line.

5. FROM JOURNALISM TO RADIO: PRODUCTION

The Four P's of Production

Preparation - the information, the interviewees, the logistics & equipment

Production – keep it simple, 'less is more'

Post-Production - focus on the story and meeting the deadlines

Presentation – think about audience. audience. audience

A News Report can contain

Script/commentary

Interviews

Vox pops

Actuality

'Atmos.'/ Atmosphere/ Ambience

Standupper

News Bulletins can consist of

Straight read

Cue and clip

Cue and voicer

Cue and actuality

Cue and package

Cue and two-way

Cue and live/recorded interview

Cue and discussion

News Programmes can consist of

News bulletin

Package

Studio interview

Studio discussion

'Remote' interviews

Two-ways

Phone-ins

The News Package Production Process

Find/research the story/interviewees/locations

Work out structure

Record the interviewees/locations

Select the clips

Write and record linking commentary

Final mix

6. UGANDA RADIO NETWORK & THE INTERNET

Introduction

Research makes up the core of any serious journalist's daily programme. Without it, one is left to one's own devices, creating the potential danger of failing to report accurately. As every journalist should expect to perform their work in a highly competitive environment, only the best informed will survive in this profession. The emphasis laid on building background knowledge for each feature or project can never be overstressed.

Research methods can be broken down into two categories:

1. Field Research
2. Desk Research

Field Research

Field research typically includes the usual work a journalist will find her/himself involved in, such as conducting interviews, whether by phone, e-mail or face-to-face. It can also involve meeting with experts and informants, visiting locations, conversing informally with local people and using your eyes and ears.

Desk Research

This includes the time a journalist spends working at a desk reading or studying material, which may be either in written hard copy (like newspapers, magazines or books) or in soft copy, off a computer. Of all the resources available to fulfil the ever-growing need for more up-to-date information every day, none can surpass the vast information mine we know as the Internet.

The Internet acts as a vault of data, news, statistics and virtually every other form of information. It is therefore imperative that the serious journalist harnesses and makes the utmost use of the Internet.

The Internet can be accessed at internet cafes or at one's place of work, and with the ever-decreasing costs in connectivity, it may soon be available to the average

Ugandan in their own home. The Internet operates in such a manner as to make it fairly simple for any literate person to use.

If one is looking for information on the Internet, it becomes easier with the various search engines available on the Web. Search engines are like slaves who search, on your behalf, trillions of bytes of information and deliver whatever you have requested within microseconds. You then select what you feel will be useful from the options presented.

The most popular search engine on the Internet today is Google - this can be found at the website www.google.com. Type this in the address field of the Internet browser, click 'go' or hit the 'enter' key to commence the search process. When the page appears, type the key words for whatever you are searching in the field where the cursor is. Depending on the speed of your Internet connection, you should get an immediate feedback on all the information you requested. Click on the link that best describes what you are looking for. By default, this will open that link in the same page that Google opened in.

Alternatively, for those using Microsoft Internet Explorer, in order to keep your Google page available, you could right-click on each of the links you feel best describes your chosen key word(s) and select 'Open in new window'. This will open the link in another page other than the Google page. The newly opened page should now have the information you requested.

But remember search engines, even Google, cannot read your mind. It might be obvious to you what you are looking for, but search engines can be awkward. Be creative in your searching. If at first you don't get what you're looking for, keep trying. Find new words, or different approaches to your search. Don't give up easily – persistence usually (but not always) pays off.

Some websites that can come in useful for a journalist's online research include:

1. www.powerreporting.com
2. www.journalismnet.com

3. www.wikipedia.com
4. www.refdesk.com
5. www.virtualsalt.com

Journalist training resources on the web include:

1. www.bbctraining.com
2. www.itrainonline.org

As a radio journalist, it's important to note that while you may read hundreds of pages' worth of material, you may only get to use a few seconds when you have done editing your work. Remember that none of your research is ever wasted – it will always come in useful as background knowledge.

The Uganda Radio Network Website

URN has a website that only registered users can access for use. Others, known as guests, may view a few pages to familiarise themselves with the site's services. Some of the eligible users include editors, contributors (including URN correspondents), stations, and of course administrators.

Among the students who go through this course, URN may pick some to become contributors. This means this handbook shall also address, however basically, the use of the site for elementary familiarisation purposes. Following is a breakdown of the process from a contributor logging in to upload a story and sound clip to it being accessed for use by a radio station.

The Contributor

1. The site is accessed by typing www.urn.co.ug in the address field of the browser window.
2. Once the site is displayed, a contributor can log on using her/his own username and password. (It is assumed that the contributor has their work ready for transcription rather than beginning the entire process of writing once logged on to the Internet).
3. The contributor then clicks on the 'manage' link in order to upload their story and sound clip.

4. On the 'Manage' page, he/she then fills the required fields, marked in red, and, even if they do not have a sound clip, MUST upload a clip, normally given as a blank audio file by URN. The text of the story is entered accordingly in its field.
5. On completing all the required fields, the contributor then submits his/her story using the given button at the bottom of the 'Manage' page and logs out.

The Editor

1. The editor logs on to the site with their username and password, clicks on the manage link, accesses the contributor's story, and edits it.
2. The editor can download the contributor's sound clip, edit it, re-log in as the contributor and re-load the edited clip back onto the site.
3. Upon satisfactorily editing the contributor's work, the story is costed and validated and thus made available for the customer who, in this case, is the subscribing radio station.

The Station

1. A radio station's News editor logs in, searches through the stories and selects the ones she/he intends using for their news bulletins.

The station's editor then advises their 'agents' to download the stories and sound clips they have selected and a log is automatically taken of which stories they have chosen.

**SECTION TWO:
POLITICS, ELECTIONS
AND THE MEDIA**

7. COVERING ELECTIONS

The media in a democracy should ...

Report politics day-to-day and during election campaigns.
Inform the public about the electoral process
Seek to act as check on government and inhibitor of the abuse of political power.
Provide space for politicians to communicate with the public
Keep politicians informed as to the views of the public
Crystallise the main strands of public opinion
Give a voice to as wide a range of interest groups as possible.
Provide the essential forum within which the public debate is held.

Sources of Political Information

Rallies
Posters
Manifestos
Personal conversations
Flyers and newsletters
Marketing – t-shirts, caps etc
Songs
'Road campaigning' – politician plus supporters and car with loud speakers
Faith and NGO groups
Canvassing – door-to-door
Advertising
Direct mail
Online – websites and e-mail
And, of course, the media – radio, television and the press

The public – what do they want?

What do they want?
What do they need?
How do they want to receive it?
Who do you serve?

The Politicians – what do they want from the media?

What is the media's relationship to them?
What does the media want from them?
What responsibility does the media have to them?
Do they have any special rights?

The media - what do they want?

Aims of the coverage?
What has been done in the past?
What works and what doesn't?
What problems are anticipated?
What about reporters' political allegiance?
Does the media a wider responsibility?
So ...what do we need to do?

The 'Election Agenda'

Who sets the agenda - the politicians, the media or the public?
How do we get our election stories?
How do we get election stories?
How do politicians make information available to journalists?

Sources of Election Information for the public

Rallies
Posters
Manifestos
Advertising
Personal conversations
Flyers and newsletters
Marketing – t-shirts, caps etc
'Road' campaigning
Faith and other groups
Canvassing – doorstep and SMS
Songs Websites
And of course the media – press, radio and TV

Sources of election news for journalists

The Parties: (national/regional/local)
Press Officers
Politicians – all factions
Party activists
Election authorities:(nat./regional/local) Official and unofficial
NGOs/Pressure Groups/Religious and other organisations
Industrialists/trade union leaders
Other media
The Public

Dealing With Politicians' Spin

Politicians (at least many of them) will try to:

Present themselves positively and their opponents negatively

Seek to convince the electorate that they can solve their problems

This is all part of the democratic process. The journalists' job is to try and report what politicians are saying but also to contextualize it – in other words 'deal with the spin'. We do this by:

Challenging politicians' claims when necessary
Checking facts and claims with experts
Analysing and comparing party pledges
Comparing pledges with performance - what did they do/say last time?
Using the public to challenge the politicians

Hence journalists need to be ...

Informed and well-prepared

To have a stock of 'impartial experts' available

And to find out what the voters think - in order

to put 'their' questions to the politicians and

to identify issues that are important to the electorate

Other problems facing journalists covering elections

OBSTRUCTION and INTIMIDATION by:

- Security forces
- Politicians and their supporters
- Election officials
- Media owners, managers and editors
- 'The mob'

BIAS on the part of:

- Media houses (the institutionalised 'policy' of the organisation)
- Individual managers and editors (with their own personal agendas)
- Politicians (in favouring one reporter over another)
- Journalists (with their own political agendas)

LOGISTICS in terms of:

- Transport
- Phone credit
- Recording equipment
- Subsistence

BRIBERY meaning:

- Reporters being offered inducements to provide biased coverage
- Editors being offered inducements to provide biased coverage
- Media houses giving favourable coverage to politicians who buy advertising

LEGAL PROBLEMS – libel etc.

FREELANCERS' PARTICULAR PROBLEMS (no personal insurance, chasing non-existent stories etc)

Some Possible Solutions

- First, and above all, your personal safety is paramount. No story is worth risking personal injury for. (A separate section gives advice on safety for reporters)

- Enlist the audience – coverage that is lively and balanced is likely to attract more listeners (and hence more advertising revenue) than coverage that is slanted to one side and as a result – dull.
- Other freelancers are competitors – they are also your colleagues. Journalists can help each other in election campaigns. At a rally, for example, see if you can agree that you will all report the full story rather than a one-sided version. In that way you can try and persuade your news editor that by not running a balanced story his or her news bulletin will not be as good as that of the competition.
- Use your collective strength - local and national journalists union, associations or press clubs can provide useful support. You can also call on international groups such as the International Federation of Journalists, Reporters without Borders and the Committee for the Protection of Journalists
- Bullies hate the light. If you are being threatened then expose who is doing the threatening on your radio station. Better still get other journalists to report it on their stations.
- Freelance journalists are poorly paid. Many political parties, government bodies, NGOs and businesses take advantage of this. Recognise that they are trying to ‘buy’ favourable coverage. Don’t let this happen. Always seek to maintain the highest personal and professional ethics and standards – remember the words of William Shakespeare – *‘To thine own self be true, then thou canst be false to no man’!*
- We all have to live in the real world. There is a limit to the number of battles we can fight. Pick the battles you can win – small victories are better than big defeats. And small victories eventually lead to larger ones.

8. SURVIVING THE ELECTION

International Federation of Journalists Election Reporting Guidelines

How to Detect Potential Election Irregularities

One of the major issues in any election is its level of fairness and transparency. Even when the poll is being monitored by representatives of political parties, electoral or international observation teams, journalists should attempt to determine for themselves the degree to which any problems are affecting the quality of the electoral process.

The National Democratic Institute for International Affairs in the United States gives these guidelines to its observer teams. They might be used as an inspiration for journalists:

Try to observe, research and record the severity, frequency and pattern of any of the following issues and the number of voters influenced.

