

R. Foulkes.

LOCAL RADIO TRAINING MANUAL

SEPTEMBER 1987

LOCAL RADIO
TRAINING MANUAL
Second Edition

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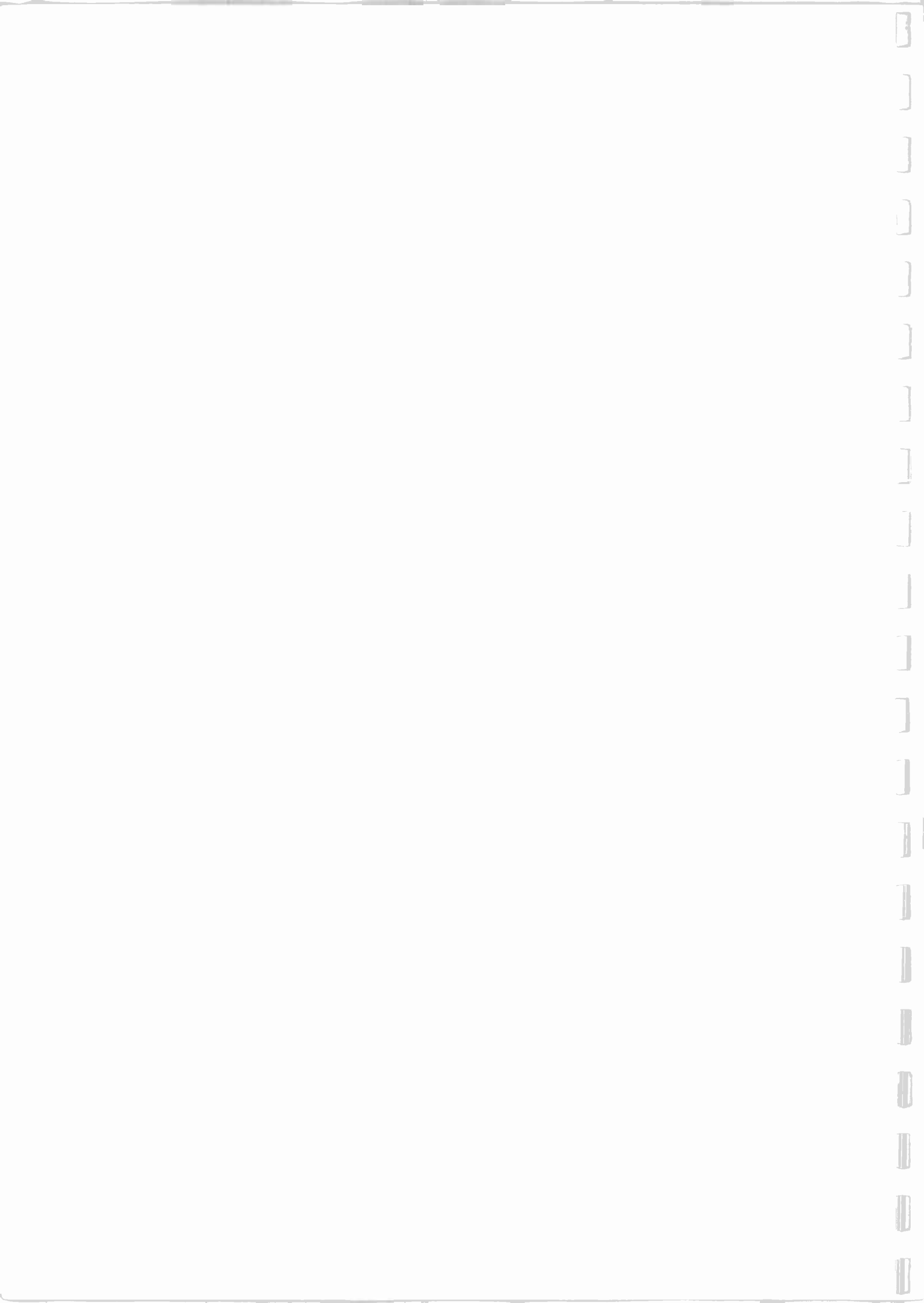
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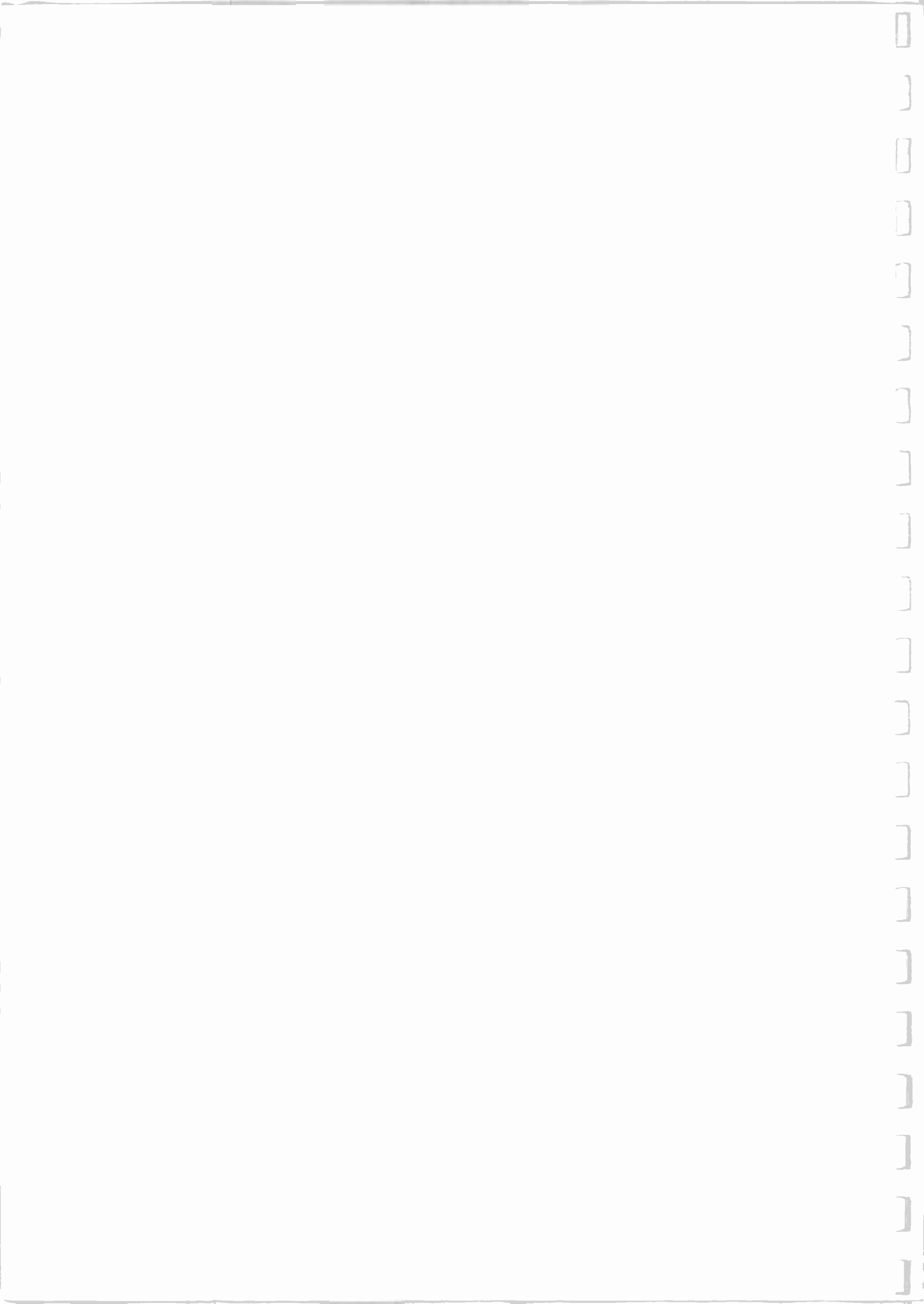
INTRODUCTION

This is the second edition of our training manual. This new edition includes guidelines on the Representation of the People Act and chapters on Mixing News Bulletins and the Newsgathering Operation. We have also added a section on Broadcasting in a Multi-Cultural Society.

The manual is a complete replacement for the old loose-leafed hand-outs. They need no longer be kept on station. The manual is a group effort, a distillation of many years experience and Local Radio expertise. Thanks particularly to all present members of the training staff - to Sue, Phil, Chris (both of them), Mark, David, Langley, Geetha, Ann and Alison (who's made all the necessary amendments/additions). The mistakes - of course - continue to be mine!

Welcome to our Local Radio family. Long may you stay with us... and good reading. But above all - good broadcasting!

JOHN HERBERT
Head of Training
September 1987



WORKING IN LOCAL RADIO

HISTORY

In 1922, when Radio started, there were local stations in Birmingham, Manchester and Newcastle. These first Local Stations - by 1924 there were twenty of them - were closed down fairly quickly, because of technical wavelength problems, and replaced by Network Radio.

In December 1966 a Government white paper gave the BBC permission to set up eight local stations. On November 8th, 1967, the first of these, BBC Radio Leicester, went on air. This was followed by Nottingham, Sheffield, Leeds, Brighton, Durham, Stoke and Merseyside.