- Unfair attempts to influence voters or election officials through bribes, employment promises, threats, intimidation, systematic disruption of the election process, unbalanced media access;
- Disenfranchisement of voters through: unreasonably restricting the registration process, unreasonably restricting candidate eligibility, failing to properly list registered voters, failing to distribute voter identification cards, requiring unreasonable supplemental voter identification, systematic complication of the election process, incomplete distribution of election materials;
- Fraud, such as stealing ballots, stuffing ballots, destroying ballots, misreading, miscounting, and providing misleading reports to the media, voting twice, trying to remove indelible ink;

- Logistical problems, including insufficient number of ballots, ballots missing for certain parties, insufficient number of envelopes, ink that washes off, inadequate secrecy of the vote, missing officials, missing voter registry, no artificial lights; and
- Civic education: voters do not seem to have a reasonable understanding of their right to freely choose a candidate or how to express their choice, and administrators do not have a reasonable understanding of their duties and how to execute them.

Safety At Election Time

The International Federation of Journalists' Safety Manual states that no story is worth your life. And that should be the starting point for everyone -- from the editor to the eager and enthusiastic freelance trying to get the big story that will make his or her name. Journalists must learn to survive, to avoid injury, prison, expulsion or any of the other perils of our profession -- and still get the story.

In August, 1992 - when it was becoming apparent that attacks on journalists were increasing at a frightening rate - the South African Union of Journalists convened a seminar to which representatives of the major political organisations in the country were invited.

This resulted in the "Declaration of Respect for the Rights of Working Journalists". This was signed by the African National Congress, the Congress of South African Trade Unions, the Democratic Party, the Inkatha Freedom Party, the National Party, the Pan African Congress, and the South African Communist Party. The pledge said:

"We share the concern of the SAUJ at recent attacks and threats of attack against journalists, and agree that the rights of working journalists should be respected at all times while they are engaged in news-gathering in South Africa.

We acknowledge that the SAUJ expects its members to work in accordance with the Union's Code of Conduct and the IFJ Declaration of Principles on the Conduct of Journalists.

We undertake within the limits of our influence and abilities to respect and promote the physical safety of journalists, including news photographers and radio and television crews".

While journalists in the rest of Africa might think the situation in South Africa could not be repeated in their country, election violence is clearly not a South African invention. Recent events in Uganda, Nigeria, Equatorial Guinea, and Kenya show that election time is when the heat is most turned on journalists and the media.

All journalists' organisations should seek a declaration similar to that obtained in South Africa from political parties and national authorities. It sets the right tone for the election campaign and provides a point of reference if journalists run into trouble.

Journalists' Rights

Journalists have the right to refuse an assignment if they consider it too dangerous. It is a right worth using more often. If you start feeling uncomfortable or the situation suddenly turns ugly, turn back. You cannot be fired for refusing a job that puts your life at risk. Don't hesitate to say no and don't feel guilty. If other journalists take reckless risks, they are foolhardy and should not be encouraged.

If you are covering a dangerous assignment, you have the right to full insurance (life, health, riot, property). If your employer, or the organisation commissioning your services, refuses to provide basic assurances of support in the event of things getting ugly, consider turning down the assignment.

Freelancers are often badly exploited, and should be confident in demanding coverage or to be paid enough (extra) to cover the cost of insurance. If you are attacked, report it to your employer and to your union, even if you are not injured, are only threatened, or only slightly injured. If the followers of a particular political organisation or movement are responsible, ask your editor to take it up with that organisation. Make sure that your union does the same.

Publicity also increases public awareness of the problem. If you know of attacks against journalists that have not been published, ask your union to take up the issue with your editor. Information is the only weapon we have in fighting violence against journalists. Unions cannot, for example, demand that employers provide protective clothing unless they have adequate information about the level of attacks.

Media organisations need an overall picture of what is happening if they are to take up the issue with politicians. Sometimes it is useful to have an independent body monitoring elections activities that can take up cases of threats and intimidation. This body should include representatives from international organisations defending press freedom, or people who know how to get in touch with them. Support from abroad can act as a deterrent on a government tempted to bully an independent media.

Staying out of Trouble

Never carry a gun or a weapon. Get basic first aid training. This does not mean an obligation to provide medical care to every victim you see, but it may assist an injured colleague.

Know your rights. It is useful to have an understanding of the regulations that relate to unrest areas, and to know which areas are affected. This knowledge will allow you to challenge with confidence any member of the security forces who tells you that you may not take photographs, or who orders you to leave an area when you have a right to stay. Remember that an irresponsible or uninformed act may not only put you in danger, but could also have repercussions for colleagues.

Know your destination. Be as prepared as possible before leaving the office. Know what political, racial, religious or any other conflict exists within a region. Information can keep you out of trouble. Talk to other journalists. Networking is important. If you have experienced problems in a particular area, warn other journalists to be careful.

Make Contacts. Get to know the media officers of all the major organisations in the area. Look out for press marshals at rallies and marches. If you have any difficulty, ask a steward for help. If you are covering a major protest march or political rally,

survey the route/venue beforehand. Look for telephones that can be used, vantage points from which you can survey the event without being too close in case of trouble.

Be familiar with the roads and where they lead to in case you have to leave suddenly. Learn and observe local community protocol. This could include whom you speak to first when you go into a community, and how you address leaders.

Dress Appropriately. Always dress in comfortable clothing that does not limit your freedom of movement - no heels or narrow skirts. Clothing that attracts attention to you is out of place in a trouble zone. Dress to be inconspicuous. Avoid leather jackets, expensive sunglasses or jewellery. They make you a walking target for criminals. Be aware of the colours of the political movements and parties active in your region, and avoid wearing them in the same combinations.

Some journalists prefer to dress formally, but many believe that it is better not to be too well-dressed for fear of being mistaken for police officers. Avoid t-shirts with political slogans. There is a debate whether it is better always to be instantly identifiable as a journalist or not. Some journalists think it is a good idea to wear a t-shirt that announces "press" or "media"; others point out that journalists are sometimes targeted precisely because they are from the media. There is no easy or safe answer. It is clear that there will be times when it is better to be identifiable and others when it is not.

Use your Judgement

Before leaving home. The most basic rule of covering conflict is never to travel alone. If there is no one else from your news organisation available, telephone around to find a colleague to take along. It is worth the time and trouble. And while we might be in competition, we are still colleagues. Watch out for one another. Always tell your editor, colleagues and family where you are going and what time you expect to be back.

Make sure someone at home knows what to do and who to contact if you don't arrive.

In the field. Listen to the local people Pay attention to advice from people living in a region or an area. They know best. It is essential to carry a press card. Keep it handy. Don't keep it in your wallet - you'll be advertising your money every time you take it out. The breast pocket of your shirt is a good place. Watch out for big crowds. They are a good signal for what is happening. But don't stop your vehicle in front of the crowd, or try to drive through it. And if things are too quiet and there are few or no people on the streets, this could also indicate danger.

If there are other journalists about, stick close to them. Never be seen to be too friendly with the security forces. If a security officer offers his or her hand, don't take it. Apologise and say you don't mean to be offensive, but you cannot afford to be seen shaking hands. If you are caught in the middle of a disturbance, move away -- but don't run. If you run, you could be seen as a target. Do not attempt to cross directly from one side of a confrontation to the other.

Above all, remember to keep someone -- your office, your home, your journalists' organisation, or the International Federation of Journalists -- informed about where you are at all times.

International Federation of Journalists' Declaration of Principles on the Conduct of Journalists

- a. Respect for truth and for the right of the public to truth is the first duty of the journalist
- b. In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right to fair comment and criticism.
- c. The journalist shall report only in accordance with facts of which he/she knows the origin. The journalist shall not suppress essential information or falsify documents.
- d. The journalist shall only use fair methods to obtain news, photographs and documents.

- e. The journalist shall do the utmost to rectify any published information that is found to be harmfully inaccurate.
- f. The journalist shall observe professional secrecy regarding the source of information obtained in confidence.
- g. The journalist shall be alert to the danger of discrimination being furthered by media, and shall do the utmost to avoid facilitating such discriminations based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national and social origins.
- h. The journalist shall regard as grave professional offences the following: plagiarism; malicious misinterpretation; calumny; libel; slander; unfounded accusations; acceptance of a bribe in any form in consideration of either publication or suppression.

- i. Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. Within the general law of each country the journalist shall recognise in matters of professional matters the jurisdiction of colleagues only, to the exclusion of any kind of interference by governments or others.

9. THE AFRICAN EXPERIENCE

Covering the Kenyan Elections

by **Neal Swancott**, *Former Deputy General Secretary, International Federation of Journalists*

Kenya is a country with a lively written press. Three major newspaper groups produce daily newspapers in English and in parallel vernacular languages. Some 200 full-time journalists and photographers, and an army of freelance correspondents, work in a fiercely competitive market to gather and publish information. Kenyan newspapers are well read, although illiteracy in the country is around 30 per cent.

The Kenya Government also controls the two television networks, KBC and KTN, the radio network, Voice of Kenya, and the newsagency, KNA. Many foreign correspondents also have Nairobi as their base for coverage of East Africa and the Horn of Africa.

The relationship between media and government has been poor for many years. Journalists have experienced problems with the authorities in all areas, including the police, and there have been frequent confrontations in which journalists and photographers have been assaulted. International media and human rights groups have frequently intervened to protest and to defend journalists and editors.

The December 1992 Kenyan election took place, therefore, against a difficult and uncomfortable background: a relatively free, competitive media environment but with the ever-present possibility of official harassment. The lack of respect within the political establishment for independent values in journalism was reported extensively during an IFJ Nairobi seminar when speakers revealed the extent to which politicians and political aspirants sought to "buy" coverage. Remarkable sums of money were in circulation to bribe journalists. Several journalists "placed themselves outside the profession" and accepted full-time posts as media advisers to politicians.

In some cases, journalists who linked themselves with particular candidates were quickly transferred to non-election duties. While it was not suggested that the incidence of such clear conflicts of interest had a great impact on the election coverage process, it led to considerable debate after the election period.

Another notable feature of the Kenyan election experience was more widespread: physical intimidation of journalists. Nevertheless, Kenyan journalists report that there was a widespread feeling of adventure within the profession: journalists were keenly aware of the historic process in which they were involved. Several newspapers published regularly features in which individual electoral constituencies were profiled. Others published "readers' forum" type columns to make a break with the barrage of "official" comments from parties and spokespersons.

Newspapers also cleared space for election coverage. "Nation", for instance, provided devoted six full, advertisement-free pages each day, and designed a new layout to distinguish election coverage from normal news coverage. But journalists were under a constant barrage of demands. Regular accusations of bias were followed by demands for "equal space".

The International Federation of Journalists regional meeting in Nairobi suggested:

- a) that journalists' associations in the region should consider establishing an "election campaign monitoring group" comprising experienced, retired journalists, which could receive, investigate and publish details of political pressure on journalists.
- b) that a "charter" of non-interference in editorial judgements, along the lines of the charter negotiated in Australia for the Australian Broadcasting Corporation, would strengthen the independence of journalists.
- c) that journalists' associations should campaign on the issue of ethics and corruption, educating newcomers to the profession on the role of independent journalism and should expose corruption when it is identified.
- d) that established journalists should avoid working as consultants or advisers to candidates.

e) that courses for political groups should be set up giving advice on how to respect media at times of elections and to avoid putting journalists at risk of allegations of bias and unprofessional conduct.

f) that journalists' associations should issue guidelines on election coverage, with particular emphasis on the "public service" role of the government-owned electronic media.

Objectivity and Journalists

by *Ali Hafidh*, Former Editor-in-Chief of "The Standard", Kenya

The coverage of elections is an essential part of the freedom of expression. As elections need to be genuinely free to be democratic, so it is with the coverage of elections. An impeded or selective coverage of elections is anathema to democracy. For genuine freedom of expression, media must be totally free and unimpeded.

Election coverage is not just the reporting of election campaign rallies. The journalist, in the exercise of covering the election, becomes a messenger of all opinions; including those who advocate democracy, as well as the enemies of democracy. In election rallies, there will always be these two characteristics.

The journalist also becomes an active participant in the election process. They must inform voters about what type of persons are canvassing for votes and what they stand for. A journalist needs to be brave enough to tell the voter through media what is at stake. This is not to say that the journalist becomes a campaigner for a particular candidate.

In Kenya, we do not have a system, applying in the United States and other countries, of media endorsing candidates. In the absence of this system the journalist should be bold to point out the merits and demerits of the contestants and leave it to the voter to decide.

Election analysis should become an integral part of campaign coverage. It is also in the exercise of covering elections that a journalist distinguishes himself or herself as an objective person, and a man or woman of integrity.

Getting Out the Message

by *Wangethi Mwangi*, *Managing Editor, "Nation" Newspapers, Kenya*

The pursuit of the truth is a great democratic cause. If a journalist fails there, he or she fails in the struggle for democracy. The struggle for democracy must be a call to every journalist. Honesty, integrity, objectivity, brevity and truth are grandiose and noble ideas, but journalists should not be embarrassed or reluctant about setting them as standards of their work.

In the run-up phase, we thought it was our duty to inform Nation readers of where the various parties stood on vital issues. This was easier said than done. Kenyan politics is personalised, and defined by tribal interests, to a very great degree and the campaigning, sadly, was dominated by mud-slinging and name-calling, with very little of substance being said.

We wrote to every party leader requesting an interview in which they could state their party's case; we offered to provide a list of questions for them to study. Not one replied. One feels little sympathy for political leaders when they complain of misrepresentation if they will not permit themselves to be questioned on the basics of party policy.

In the event, we were forced to collect the parties' official manifestos (something they should have been handing out at street corners, but which proved like asking for gold) and from these we ran a series of articles setting out the different attitudes to the economy, regional administration, corruption, health, education, welfare, jobs - in fact, all of the bread-and-butter things that affect people in their everyday lives.

We also introduced a regular feature entitled "Election Platform", in which non-politicians, ordinary Kenyans, were invited to share their views with readers, either on a general basis, or more likely, on a specific area in which they were expert: human rights, treatment of land, constitutional issues, problems of the farmer, neglected areas.

The standard of these contributions was remarkably high, and in fact we retained the idea when the election ended, retitling it "Weekend Platform" which offered literate

Kenyans a chance to express themselves at length on any important topic of their choice. The elections were fraught with many dangers: violence in several places tended to obscure the real objectives, and political thuggery introduced a whole new element of corruption in media.

Reporters and the Election

by **John Lawrence**, Training Editor, "The Nation", Kenya

This was the text of a statement prepared for journalists in Kenya facing an historic challenge -- the country first's truly democratic multi-party elections in the early 1990s:

In a few weeks, Kenya will be holding its most exciting general election in nearly 30 years. It will be an election that will be grassroots in every sense. From the humblest village to the biggest towns, Kenyans will be voting in their first truly democratic multi-party elections. Every school hall, sports ground and beer hall will be invaded as an army of sweet-talking, promise-it-all politicians and their campaigners take to the hustings.

To report the promises of these politicians we will need a small army of correspondents. You!

How you report the conduct of the election will largely determine the selling power of the Nation group of newspapers. So, let us start with a warning: covering elections, even in Western society, presents many problems. In Kenya, as with any other fledgling multi-party nation, it will be like walking in a minefield. One false step and your reputation -- and your newspaper's -- could be blown to smithereens. Here are some of the ways you can survive:

1. Report events exactly as they happen - and not as you would like them to happen. This means that you must be impartial in every way.
2. Give equal prominence to all the major candidates. This means attending an equal number of candidate's meetings.
3. Be careful not to colour your reports with inflammatory language.

4. Report what candidates say and not what interested parties say candidates said.
5. Be careful not to be seen to be taking sides in political arguments.
6. Do not (in any circumstances whatsoever) accept any inducement from a candidate or his/her supporters. Do not even take a ride in a politician's car.
7. Do not promise any politician (or anyone else for that matter) that a report or story will appear in the paper.
8. Report what you see without exaggeration.
9. Do not use extravagant language in describing crowd scenes. (A Kenya Nation report talked about a crowd of 40,000 at a political rally in an area which had three men, 10 chickens and a dog.)
10. Exercise fair play. If a candidate makes an accusation against his opponent, ask that opponent for a comment.
11. You should listen for:
 - a. PROMISES: These are usually part of the party manifesto or platform: lofty pledges to initiate irrigation schemes, build highways, lower taxes waive education fees. Or they could be titbits for village consumption: "Vote for me and I will give you 10 new cattle dips". "Vote for me and no child in the district will go barefoot". "Vote for me and your stomachs will be full of ugali forever". So you've got to be alert. You could get a national story or one for the provincial round up briefs.
 - b. HECKLERS: Hecklers, people who like to disrupt meetings with their interjections, can provoke violence or laughter in equal measure. Be alert for humorous, rapid-fire exchanges. You may get a good verbatim quote.
 - c. THE UNEXPECTED: Unexpected, quirky things often happen at public meetings. Like the man at the harambee who offered a pig's head (having already eaten the pig!). Or Wilson Leitich's famous order to chop off the fingers of people flashing the multi-party salute.
 - d. CONTRADICTIONS: Be prepared for a sudden departure from the prepared speech, particularly contradictory statements or fundamental shifts in platform policy. Do not rely on the printed text alone. You will need acute powers of observation. You will need to gauge the mood of the meeting. Is it tense, light-hearted, gay? Look around and observe

the placards, the expressions on people's faces. Are there trouble-makers?

- e. **THE CROWD:** How big is the audience? To estimate accurately the size of a crowd is an important skill. But it is wise to quote a variety of sources: yours, the police, and the organisers.
- f. **CONFRONTATIONS:** In a volatile political situation, anything can happen. Certain signs will prepare you. These include the number of infiltrators from the opposition camp. Are they armed? (even with stones). Listen to what people in the crowd are saying. And observe the security presence. Are they armed with shields, batons, machine guns and teargas? Are they expecting trouble? Do they appear nervous? Do not jump to conclusions about how trouble has started if a sudden commotion takes place. Talk to people, you may have missed something or an act of provocation.

If you carry out all the points raised in this rather long list, you will have performed a valuable service for your newspaper group. Remember, you will be in on the ground floor as history is made.

Ethics and Credibility - Making Nigerian readers believe

by **Joseph N.E. Igbinedion**, *Head of the Department of Mass Communication, Auchi Polytechnic, Bendel Nigeria*

High standards of professional conduct are crucial to journalism everywhere—and most certainly in Africa, where journalism is often under suspicion. To be effective, journalists must be trusted by readers, listeners and viewers. Public suspicion results in loss of faith in the media and hampers the contribution journalism makes to the economic and socio-political development of the continent. To build public trust journalists must work at two levels:

- Establishing a high standard of professional ethical conduct, so the motivations for what they print are not suspect.
- Making certain that everyday coverage is complete, fair and unassailably accurate.

Here are steps to professional ethical conduct:

1. Monetary and material reward: Gifts of money, tickets or anything of value compromise your integrity as a journalist. Some newspapers and stations list gifts a reporter can accept. Others warn staff members against accepting anything of value. Gifts are often intended to influence your coverage. Avoid them.

2. Conflict of interest: Journalists should not be members of organisations they may have to cover. There may be pressure by fellow members to conceal information that should be made public, or to publicise events that are not newsworthy. Avoid secondary jobs, political involvement or public office if they compromise your integrity.

3. Deceitful identification: Never falsely identify yourself to gain access to persons or places and then write stories on the experience.

4. Withholding information: You may be asked by government to withhold publication of a story until government has investigated the problem or acted on it. Sometimes you may have access to information on security matters. Some African absolutists say: print the story. In such situations, exercise caution. But don't hold back stories that protect government officers, not country.

5. Right to privacy: Respect an individual's right to privacy. Before publishing a story on a private person or a public official, ask whether the story is of value to the public. Many African journalists don't believe that a government official's private life has any relationship to his public life.

6. Morbid curiosity: Avoid pandering to morbid curiosity. Decide how much and why you need specific details in sex or crime stories. If you must use details, make sure they are necessary for the full understanding of the story.

7. Objectivity: Keep your biases and opinions out of news stories.

8. Upright reporting: Do not engage in shameful reporting methods. Hidden tape recorders, extorting information, or paying for information are repugnant practices. They cast doubts about the ethics and credibility of the publication or broadcast station. Editors and reporters must be obsessed with accuracy. Everything must be done to ensure the accuracy of a broadcast and printed story, headline and photo caption. Here are ways of achieving accuracy:

- a) Be sceptical of information. Double-check everything. There is a newsroom saying: “If your mother told you that, check it out.”
- b) No story should be published or broadcast without at least one—and preferably two—editors having read it.
- c) Make sure sources know what they are talking about. Quote someone only if he or she is in a position to know and is close to the actual information.
- d) During an interview, rephrase the person’s response and give the interviewee a chance to verify or correct the statement as you understand it. This permits you to sort out questions of accuracy beforehand, rather than after the story if published.
- e) Don’t make assumptions. Don’t guess, for example, on someone’s middle initial.
- f) Be wary of newspaper clippings. A reporter might have gotten it wrong 10 years ago. Keep references such as dictionaries and telephone books nearby.
- g) Reread the finished story carefully. Watch for errors of context, emphasis, balance, as well as for spelling and other basic mistakes.
- h) If you are wrong, admit it. Run newspaper corrections in a fixed and prominent page position. Don’t bury corrections in the back of the paper.

- i) Statements that are not self-evident or not universally accepted by readers or listeners should be attributed to the appropriate source.
- j) A story can be factual but not fair. Do everything possible to get both sides of the story. Allegations against an individual require a response. Consider delaying publication, if possible, to make every effort to reach the other side for comment. On ethics and credibility, one editor has written this summary: “Be fair, unbiased, accurate, complete, factual, professional, aggressive and compassionate.”