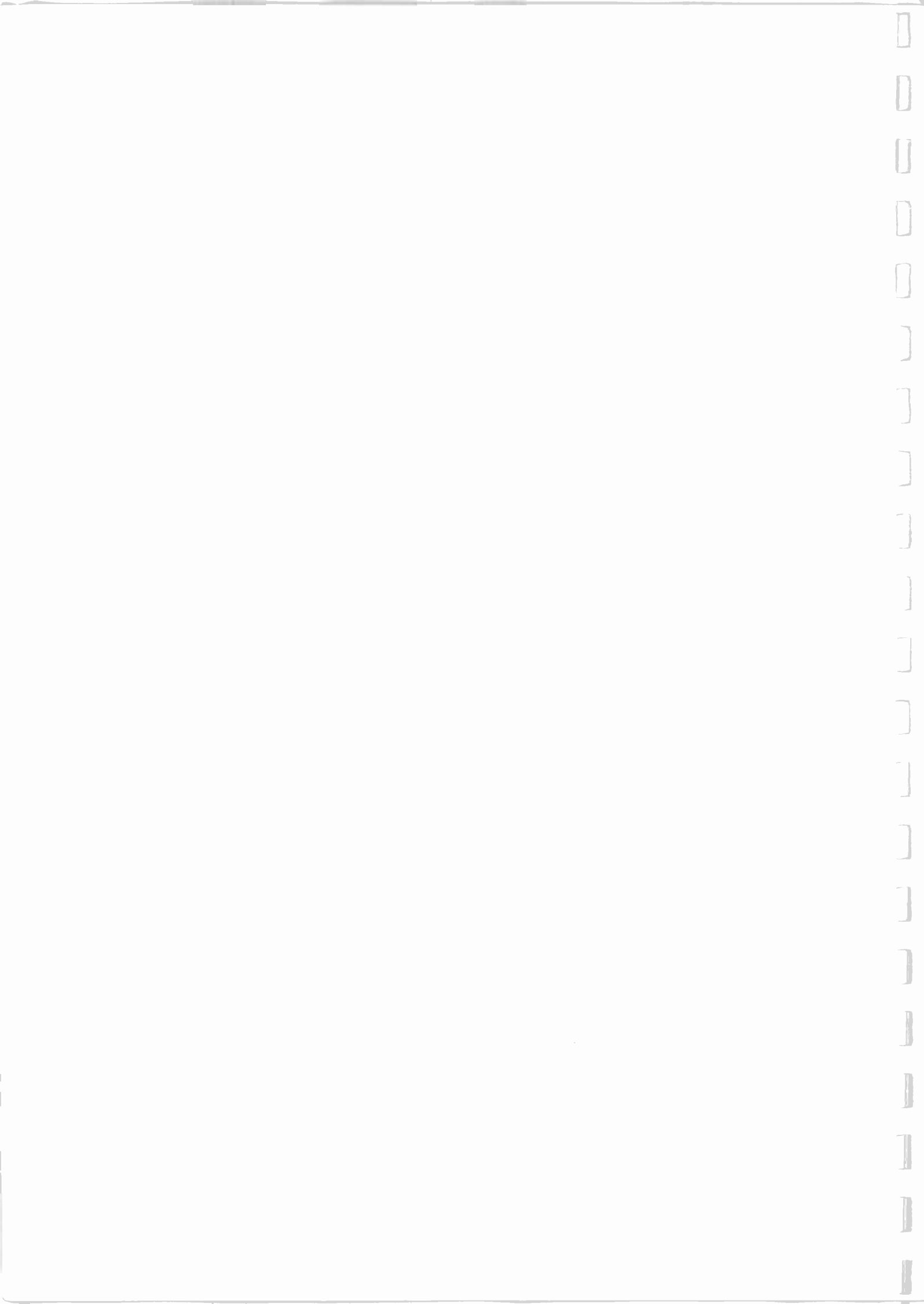
At the end of 1969, approval was given for a further 12 stations - Birmingham (now WM), Blackburn (now Lancashire), Bristol, Derby, Humberside, London, Manchester, Medway (now Kent), Newcastle, Oxford, Solent and Cleveland.

In August 1972, the Durham station was closed; in its place a new station - Radio Carlisle (now Cumbria) - was opened in November 1973.

During the 1970s stations were allocated medium frequencies but further expansion was held up until it was approved in July 1978.

Now, in 1986, there are 33 stations - and there are more to come.

In November 1986, the stations were organised regionally - into North West, North East, Midlands, South and East and South West, under the control of Heads of Local Radio in each region (called Head of Radio Development in the North East). Each region is under a Head of Broadcasting, based in Manchester, Leeds, Birmingham, Elstree and Bristol. Personnel and finance for each region are also based in these cities. Local Radio Training remains a centrally-organised service, operating out of Grafton House in London. The Unit operates both courses and on-station training. Anyone wanting to go on a course should ask their Manager to nominate them.



A. B A S I C T O O L S



1. THE UHER AND ITS MIC

The Uher is your Radio Notebook - look after it!

UHER 4000 REPORT MONITOR

To Record

- Thread tape onto the machine from Left to Right. Do not leave tape 'tail' sticking out of the take-up spool. Turn spool retainers.
- Switch the speed selector (17) to '19'. (19 cms/sec = 7½ i.p.s.)
- Depress Pause button.
- Check battery strength; depress lever (11) and make sure needle on meter is in the green.
- Connect microphone to mic.socket (5) and wrap mic. cable round hand - avoiding contact with the mic itself.
- Mute loudspeaker either by turning LS vol.control (9) anti-clockwise, or by pulling out tone control (8).
- Depress Recording Key (20) and read mic. level on Meter (16). The meter should peak up to the red - it can be adjusted with Rec.gain control (14).
- Depress Recording (20) and Start (23) keys together - then release pause, check both tape spools are revolving. Note the counter reading and after a brief pause, start your piece.
- When recording is completed - pause - then stop machine by pressing Stop Key (21).

To Playback

- Rewind tape to original counter reading by pressing Rewind Key (24).
- Stop tape with Stop Key (21).
- Start tape playing back with Start Key (23).
- Adjust volume of playback with LS Volume Control (9).
N.B. the tone control may have been pulled out prior to recording to mute LS.

- Tone control (8) does NOT operate in the record mode. It adjusts response on playback only (usually left fully clockwise).