Key Facts About the 2006 Ugandan Elections

- The 2006 presidential, parliamentary and local council elections will be held on the same day under a multiparty arrangement.
- Nominations for presidential candidate will not be valid if the person seeking nomination has also been nominated for election as Member of Parliament. (Previously, a candidate who failed in the presidential race could still contest a parliamentary seat.)
- A person is not qualified to be stand for the presidency if he or she has, within the seven years immediately preceding the election, been convicted of a crime involving dishonesty or ‘moral turpitude’. (Ex-mayor Al Hajji Nasser Ssebagala who was in 1998 convicted of bank fraud in US may escape this encumbrance by a few months).
- Only one ballot box will be used at each polling station for all the posts being contested.
- Nomination for candidates for the presidency will take place on December 14-15 and the campaigns will commence on December 15 and last until polling day - which will be between February 12 and March 12.

- Under the multiparty system, nomination of candidates will be by registered parties or organisations.

- All presidential aspirants must be between 35-75 years old, registered voters and be otherwise qualified to be a Member of Parliament.

- The Electoral Commission will request evidence of all academic qualifications obtained outside Uganda.

SECTION THREE— RADIO PRODUCTION

10. FIELD RECORDING

Introduction

The essential working tool for any journalist on the job is a notebook. But, in addition to the notebook, a radio journalist must always carry a recorder to cover a story. Covering a story by recording its audio away from one's station or base is what is commonly called field recording or location recording.

Unlike a studio, which is a closed and controlled environment, field recording presents many challenges. While unwanted external sounds, such as traffic noise, and internal interference, for instance echoes, are cut to a minimum in studio, recording in the open makes one susceptible to all sorts of distracting and competing sounds.

This chapter on field recording seeks to guide the radio journalist on how best to record good audio while working out doors and in environments such as offices.

We start by familiarizing ourselves with the instrument used to capture sound, the microphone. We then move on to the equipment used to record it, the recorder. And we finally review how best to use both tools together.

MICROPHONES

What type of Microphone should you use?

If you're going out recording with almost any type of portable recorder, you'll need a Microphone. For interview work, go for a mono mike. You can use a stereo Microphone for recording 'atmos' and 'actuality', but if you want to record voices in stereo, you need to think carefully about how many mikes you will need and where you're going to place them.

Cardioid mikes

These mikes are directional, and they're more sensitive to sounds coming from one particular direction, often the front of the mike. Cardioid mikes are good for favouring one sound while rejecting another from a different direction, but you need to know what you're doing: if you're just starting out, take an omni mike. It's the most flexible, but Cardioid mikes need more careful use.

Omni-directional Microphones

An omni is an omni-directional mike, meaning it picks up sounds from all directions. It's a good general-purpose mike, particularly useful for interview work, but also good for recording atmos and actuality. Many a package has been made using only an omni mike.

The Cardioid mike and Omni-directional mikes are the most common types of mike - but you'll also come across these...

Gun mikes

Useful for recording more distant sounds, e.g. a voice on a stage or the speaker at a press conference.

Your gun mike should come with a grip or stand.

Clip mikes

Often used in TV, as they're less obtrusive. Clip mikes are usually small omni mikes, and come in a box. There are a variety of sizes, but they're all small enough to clip on to clothing.

Where you clip the mike is very important - too far from the voice and it will sound distant; too close to the chin and it can sound muffled.

You need to consider your interviewee's clothing - stiff fabric will rustle. And if you clip a mike to a man's shirt, make sure that his tie doesn't fall across the mike.

Clip mikes have their uses but hand-held mikes will generally give you a better sound.

The Microphone And Its Accessories

As well as your mike, you will need:

A **windshield**: often a foam cap, which covers the recording end of the mike. The windshield minimises wind noise on location.

A **lead**: connects your mike to your portable recorder. Before you set off, check you've got the correct lead with the right connections for the portable recorder you're using.

Batteries: some mikes need to be powered by a small battery. Check before you leave and replace if you're in any doubt about how old the battery is. If you're going to be spending a long time on location, take spare batteries.

Tip: For emergency waterproofing of your mike (if you really have to record that location interview in the pouring rain) slip a condom over your mike, under the windshield!

Headphones: Don't forget...a mike will pick up noises that you may not hear - or that your brain tends to filter out. So always wear headphones when you're recording.

How to hold your mike

Do:

Hold the mike firmly but comfortably, and well away from the connection at the bottom with top of the mike cable wrapped around the hand that is holding the mike.

If you're recording a lengthy interview, you may want to rest your mike-holding arm on a chair or table.

Support the lead so that it doesn't sway or knock against chairs, tables, yourself etc.

If you're using a clip mike on an interviewee, check the mike position isn't recording rustle from clothing

Don't:

Let rings or bracelets knock against the mike or the lead

Grip the mike too hard - your hand will go numb and may start shaking. If your arm does start to feel tired (and it will), simply ask the interviewee to pause for a moment, and swap to the other arm/hand.

Fiddle with the mike in your hand as you use it - this will cause mike bumps

Hearing what your mike will hear

Indoor objects:

If you're inside, listen for the noises of air conditioning, clocks, the hum of electrical equipment, distant toilets, music, traffic, lifts, etc. These can cause you editing problems later on. Ask if electrical equipment can be switched off or clocks moved -

but don't do this yourself, just in case any accidents occur. Check you're not on an airport flight path.

Computers, mobile phones and fluorescent lighting may cause RF (radio frequency) interference. This will give you an unwanted buzzing, clicking or humming sound.

What kind of room are you in?

Large rooms (like halls, churches etc) can be very reverberant, giving you a 'bathroomy' sound to your interview. You can cut down on this 'boomy' sound by holding the mike closer to your interviewee's mouth. (But beware of 'popping'.) You could also try to find a smaller room - even a cupboard may give you a better sound

If you have to do your interview in a large reverberant room or hall, don't do your interview near the centre of the room. Try to move to the side but not a corner (which would give you a boxy sound). Don't stand too close to the wall, or you'll pick up too much reflected sound. Closing the curtains (if there are any) will cut down the reverberation in a large room.

Outside:

If you're outside, find a sheltered location to protect the mike from wind noise. Rain will make a noise if it hits the mike. (In fact, water and any technical equipment don't get on together.) If you're near traffic, choose a side street rather than a main road. A car makes a useful temporary studio if the weather or traffic noise is awful.

Where should you position your microphone?

Exactly where to place your mike depends on what kind of mike you're using - but here are some general rules:

In a quiet location and using an omni mike, hold the mike about 6-8 inches/150-200 cm from the voice (yours or your interviewee's). If you want use your voice and your interviewee's, they need to be the same level. You will achieve this by one of two ways:

In a quiet location - find the midway point between you and your interviewee and hold mike there (or slightly nearer the quieter voice).

In a noisy location - move the mike between you and your interviewee as you take it in turns to speak, but beware of mike noises that may be caused by the movement of the mike and the lead.

You can, of course, record your interview sitting, standing or walking. You always want to get as close as you can to your interviewee, without imposing on their space. It's better to sit or stand slightly to one side rather than directly opposite, which can feel confrontational.

Avoiding 'popping' and other mouth noises:

If you hold the mike too close to some interviewees, you'll get a nasty 'popping' - sound caused by the air formed by sounds such as 'b' and 'p' hitting the mike. This is not a problem you can completely cure by editing, so avoid popping by

- Always wearing headphones so that you'll hear it when it occurs
- Angling the mike to one side of the popping person's mouth.
- The nervous interviewee may have a dry mouth, which makes clicking or smacking noises when they speak. Give them a drink of water.

Mike positions and controlling levels

Often you'll need to do more than simply set levels and let the recording run.

Here are some common problems and their solutions...

Problem 1:

Recording an interview in a noisy environment (e.g. busy street, sports event, press conference) and trying to get a good level on the speaker/interviewee above the background noise

Solution 1:

Position the mike closer than usual, but be very careful to avoid popping. Set your level with the mike in this position.

Problem 2:

Recording both a quiet and loud voice - and getting the balance of levels right.

Solution 2:

So that you're not constantly fiddling with the levels, set your level against one of the voices and then position the mike so that it is nearer to the quiet voice and further away from the loud voice

RECORDERS

There are many different types of recorders on the market today. They however all fall under two categories: Digital audio recorders, and analogue audio recorders. The analogue recorders are the more traditional and these are basically tape recorders. The digital recorders are new technology and include recorders such as the DAT, Mini Disc, and more recently the I-river.

DAT stands for Digital Audio Tape, and as can be deduced from its acronym DAT uses tape. Though it has been around for a while however, DAT is not commonly used and both its recorders and tapes are fairly scarce.

The Mini Disc is more popular but its popularity is dwindling. It uses a small recordable disc, which can take up to eighty minutes of audio. Though it was a break through in terms of superior audio fidelity for its price, malfunctions such as easy loss of audio and breakdown due to dust render it undesirable to most radio journalists.

The I-river is the latest technology and this is a simple digital recorder that records onto a built in hard drive. The I river has between three hours to forty hours of recording space depending on one's preferred audio settings. Put another way, recording at the best quality it has space of up to three hours, at the worst quality setting it can take up to forty hours. Though it records in the MP3 sound format (inferior quality to wav), its audio is brisk, sharp and clear when set correctly.

Location Recording Review

Before going out to the field or location ensure that:

You pre test your equipment.

Your recorder is fully charged, or that your batteries have power.

You have sufficient memory space, or enough tapes/ discs for your recording.

Your microphone is working well.

The joints of your cable are intact and do not produce crackle sounds when recording.

You have your windshield.

You have your headphones.

You are familiar with your recorder and are comfortable and confident using it.

On Location

Make a quick assessment of sound interruptions by wearing your headphones, and do what it takes to minimise them.

You could:

Move further away from the noise source.

Shield the wind using your body.

Get closer to the interviewee.

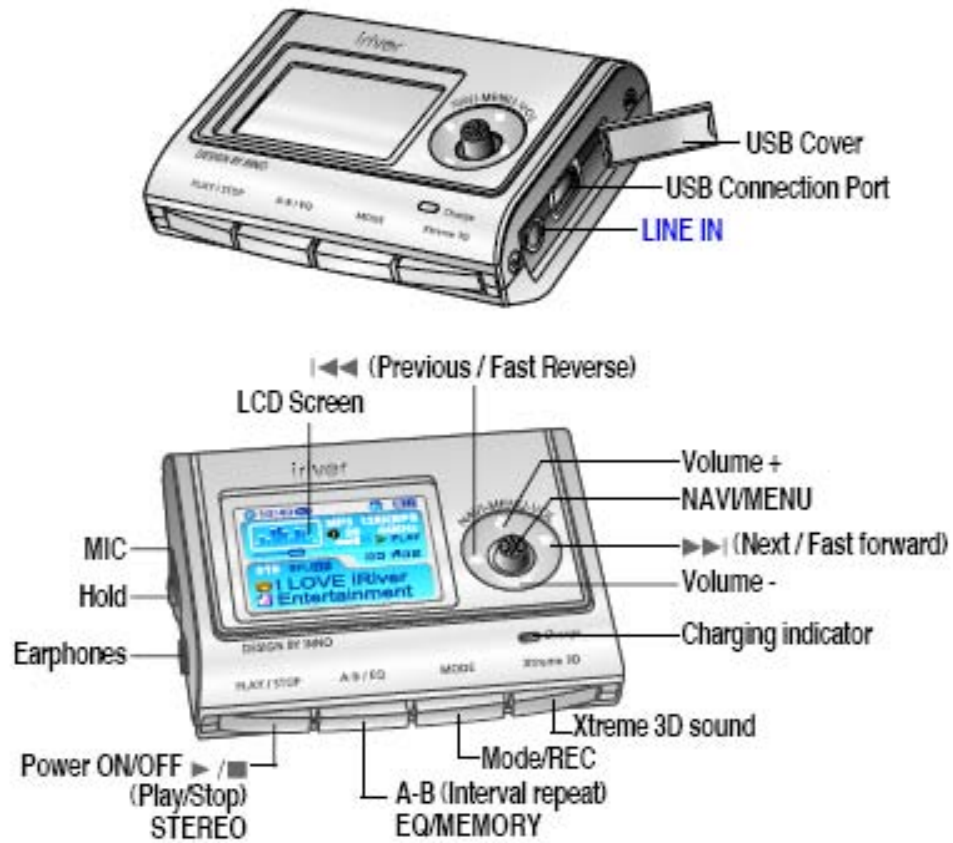
Record the constant sound separately e.g. hum of a near by computer. (This can then be eliminated in studio)

Shut the windows to cut out external noise.