General

1. Before leaving base (a) check the battery.
(b) ensure that a take-up spool is fitted!
(c) make a test recording - and play back.
2. Make a further test, prior to recording on site.
3. When you have finished using the machine SWITCH OFF the power (17). Power is always off whenever STOP key is depressed.
4. Put on charge as soon as possible.
5. Correct level is important
(a) if the level is too high, it will distort.
(b) if the level is too low, tape hiss will result when you bring the level up to play it back.
6. Ensure correct balance between loud and soft voices. Avoid moving the mic. when possible.
7. When recording don't have the machine too close to the mic. (some machine noise will be picked up).
8. In noisy surroundings or bad acoustics, work closer to the mic., and turn Rec. Level Control (14) down. Hold the mic. slightly below level of the mouth, out of the direct air stream.
9. In noisy surroundings, record extra background to fade up under speech link. This avoids sharp transition into noise. You should always record "wildtrack" at a site where the background noise is likely to be heard, in order to mix it into packages, etc.
10. Use a windshield out of doors. Reduces wind rumble and enables the mic. to be used really close without breath 'plops'.
11. If your battery runs out 'on the road' you can use five HP2 or R20 cells (metal clad, leakproof, wherever possible), or if mains is available, a recharging unit can be plugged in to supply power.

12. The external loudspeaker connection (1) can be used as a 'line feed' e.g. to 'Black Box' etc. but remember Tone Control must be fully clockwise for this application.
13. The Radio Car is fed from the socket (2). With appropriate connector, Gram and Radio can be recorded via socket (4).

Automatic Level Control - ALC Switch (18)

This facility gives automatic compensation for changing input levels. However, if voices are not equally balanced at the microphone, the machine will bring up the weaker one - together with the acoustic or background noise. For the same reason, the background will surge in conversational gaps. This facility is therefore normally switched out - so use position 'Out'. 'Fast' and 'Slow' provide different degrees of control intended for speech and music respectively. With the switch in these positions, the Rec. Level Control (14) is inoperative. ALC may be used effectively in a Vox Pop situation where background noise is minimal.

Changing Batteries

- Remove machine from leather case.
- Undo large screw head underneath machine (with a coin) and remove cover.
- Pull tape to remove battery.
- Insert new battery or five U2 cells.
- Replace bottom and case.

Note that by replacing the battery unit with charger unit, the Uher may be used as a mains machine.

Tape

The machine is a 'half-track' recorder with its own erase head, but since it is almost certain that recordings will be played back on a full track studio machine, the 'other' track should also be erased. To ensure this, the tape used must be fully 'wiped' either by being previously bulk erased or brand new. It should not contain edits which tend to 'snarl up' the capstan.

N.B. Look after your Uher.

Treat it gently, don't leave it visible in an unattended car. (Cover it up or lock it in the boot).
Don't carry it in the boot of a car and don't leave it lying around.

UHER 4000 REPORT - IC AUTOMATIC

Lacing Up

The tape path is the same as for the 4000-L but note the extra pulley after the feed spool.

Switching On

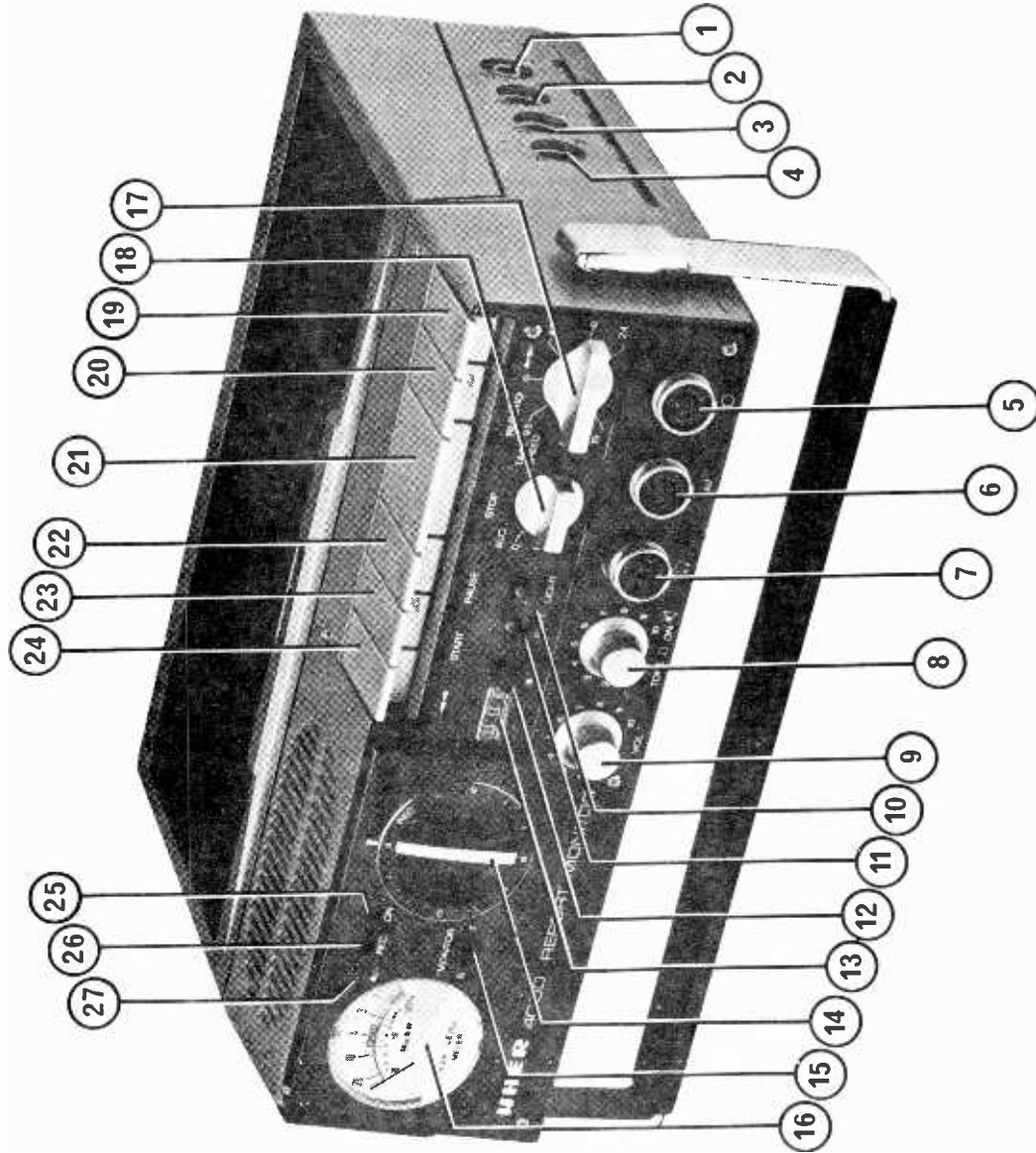
The Gate Switch (1) does not switch the machine on - it simply selects the tape speed. Note that unlike the 4000-L machines which are modified to prevent operation at any speed other than 7½ips, the IC machine is not modified in this way and can run at 7½, 3¾, 1½ or 15/16 ips. It is essential that this switch is always in the 7½ ips position. The machine is switched on by the operation of the 'start' (9) key.