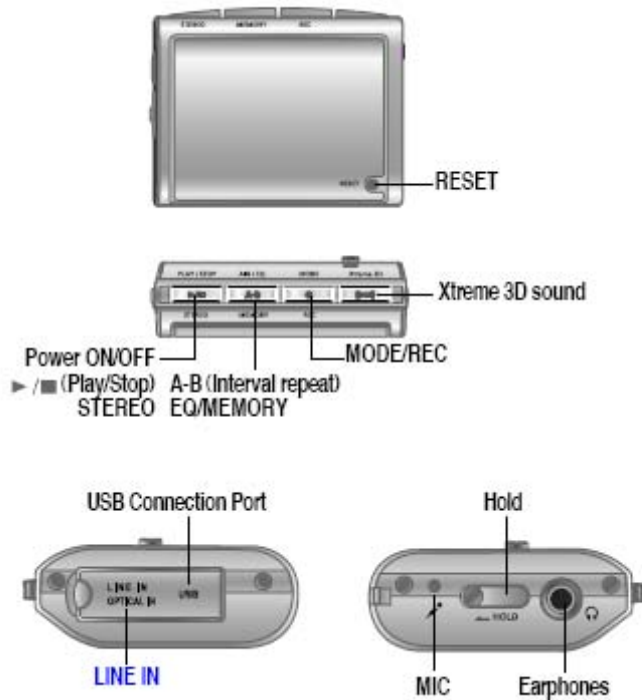
In short improvise to ensure that you get the best possible sound in the prevailing conditions.

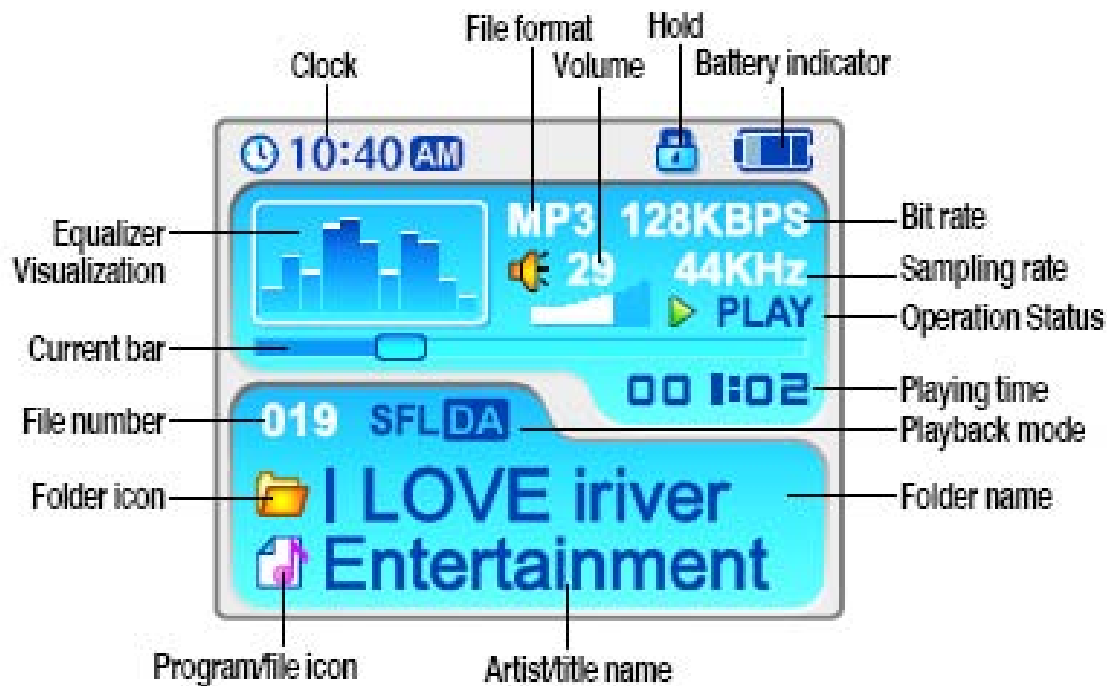
11. THE I-RIVER

Front View



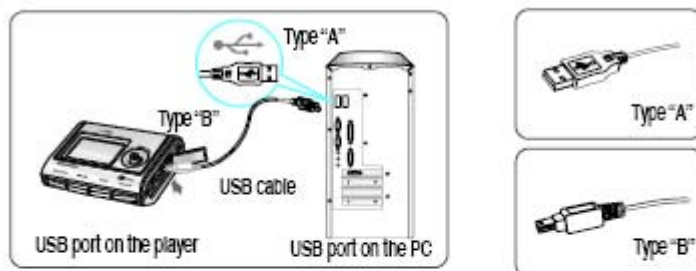
Rear View / Side View





Connecting to the PC

- 1 Connect the USB cable (provided) to the USB port of your computer.



- 2 Lift the protective cover over the USB port and connect the USB cable to the player.
- 3 "USB CONNECTED" will appear on the LCD screen of the player.



Note • Connect the USB cable to the PC after playback stops to avoid errors.

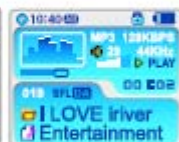
Basic operation

Turning on the player

- Connect the earphones as shown below.
- Put the HOLD switch to "OFF".



- Press the PLAY/STOP button to turn on the player. The "My Image" appears on the LCD.
- Press PLAY/STOP again to play.



Turning off the player

Press and hold the PLAY/STOP button to turn the player off.



Changing functions

Press and hold MODE button to display current function on the LCD screen.

Push the NAVMENU button toward << or >> to select the desired function, then press the NAVMENU button to enter that mode.



Adjusting the volume

Push the NAVMENU button to the VOL + direction to increase volume.

Push the NAVMENU button to the VOL - direction to decrease volume.

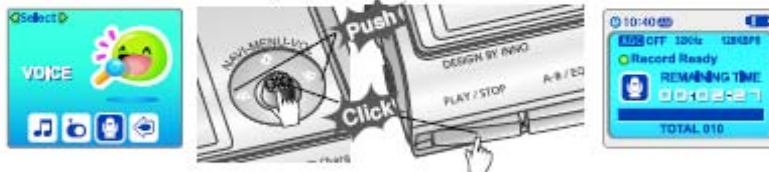


Recording voice

- 1 Press and hold the MODE/REC button. The current function appears on the LCD screen.



- 2 Press the NAV/MENU button to the << or >> direction to select Voice mode.
Press the NAV/MENU button (or PLAY/STOP) to enter Voice recording mode.
(The recorder will be in standby mode.)

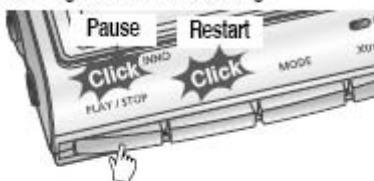


- 3 Press the MODE/REC button and to begin recording.



To pause recording voice

Press the PLAY/STOP button to pause the recording process. Press the PLAY/STOP button again to restart recording.



To stop recording voice

Press the MODE/REC button to stop recording.
Note: After stopping a recording, starting again will create a new voice file.



To play a recorded file

Press the MODE/REC button to stop the current recording.
Press PLAY/STOP to play the recorded file.

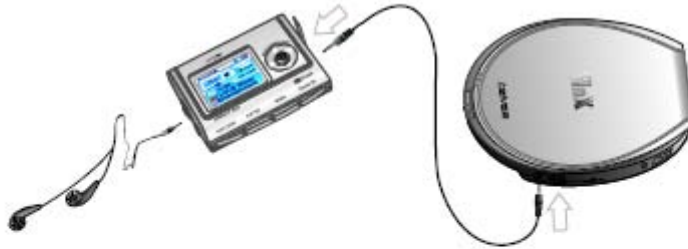


Note

- The recorded file is saved as VOICE000.REC in the VOICE folder.
- If "00:00:00" is displayed on the LCD, the player's memory is full. To record, delete files and/or folders on the player to make some space available. (Refer to page 5-3, Software Instruction Manual)
- Keep the player far away enough from the source to avoid distortion in the recording.
- The player can not record when the memory is full or the battery is low.
- Recorded REC files can be converted to MP3 files using Iriver Manager. (Refer to Software Instruction Manual)

Preparing Recording from an external audio source

- 1 Connect the LINE OUT jack of the external equipment to the LINE IN jack of the player.



Note • To record from an external microphone, change the "Record Type" in the Settings menu. (Refer to page 5-24/5-25)

- 2 Push and hold the NAVMENU button to enter to Setup Menu. Select "Control" by pushing the NAVMENU button toward \lll or \ggg direction.
- 3 Adjust Line-in Recording Mode, Line-in Recording Volume, Line-in Auto-Sync and Line-in/External Mic on Control Menu. Refer to page 5-24/5-25 for details.

Recording from an external audio source

- 1 Press and hold the MODE/REC button. The current function appears on the LCD screen.



- 2 Press the NAVMENU button to the \lll or \ggg direction to select Line In mode. Press the NAVMENU button (or PLAY/STOP) to enter recording standby mode.

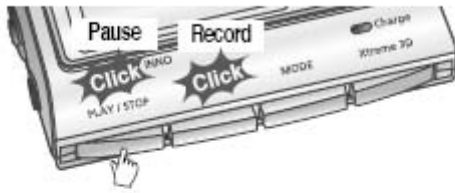


- 3 Begin playback on the external device and then press the MODE/REC button on the iriver player to begin recording.



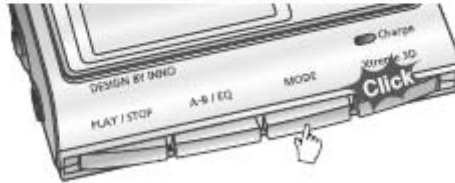
To pause recording from the External Source

Press the PLAY/STOP button to pause the recording process. Press the PLAY/STOP button again to restart recording.



To stop recording from the External Source

Press the MODE/REC button to stop recording.



Note

- The recorded file is saved as AUDIO000.REC, AUDIO001.REC... in sequential order. Files are saved in the RECORD folder.
- Files recorded using an external microphone are saved as EXMIC000.REC.