Automatic Level Control - ALC Switch (5)

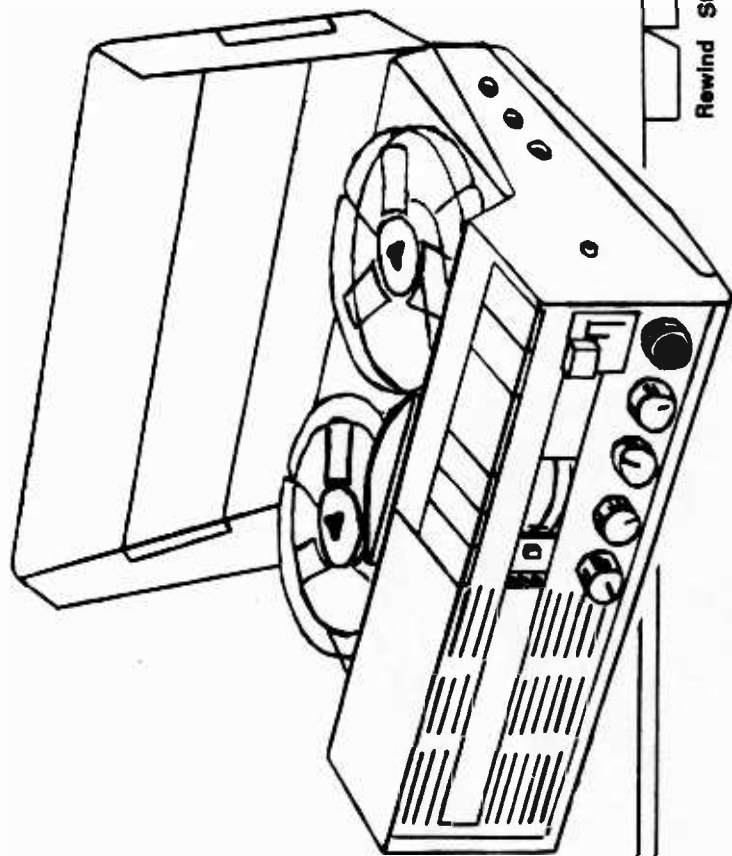
This facility gives automatic compensation for changing input levels. However, if voices are not equally balanced at the microphone, the machine will bring up the weaker one - together with the acoustic or background noise. For the same reason, the background will surge in conversational gaps. This facility is therefore normally switched out - position '0'. Positions '1' and '2' provide different degrees of control intended for speech and music respectively. With the switch in these positions, the Rec. Level Control (4) is inoperative.

All other functions - taking level, spooling, muting the loudspeaker, playing back etc., are as for the Uher 4000-L.

1. Headphone
2. Output to Radio Car
3. Charger Socket
4. Auxiliary Input
5. Microphone Socket
6. (Audio Visual - not used)
7. Headphone Socket
8. Playback Tone Control
9. Playback Volume Control
10. Meter Light On/Off Switch
11. Battery Condition Switch
12. Tape Counter Reset Button
13. Tape Counter
14. Record Level Control
15. Monitor Selector - 'Tape' or 'Source'
16. Meter
17. Power Switch/Speed Selector
18. 'Automatic Level Control' Switch
19. Fast Forward
20. Record
21. Stop
22. Pause
23. Start
24. Rewind
25. Power On Indicator
26. Record Indicator
27. (Remote Pause Indicator - not normally used)



UHER
4000 REPORT MONITOR



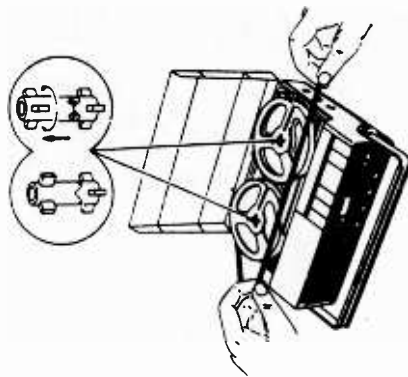
recording

depress keys PAUSE, START and RECORD.

adjust recording level

start tape feed by unlocking the PAUSE key.