To play a recorded file

- 1 Press the PLAY/STOP button at stop mode.



- 2 After pressing the NAV/MENU button, select a recorded file using the VOL + or VOL - switch.



- 3 Press the PLAY/STOP button to play.



12. EDITING FOR RADIO

Principles Of Radio Editing

Work out what the piece is all about

Listen and log your material

Plot overall structure

Select your clips

Write linking commentary

Record voice track

Mix voice track and clips

What is editing?

Editing can be defined as “preparing for publication or public presentation”. It can also mean to assemble by cutting or re-arranging.

Editing for radio means preparing a programme or item by starting with basic sound elements and obtaining a finished product, which is ready for broadcast. It can be thought of as cutting and sewing different pieces of sound together.

It is not a discipline that is heavily ridden with theory or instructions. It is a simple method for taking raw elements, preparing them, writing down the plan for the production in an orderly fashion and, finally, assembling the different parts into a finished product.

Editing your programme

Step 1 - Listen to voice elements

This first step requires selecting the voice elements you will be using in your final production. You need to identify what you will use and start cleaning it. Note which parts you will use, including start and end time. With digital editing, you can already start trimming parts of the voice, useless silences etc.

Step 2 - Listen to all other elements

In this step, you select background sounds, sound effects and music. It is important that you perform this step after preparing voice as you will be in a position to decide what you need, for instance, background sounds used as pauses. Decide and listen to which music or sound effects you will be using.

Note them, including start time and end time. If you are working with digital equipment, you can cut out parts already and save them in appropriately named files. Do not over cut at this stage; you may change your mind later on.

Step 3 - Listen again, edit and start your cue sheet

This is the final preparatory stage before the final mix.

Cut and clean voice to its final state.

Listen to all elements again.

Note voice and all other elements on a cue-sheet.

You are now ready to perform the final mix.

Note: Before you edit voice, make sure you have a copy of the material in its original form. You may change your mind later and decide to use it or need it in another production.

Step 4 - Final mix

Once all your elements are ready, you can start the final assembly of your production. You should adjust your cue sheet as you go along, you may need it if you wish to change your production later on.

Note: Once your final mix is done, make sure you keep not only the single sound file resulting from your mix but also the different parts you used to assemble it. If you are using multi track software, make sure you also keep the mix file so you can retouch the mix later without needing to redo the whole mix.

Cue sheet

Whether you edit a piece with the help of a technician or not, it will always help to prepare a cue sheet. It will be your guide as to exactly what should be used when while editing your story or programme. The usefulness of a cue sheet increases with

programme length. Shorter programmes, with fewer elements can get away with a quick cue sheet. For larger programmes with many elements, a clean cue sheet becomes imperative. Also, producers using digital editing will feel less of a need for a very precise cue sheet as they can more easily correct timing on the fly. A cue sheet template should be created once and copied for all to use.

A good **cue sheet** should include for each element:

Start time.

End time.

Name or identifier of sounds.

Duration.

Fade information (in or out).

Comments (anything that can help with the mixing).

The following is a simple cue sheet example:

Producer:				Date:	
Technician:					
Start	End	File or element	Secs	Fade	Comment
00:00	00:45	Jingle	45	out	<i>Cut short</i>
00:35	00:60	Voice introduction	25		
00:55	01:07	Ambiance background voices	12	out	
01:05	02:05	Interviewee one	60		
02:00	02:12	Ambiance background voices	12	in-out	
02:10	02:25	Voice middle	15		
02:25	02:58	Interviewee two	33	out	
02:54	03:06	Ambiance background voices	12	in-out	
03:02	03:42	Voice final	40		
03:43	03:48	Interviewee two quote.	5		
03:45	04:45	Show theme, 60 sec	60	in	<i>End at punch</i>
04:45		End			

Using other sounds

Background sounds should serve as full stops and commas to the voice. They should be used carefully to mark pauses or to let the listener think about what has just been said. Whenever possible, sound effects should be recorded separately from the interview itself. It is much easier to lay over sound effects than to have to work with a voice recording that already contains background noise.

Editing voice

The most time consuming part of radio editing is the editing of voice. Editing voice is useful to:

Cut out parts that are not needed.

Shorten lengthy or unclear answers.

Re-organize the order of questions or segments.

Silence can be left when it is significant or actually adds to the meaning of a segment.

One must beware of over editing segments. The speaker's original meaning must always be left intact. This is a fundamental rule of ethics in journalism.

Translation voice-over

When recording translations, one must use a technique called voice-over.

In voice-overs, the original speaker's voice is usually at a very faint volume.

The voice over usually begins with a very short stretch of the original speaker's voice at normal volume. It usually ends with a longer stretch of the original speaker's voice, to allow listeners get a feel of the original speaker's voice, tone and emotion.

If there are particularly intense moments in the element, one may pause the translator for a moment, and leave the original voice at a normal level- for instance, if the interviewee cries, screams, hesitates in a revealing way or is just overwhelmed with emotion. Finding appropriate moments for the original voice adds to the realism of the translation.

13. DIGITAL EDITING

There are many benefits to digital audio editing. You can edit your recordings more precisely and create higher sound quality audio files. You can get rid of all those heaps of audio tapes that you are archiving in your office and transfer them onto a number of CDs and minidisks or archive them on a web site.

Editing software is a convenient tool for digital editing as it includes all the features and functions that you need to create an audio file.

With editing software you can:

- o Record (digitise) the audio file into the computer from an external source (tape recorder, CD, minidisk etc.).
- o Edit the digitised file (cut, paste, normalise, sample, mix, etc.).
- o Convert the digitised file into the audio format of your choice.

Here, we'll explain the process of editing using Cool Edit, although most of the functions explained can be applied to any other editing software.

Connecting an external audio device to your computer

Recording audio from the external audio device

In order to be able to "grab" audio from your external audio device (this includes DAT, minidisk, cassette players, microphones etc.), you need to connect the external device to your computer, or more precisely, to your sound card. If you look at the back of your computer, you will see the words **Line-in** or **Mic-in** or icons like this:

 for Line-in

 for Line-out

 for Mic-in

These are **inputs** on your sound card.

To connect the device to your sound card, follow this logic:

As you want to import a sound FROM your external device INTO your computer, you will put one end of an audio lead in the **Line-out** socket for example on your minidisk, and the other end into the **Line-in** socket of your sound card.

Recording audio from the computer on to the external device

When you want to remove your digitised audio from your computer and store it on a CD-ROM, minidisk or memory stick, you need to use the reverse process to the one outlined above:

As you want to export sound FROM your computer INTO the audio device (minidisk for example), you will plug one end of an audio lead into the **Line-out** socket of your sound card and the other end into the **Line-in** socket on your minidisk.

Troubleshooting

<p>No Line-out on audio device</p>	<p>Some audio devices don't have audio output and can't be used to send audio to a computer. These devices usually have built in speakers. If you are not certain whether a device supports audio output, check your user manual.</p> <p>Also, some minidisks don't have a Line-out socket. In that case, use the headphones socket - this is actually logical as the sound is exported FROM the minidisk INTO your headphones.</p>
<p>Can't hear the sound</p>	<p>Sometimes sound card inputs are marked incorrectly and the (join to next line) Line-in icon can point to the Line-out socket. If you can't hear the sound, try plugging the audio lead in different sockets on the sound card. If you still can't hear the sound, it might be a problem with the Volume control settings - more about that in "Specifying recording source".</p>

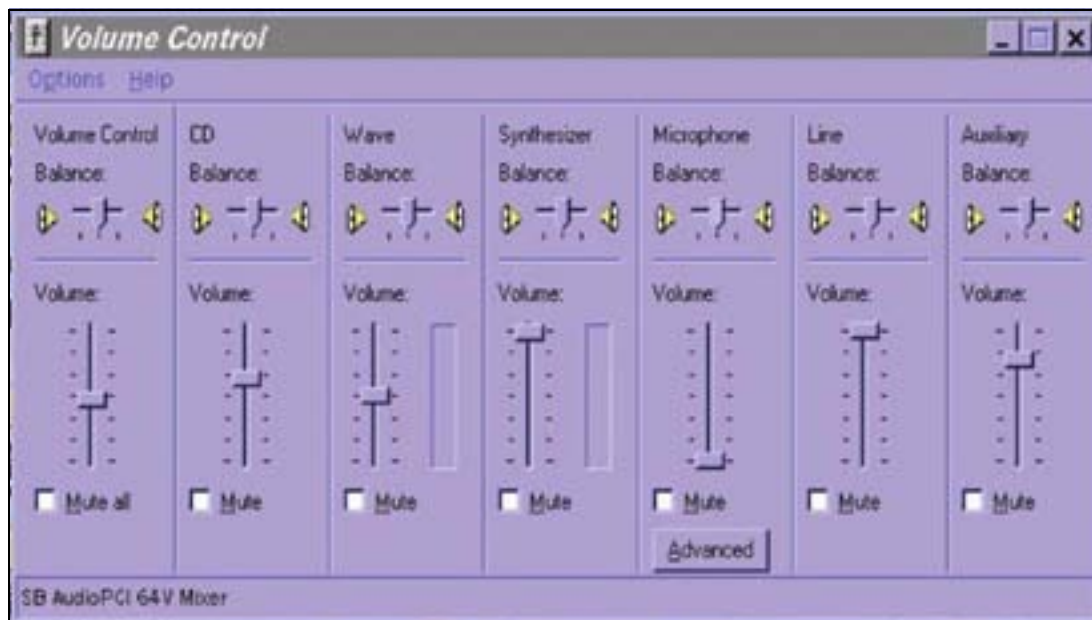
Specifying the recording source

We will assume here that your external sound source is connected to your computer. If this is not the case, go back to “Getting the audio in...” section and follow the instructions.

Now, click twice on the speaker icon in the lower right corner as circled in the picture following:



The window pictured below will pop up.

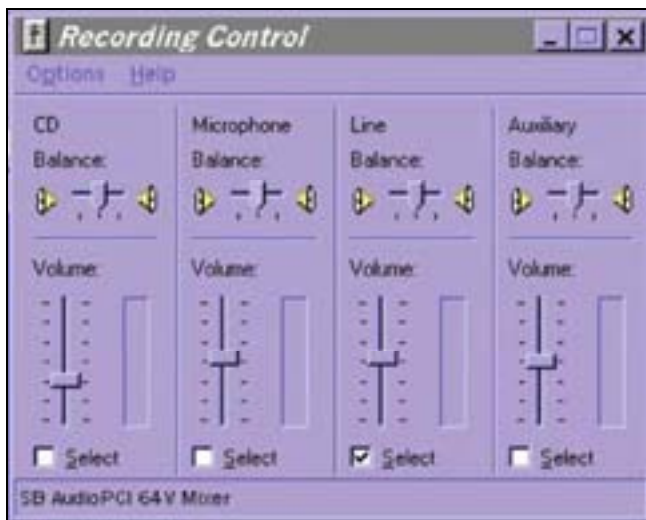


This panel controls only your play levels. You can use it to "tell" to your sound card from where to play the sound. It has faders similar to that on a real sound desk.