Threading the Tape



Testing the Battery Voltage

When recording level knob is pulled while the recorder is switched on the instrument indicates the battery voltage. If the pointer is within the red band of the scale, this indicates good battery condition. If the pointer is only at the beginning of the red band or on 0, the storage battery must immediately be recharged while dry cells must be replaced.

UHER -4000 REPORT-IC- AUTOMATIC

Recording Level Meter

Volume

Tone

Recording level 2 1 0

Microphone

Rewind
Start
Pause
Stop
Record
Fast Forward

"acoustic feedback"

disconnect the built-in loudspeaker by pulling the volume control knob.

0: automatic control off.

1: automatic control for speech recordings on.

2: automatic control for music recordings on.



2. BASIC TAPE EDITING

Tape Editing

1. Removes unwanted material
2. Condenses material
3. Rearranges material into a better order.

Under no circumstances should editing ever alter the sense of what has been said.

Normally the edit should be at the beginning of a sound (on the modulation), not after a word at the beginning of a pause.

The places where you want to cut can be lightly marked on the head with a sharp soft wax 'chinagraph' pencil.

Cut with a sharp razor blade, drawing its corner smoothly along the guide slot.

To Cut Out A Few Words

Make first mark - make second mark - pull tape forward onto editing block - cut second mark - pull tape off take up spool to first mark - cut - butt first mark to second mark.

To Cut Out A Longer Piece

Make first mark - pull tape forward onto editing block - cut on first mark - pull tape out of machine past the play head until second point is found - mark second edit - pull tape forward - cut second edit.

THEN

Remove middle piece and retain (keeping the tape lying in the same direction) butt ends together - rub off marks - join, (smooth down - playback - discard middle piece of tape (into bin).

REMEMBER

- Keep the speech rhythm of the original.
- Razor blades can be dangerous so use them carefully. Don't leave them lying around. Dispose of worn blades safely - either by wrapping them securely in paper or in an old money box. Never put them directly into waste paper basket. Some stations use boxes specially constructed for dangerous waste, like razor blades.

3. BASIC ACOUSTICS

Sounds arriving at the microphone do so in two ways:

- a) directly from the sound source
- b) reflected from the walls, floor and ceiling

The ratio between the amount of direct and reflected sound reaching the microphone is called the ACOUSTIC BALANCE.

Mono mics (unlike a pair of ears), cannot discriminate between direct and reflected sound - (they hear but cannot listen).

Factors affecting the acoustic balance:

1. The amount of direct sound reaching the microphone. This is governed by the distance between the source and the microphone.
2. The amount of reflected sound reaching the microphone. This is governed by:
 - a) The type of microphone e.g. omnidirectional/bidirectional/cardioid (unidirectional).
 - b) The size of the room (physical distance delays sound).
 - c) The nature of the reflecting surfaces. (Shiny surfaces reflect, dull surfaces absorb).

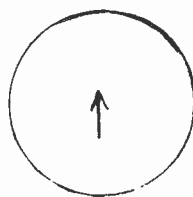
The overall time taken, by sound, to die away to a millionth of its original intensity is the REVERBERATION TIME.

A good mic balance depends on the right acoustic conditions. In particular:

1. The speaker's voice must have DIRECT access to the mic - not with head down, reading to a table or into a page of script.
2. Reflected sound from walls and windows should be kept to a minimum.
3. The speaker must not move backwards and forwards, or turn his head sideways, e.g. in a round table discussion.
4. No extraneous noises - script rustle, elbow bumps, bangles, etc.

BEYER M550

OMNIDIRECTIONAL



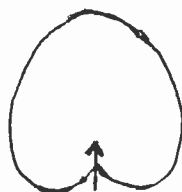
An omnidirectional microphone normally used with the Uher. It is a very robust microphone and is generally supplied with a foam windshield, which must be used for outdoor work.



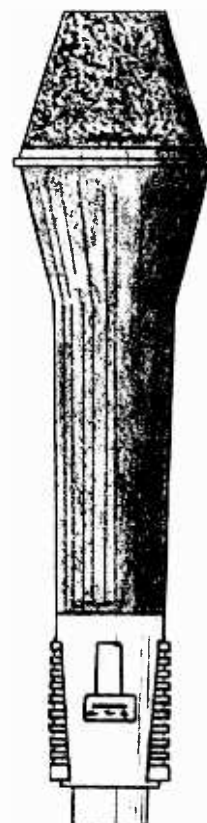
5.23"

AKG D202

CARDIOID



A good quality, general purpose microphone with a loose cardioid response. It has an integral windshield and a switchable bass filter. On close working it produces less bass tip-up than other cardioid mics. It can be hand-held but care must be taken not to obstruct the slots at the back. Susceptible to being knocked and dropped.



7.9"

AKG C451

IN LOCAL RADIO
USUALLY
HYPER - CAROID

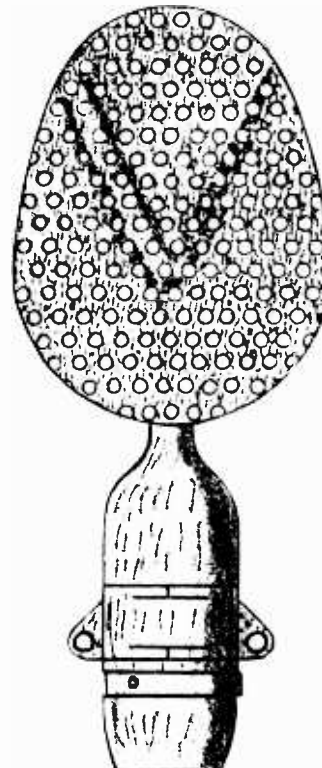
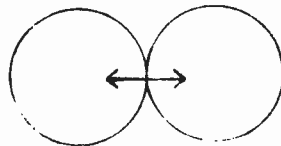


5.75"

A small, high quality, condenser microphone. It is phantom-powered, and can be fed either from a suitable mains unit or batteries. A variety of capsules is available for it, giving polar responses from omnidirectional to very narrow cardioid. For close work a windshield is used.

ST&C 4038

FIGURE-OF-EIGHT



8"

A high-quality ribbon microphone widely used in studios. Very susceptible to draughts and movement, it cannot be hand-held or used out of doors

BEYER M201

HYPER-CARDIOID

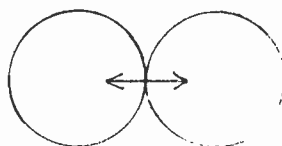


A robust microphone widely used in studios and out of doors. It gives excellent separation in multi-mic balances e.g. speakers on a panel, music recordings. It is also used on OB's especially where P.A. is in use.

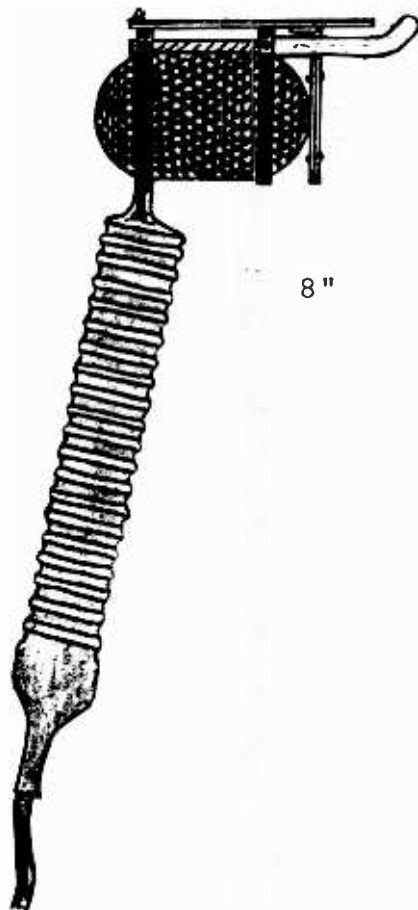


6.3"

FIGURE-OF-EIGHT



ST&C 4104

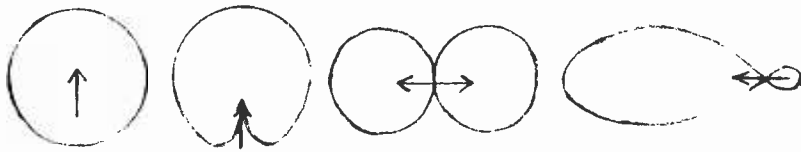


8"

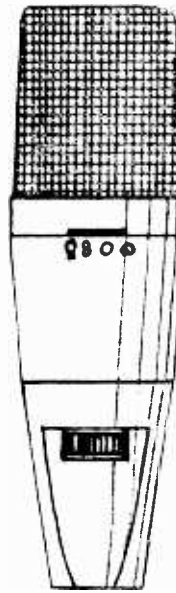
The 'Lip' microphone is widely used as a commentator's microphone both by sports reporters and announcers at public concerts. The main advantage of this microphone is its ability to exclude background noise.

AKG C414

VARIABLE RESPONSE



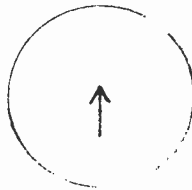
A condenser microphone with four directional characteristics (omni, cardioid, figure-of-eight and hyper-cardioid) switchable on the microphone itself. It is phantom-powered by a supply unit.



4"

ST&C 4037A

OMNIDIRECTIONAL



A moving-coil microphone used mainly on outside broadcasts, particularly hand-held interview and especially with the radio car. It is also to be seen on TV for in-shot commentary.



8.5"

4. SONIFEX MICRO HS RECORD AND RE-PLAY UNITS

This is the first stereo cartridge machine to be used in general use in BBC Local Radio. The Sonifex Triple Stack Unit has three separate cartridge machines. The lowest one, No.3, (coloured red) is used in conjunction with a record unit (placed above the stack) for cartridge recording.