When you open the sound card, you do not always see all the channels of the Volume Control such as CD Audio, Wave, Microphone, etc. If you do not see them, you have to choose **Options** and **Properties** and there you can select all the lines you would like to have included in the mixing desk of your sound card.

To see the panel for the recording control, you need to click on **Options**, then on **Properties** and select **Recording**. A panel with the recording control will show on your screen. Select the audio source - where you want to import your audio from, for

example **Line-in** for external audio device or **Mike** if you are recording from a microphone.



In this picture, the sound will be recorded from an external source, hence '**Line**' is selected. It is best to keep this recording control desk open, as you may need it for regulating your live recording levels when you do start recording.

Dedicated folder

It is recommended that you create a dedicated folder for your digitised audio.

To create a New Folder double click on **My Computer** and select which drive you wish to store your audio on, for example hard disk drive (C:).

Double click on C: click once on **File**, scroll to **New** and click on **Folder**. Your new folder will now appear with a temporary name. Re-name your folder into something logical such as "My Audio" for example. Remember to save all your audio files in this folder.

Troubleshooting

Can't hear the sound	Check if the "Mute" or "Mute All" tick box in the Volume Control window is ticked. If yes, untick it and you should hear the sound. If you still can't hear anything, try other sound card inputs at the back of your computer.
----------------------	--

Recording settings

Now open a new file in Cool Edit. To do this, click on **File** and select **New**. A new window appears prompting you to choose the settings for digitising your audio. These settings will influence the quality and the size of your digitised audio.

Bit depth

This is another setting that influences the quality of your file. It describes the number of bits to use for each sample on each channel. The default bit depth in editing software and encoders is 16 bit.

Sample rate

A sample is simply a snapshot of a sound at a given point in time. The sampling rate is a measurement of how many snapshots are taken. The best example is a movie camera that takes 24 still photographs per second. When they are played back at a certain speed in the cinema, the result is almost like real life. Each frame of film is a sample; 24 frames per second is a sampling rate. If you reduce the number of frames per second, the film would look like a sequence of still images. For sound, this would mean that the gaps between sequences would be artificially filled with noise.

The list below illustrates how sample rate influences audio quality:

- 8,000 Hz Telephone Quality
- 11,025 Hz Poor AM Radio Quality
- 16,000 Hz Reasonable compromise between 11 KHz and 22 KHz

22,050 Hz	Near FM Radio Quality
32,075 Hz	Better than FM Radio Quality (Some boards support 32,000 instead)
44,100 Hz	CD Quality
48,000 Hz	DAT Quality

The default quality usable for Cool Edit work is 44,100 Hz.

Channel

You can choose whether you want to record your sound through one (mono) or two (stereo) channels.

Stereo means that each channel is recording separate sounds and only when they play simultaneously do they make a meaningful audio sequence. This is why files recorded in stereo are twice as large as the sounds recorded in mono. Use stereo for the recording of music.

Mono channel means that the recording is being done through one channel only. It is acceptable for speech recordings by microphone.

When you convert stereo to mono, the software normally gives you an option of mixing the two channels into one. If you manually delete one of the channels, you will end up with the sequence of sounds that were captured on that channel. The information from the other channel will be lost.

When you convert from mono to stereo, you will only get an artificial stereo effect because the second channel is just a copy of the mono channel you started with.

Wave forms

Before we start recording – one more tip: to see what your audio looks like as it's being recorded, click on **Options, Settings** and then select **Live update during record.**

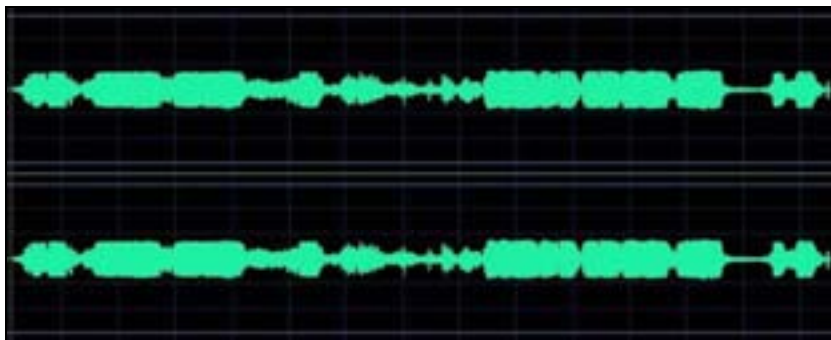
When you start recording you will see the sound wave in the Cool Edit window.

When you hear a sound, you actually register changes in the air pressure around your eardrum. These vibrations are then picked up by your ears and converted to electrical signals that your brain interprets as a sound. If we were to graph the air pressure at your eardrum as a function of time while you were listening to a short sound, it might look like a wave form. That is the reason why sound files recorded in Cool Edit are shown in a wave form.

By listening and looking at your wave carefully you will learn a lot about how the sound is represented visually. Have a look at these examples:



Mono Waveform. Wide wave form? Distorted.



Stereo Waveform. Narrow wave form? Too quiet.

First notice that mono waves consist of only one wave while stereo waves have two bands of waves. When a recording is too loud and therefore distorted, the top and the bottom edges of the sound wave are unnaturally flat, as if they were cut with scissors.

The preceding images of sound waves are examples of what yours should NOT look like

Digitising your audio: Recording

Before you actually start recording, you need to check your recording levels to make sure that your audio is loud enough but not too loud.

Play your sound. To monitor the volume click on **Options** and then on **Monitor Record Level**. It will activate the *VU meter* - a unit that visually shows the volume level as your sound is playing. The red line (one if you are recording in mono and two if you are in stereo) moves from left to right following the intensity of the sound. Here you are recording at 12db.



VU meter

It is recommended that you record at as high a level as possible without clipping. Clipping is what happens when your recording level is too loud, which distorts your sound. You should try to keep your recording level **between -12 and -3**.

Note that you *cannot* control the recording level from the Cool Edit interface. You need to go to the **Recording Control** mixing desk of your sound card and slide the fader up or down to adjust the recording volume. You can also adjust the recording level by adjusting the volume on the external audio device.

You are now ready to start recording.

Use the control buttons in the left hand side at the bottom of the screen. They operate in the same way as on any other sound device.



Just click on the **Record** button (red dot). You will notice that the red dot becomes a black square. Click on it when you want to stop recording. You will see your recording represented on the screen by a wave form.

You have just completed the first recording exercise!

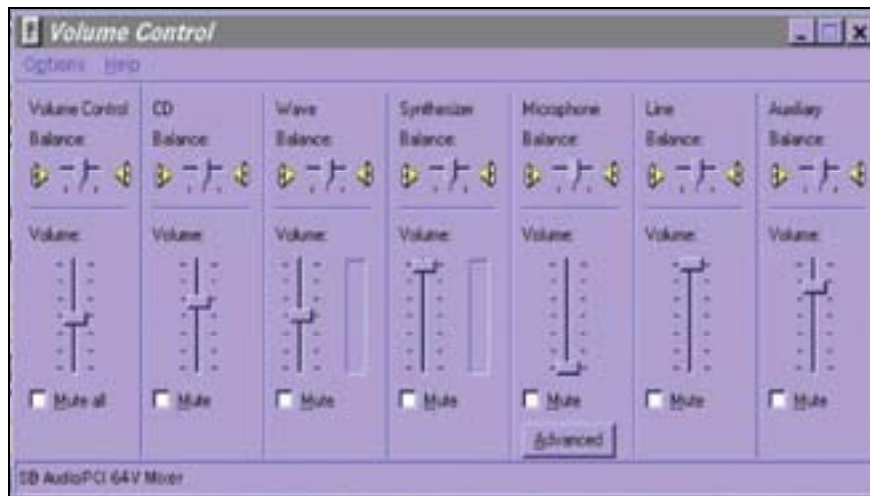
COOL EDITING

This section introduces some of the basic editing functions of Cool Edit.

Previewing

You probably want to listen to what you have recorded. You need speakers or headphones connected to the **Speakers** port in the back of your computer (or to the **Line out** if you do not have a specific Speakers port).

You also need to set up your sound card to be able to listen to your recorded piece. Open your sound card by double-clicking the speaker icon at the bottom right hand corner of the screen and the **Volume Control** desk below will appear.



If you want to hear what you have recorded you need to slide up the fader of the **Wave** channel. To control the volume of your speakers or headphones slide up the channel called **Volume Control**.

Now click on **Play** in the control buttons of Cool Edit Pro and enjoy your first digital audio.

While listening to a wave, you will notice a yellow line that moves across your screen. That is the cursor – it's very important; it is used to mark your editing points.

Undo option

Before you start editing it is very important that you have activated the option **Undo**. To activate this option go to the **Edit** menu and select **Enable Undo**.

Undo means that every time you edit something, if you are not happy with the result you can delete your last action. You can undo your actions up to 80 times.

Note that once you have saved your file, you can't use the Undo function.

Using zoom and timer

It would be very hard to edit a wave of 30 minutes recording when viewed on only one window – because all the sounds are so close together it's hard to see where individual pieces of sound start and end. –That is why we use Zoom – to get a more detailed picture of the part of the wave around the cursor we want to edit.



Zoom in: Click to stretch the wave. The part of the wave around the cursor will be shown in more detail. If you want to see other sections of the wave, move using the green bar, just under the toolbar.



Zoom out: Click to shrink the wave. The wave is going to become smaller and will fit the screen.



Zoom out full: Click to shrink the whole wave in one screen.



Zoom selection: Click to show the selection fitting in one screen.

The bar at the top of the screen just under the toolbar shows the part of the wave you are viewing. If the whole bar is green, you are looking at the whole wave. You can move along the wave when it is zoomed. Point your cursor on the green bar until

it becomes a hand. Hold the left button of the mouse and drag it to move along the wave to the right and left.

The timer is another useful tool to help you edit.

1:1.00	Begin	End	Length
	Sel 1:1.00		0:0.00
	View 1:1.00	16:1.00	15:0.00

The timer shows the length of your audio. By default it shows the time in decimal format - minutes, seconds and milliseconds (mm:ss.dd). You can change the format in **Display Time Format** in the **View** menu.

The time on the left represents the length of the track up until the cursor. The table on the right shows the beginning, end and total length of the selection (the upper row) and of the whole wave (bottom row).

You can use the timer as a control to adjust your selection or your programme to a particular length of time or, to be very precise, when choosing the point where you start cutting, pasting or whatever editing you want to do.

A. Common editing functions

The main functions you will use for most of your editing are **Cut**, **Copy** and **Paste**. You will find these under **Edit**. You can also use buttons of the toolbar at the top of the screen or shortcut keys.

Operation	Description	Shortcut
Cut	Deletes selected portion of data and copies it onto the clipboard.	Shortcut: Control+X
Copy	Copies selected portion of data onto the clipboard.	Shortcut: Control+C
Clear/Delete	Deletes selected portion of data but doesn't copy it onto the clipboard.	Shortcut: Delete
Trim/Crop	Deletes all data in a window except the selected section.	Shortcut: Control+T

Paste	Inserts the contents of the clipboard into a data window at the current cursor position or replaces the current selection.	Shortcut: Control+V
Mix	Mixes the contents of the clipboard with the current data in a window starting at the current cursor position or at the start of selection.	Shortcut: Control+M
Crossfade	Crossfades the contents of the clipboard with the current data in a window starting at the current cursor position.	Shortcut: Control+F

Mix and *Crossfade* are functions used in the Multi-track View of Cool Edit. The use of Multi-track View is tackled later in this chapter.

Most of the time you can conclude from the shape of the wave where the words or a music sequence begin and where they end.

Play the wave a few times to become more familiar with the shapes and how they represent a change in your sound.

Delete

As a first step you can erase a portion of your audio. Play the wave and pause just at the beginning of the section you are planning to delete. Left-click with your mouse on the point of the wave where you want your selection to begin, hold down and drag until you reach the end of the section you wish to delete - just as you do it in any other Windows application. When you release the button, the area you want to delete is highlighted. To listen and check your selection, click on **Play**. It will only play the selected part of the wave.

If you want to be more precise by making the same selection bigger or smaller, you can do it by right clicking the mouse. If you click the left button you will lose the selection and will have to make a new mark. You can modify the selection with the

right button and play it as many times as you want until you are sure that the selection includes exactly and only the part you want to delete.

Now just press the **Delete** key on your keyboard or click on **Edit**, scroll to and click on **Delete Selection**.

Click on **Play** to listen. If you are not satisfied with the result, you can always use **Undo**.

Copy/Paste

The next step will be moving a portion of audio to a desired place in the wave.

Select the section you want to move to another place in your audio. When you are satisfied with your selection of audio, choose **Cut** in the **Edit** menu (or Ctrl+X on your keyboard). The portion of audio is gone now from your recording but is stored on the clipboard and can be put somewhere else. You then need to find the exact point of the wave where you want to insert it.

Once you are sure you have found the point where this section of audio should go, select **Paste** in the **Edit** menu (or press Ctrl+V on your keyboard).

The shape of your selection now appears again on the screen, but in its new position. Listen to the result and decide if you are happy with it.

Transform functions

Cool Edit allows you to transform the wave in different ways, reducing noise, amplifying or creating effects with the voice or music you have previously recorded. This can be very useful if, for example, your recording is too low in volume. You can also create imaginative effects and echoes for your programmes and jingles.

This manual will not go in too much depth into the possibilities of these options. You can experiment and learn about it yourself using Cool Edit **Help**.

The best way to master the use of effects is to try them.

Amplify

The **Amplify** option is used to adjust the sound of your waves to a certain level (lower or higher than your original recording). This tool is quite useful if you want to make sure that different waves you have recorded are all of the same volume.

Go to the menu **Transform** and choose **Amplitude** then the **Amplify** option.

You will see two options for setting the level of amplification:

- o Manually, sliding the fader right and left to choose the desired percentage.
- o Using pre-sets, which appear in the right hand side of the screen. You can choose Boost or Cut, and the level.

Delay Effects

You can have great fun using any of these options - they are really useful when creating jingles and adverts. Each Delay Effects option has a list of pre-sets. Experiment with them and you will see for yourself.

Open **Delay Effects** in the **Transform** menu and a list is displayed: *Chorus, Delay, Echo, Flanger, Reverb* etc.

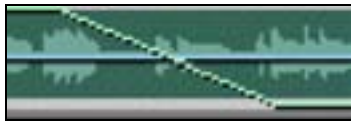
Sound processing functions

In order to access mixing, cross fading, and other functions of Cool Edit, you need to either type the F12 key or click on the '*Switch to Multi-track View*' button in the top left corner of the Cool Edit window.

Imagine you want to fade out the music at the end of your audio piece. To do that you use the **Volume Envelope**, a line shown at the top of each of your waves which you can move to increase or decrease the volume at a specific point of the wave. You will understand it better when you try it.

First you choose the following two options from the **View** menu: **Enable Envelope editing** and **Show Volume Envelopes**. You will see a green line at the top of your

waves. By clicking on this line you create a mark and a hand appears instead of the cursor. If you drag this point the green line moves as if you were pulling a piece of thread. This is the graphic form of the volume.



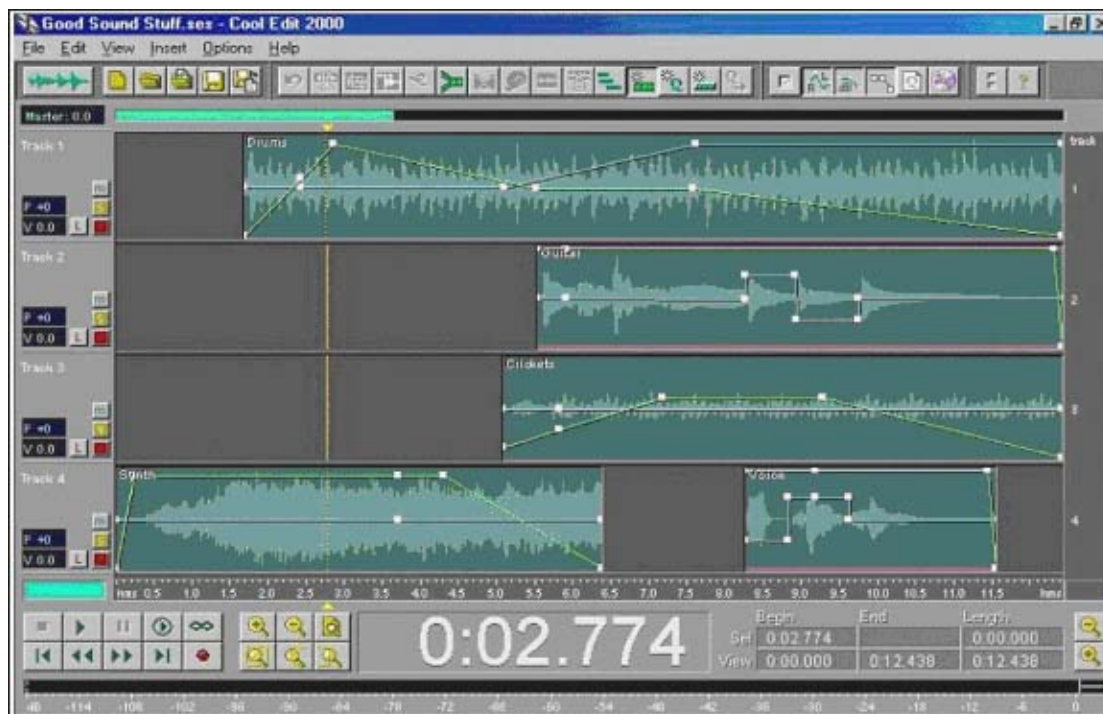
Listen to the piece and you will hear how the volume goes down and up following the green line. You can create as many marks as you want - they will be shown as white squared dots - and pull the green line, making your volume going up and down.

The example in the above picture is of fading out at the end of a piece of music.

B. Advanced Editing: Mixing waves using multi-track

Multi-track allows you to mix different pieces of audio (music, speech, sound effects) to create a final unique recording.

In the picture below is a multi-track with a number of waves, created by different instruments.



At the left end of the tools bar, you will find the symbol for the multi-track. This is the gateway to the multi-track functionality and, once you are there, you have access to all the wave options. You can also go to the **View** menu and choose **Multi-track**

View. To go back to normal view from multi-track go to **Edit Wave View** in the **View** menu.

A new window now appears on your screen.

It shows four different sections; each of these is a different track. You can work with up to 64 different tracks in this window, although most of the time you won't use more than four.

Inserting waves

There are several few ways of inserting tracks in the multi-track:

- o Open the waves you are going to use, change to multi-track option, go to menu **Insert**. There you will find a list of your open files. Just click on each one of them.
- o In the menu **Insert** is also the option **Waveforms list**. A window with the list of the open waves will appear. Choose those you want and press **Insert** in the same window. You can also select the wave you want to insert and drag it to the track where you want it to be. This allows you to place it exactly where you want along the tracks.
- o If the waves to be inserted are not open yet, you can select the option **Wave from file...** from the menu **Insert** and a window will pop up prompting you to find the file on your computer.
- o If you right-click the mouse in any track you also find the menu **Insert** with the above options.

As an example, insert two sound files you have created in the multi-track. Click on **Play** and you will hear both tracks playing together. You will notice that it is difficult to hear one sound from another as both recordings have the same volume. One needs to be lowered.

Track controls



To the left of each track you will see some boxes and controls:

- o The green box ("m") when selected mutes this track only, which means you hear the other tracks when you play them.
- o The yellow box ("s") when selected plays only this track.
- o The red box ("●") allows only this track to be recorded on to.
- o The box with the letter V is used to adjust the volume of the track. You can either double click or click with the right button or just drag the mouse up or down depending what you want to do with the volume. This will modify the volume in the whole track.

Editing in multi-track

You can also edit while you are working with more than one wave at the same time. The following are some of the most common options you may need for your first steps on editing in multi-track.

Selecting and moving wave forms

You can select one wave just by clicking on it. You will notice it is selected because it appears highlighted. If you want to select more than one at the same time, you can do it by clicking while holding Ctrl in your keyboard. All the waves you select are shown highlighted. Any action you do affects only the selected wave forms.

To move the wave forms, you just have to right-click the mouse and drag the wave right or left. You can also move the wave from one track to another. Notice that if you double click on a wave, it takes you to the **Waveform View** so you can edit whatever you want in that particular wave and go back to the multi-track easily and quickly.

Cut and splice

You can also operate without moving from the multi-track, working with one or more waves at the same time. You can:

Cut: As we learned in the basic editing section, you can make a selection in a wave and choose **Cut** from the **Edit** menu.

Splice: You can make two out of one wave by splicing it at the point you want. Just put the cursor at the exact point where you want to separate the wave and select **Splice** from the **Edit** menu or the icon with the scissors in the toolbar. You can now move the new separated waves independently.

Copying wave blocks

You can repeat one wave in your multi-track as many times as you want with the option **Loop duplicate** from the **Edit** menu. When you select the Loop duplicate option, Cool Edit asks you how many times you want that wave repeated and if you want any gap in between the repetitions.

Saving a session

Multi-track is not a file – it is a sort of platform that allows you to mix different sounds (which can have different formats – wav, mp3, rm).

Your session is not a file in an audio format, but a file with an ‘.ses’ extension. If you have modified or created new waves when working in a session, you need to save them separately and also save the session as a whole.

If you want to open a session, you need to be in the multi-track view of Cool Edit and then choose **Open Session** from the **File** menu.

Mixing down

If you have finished your session and are sure that you do not want to modify anything else, you should convert the session into one single audio file (represented with one wave).

To convert your session to a single wave, you select the option **Mix down** from the **Edit** menu or just click the icon. The programme will ask you if you want to mix all the waves or just a selection of them.

Mixing down does not make the session disappear. You can also save the session to change parts of it later.

Saving your work

Cool Edit will by default save your edit as a .wav format, which is high in quality but is extremely big in size, which reduces its usability on the Net.

Newer versions of Cool Edit allow you to save your edits in different formats, including the two most popular ones – MP3 and Real Audio. Go to **Save As** and choose the format.

You have a digital audio file in your computer!

You might want to transfer it to an external device. For a reminder of how to do this, go to “Getting audio in”.