TO RECORD

- (1) Make sure first that the programme material has been properly prepared with red and yellow leaders and at 15 i.p.s; that it has been timed and the level through the desk correctly set. Make sure you have a clean cartridge of suitable duration to record on.
- (2) Cue up the master tape approximately 3" back behind the playback head (between the erase and record heads).
- (3) There is no separate level control on record unit.
- (4) Insert clean cartridge into No.3 slot (coloured red).
- (5) Press RECORD BUTTON on the record unit and the record unit is now primed to commence recording.
- (6) Play-back the material to be recorded either manually or by remote start and press PLAY BUTTON on cartridge machine at the same time.
- (7) The quality of the cartridge recording may be checked by pre-fading the output of the cartridge machine while recording is in progress.
- (8) The recording may be stopped in two ways:
 - (a) By pressing the STOP BUTTON on the cartridge machine. The machine will stop instantly and the record section shut down. To cue up in this mode the PLAY BUTTON must be operated until the machine runs on to cue normally; or you can press FAST.
 - (b) By pressing the SECONDARY CUE button on the record unit briefly. The machine will stop recording and then fast forward on to cue.

TO REPLAY

The controls associated with the replay machine are: STOP, PLAY, FAST, CUE STOP SWITCH and CUE FAST SWITCH.

In the normal mode of operation the CUE STOP SWITCH switch and the CUE FAST SWITCH will be set to STOP and FAST both in down position.

Insert pre-recorded stereo cartridge into the cartridge slot.

The RED STOP LAMP will illuminate

To pre-fade, press PLAY switch, which will illuminate and take level.

To replay, open appropriate fader. The PLAY lamp will illuminate.

At the end of the material, if a SECONDARY CUE is present the machine will engage FAST, will wind quickly on and stop at the primary cue ready to replay.

FAST maybe engaged at any time by pressing FAST.

STOP may be used at any time to stop the cartridge. But remember to re-run the cartridge to its normal cue position.

5. LINES, CIRCUITS AND LINKS

There are two ways in which sound gets from one point to another.

1. Radio Links:

Use a transmitter & receiver to get sound from place to place. e.g. Radio Car. The newest kind of Radio Link is the satellite which transmits the signal using a satellite dish as a ground transmitter; the satellite itself as both receiver and transmitter; and a receiver ground satellite dish.

2. Circuits and Lines:

This is how most of our programme material is transmitted from place to place. e.g. Studio to transmitter; studio to studio; OB to studio.

They can be of different quality, some only suitable for speech.

Music Circuits are of excellent quality, but are only one-way, and very expensive.

Telephone circuits or Control Lines, are cheaper, and bi-directional.

KINDS OF MUSIC CIRCUITS (ALSO CALLED MUSIC LINES)

1. L.D.S: LINE DISTRIBUTION SYSTEM

A number of lines outgoing from London BH to all Local Radio stations. It is used to carry R2 (MF), GNS interviews and other special items required by one or more stations. It is switched in London Control Room according to bookings made by the Local Radio Programme Services Editor (BH 4272).

2. N.C.S. or N.C.A: NEWS CONTRIBUTION SYSTEM

A lines system from local stations and other locations into London. The system is owned and run by Network News & Current Affairs in London, its primary purpose being to channel non-metropolitan news reports to the central newsroom. Used in conjunction with the LDS, it is also the means of sending items between stations, via GNS in London. The sending point on station is normally the News Contribution Studio. This system is booked through Central News Intake (BH 2643/3332).

3. S.B: SIMULTANEOUS BROADCAST

Circuits connecting all main BBC centres for use by all depts. Booked by C.A.U. - Circuit Allocation Unit (BH 2934). N.B. Unlike 1. & 2. above - use of these circuits may incur a programme charge.

In addition, local radio stations have a number of their own permanent circuits from outside studios, sports grounds etc.

TEMPORARY CIRCUITS

Can be booked with British Telecom between any two points. These circuits are most commonly used for ad-hoc outside broadcasts, or to connect BBC centres when the permanent lines are booked. These circuits are costed to the station at a rate based on distance and time used. There is a surcharge if less than 10 working days notice is given. These bookings should be made by the station E-i-C.

LOCAL END A permanent circuit between the radio station and the local telephone exchange. Used for all circuits, music or control.

P.W. Private Wire. A circuit rented on a long term basis to connect two sites.

O.P. Occasional Programme. A music quality circuit rented for a short time e.g. for OB or to replace a faulty P.W.

All lines go through a pair of U-Links which is used as a demarcation point between British Telecom and BBC installations.

LINES TEST Quality measurements involving the sending of various frequencies which are then checked at both ends of a circuit. Sometimes this test is referred to as a 'squeak'.

EQUALISATION The process of ensuring that all frequencies along a line are dealt with equally. Essential for music OB programmes. Stereo pairs must also be 'phased'. Additional costs are likely.

**6. PCM 701ES
DIGITAL RECORDING KIT
(701ES Digital Audio Processor and SL HF 100UB BETA
Recorder)**

USES

This equipment enables you to record stereo sound digitally using BETA video cassettes. This results in a very high recording quality with very low noise figures. (The quality is better than 15 i.p.s. reel-to-reel.) Maximum recording time is also longer than reel-to-reel:-

2 hours 10 minutes with L-500 tape

3 hours 15 minutes with L-750 tape

Always use High Grade (HG) tape. Some stations use new tape for every recording.

The equipment is ideal for recording programmes 'as live', where no editing is required.

PROBLEMS

The digital kit uses domestic equipment together with a small unit in order to interface with BBC apparatus and cables. There are some problems, viz:-

1. Editing is difficult. The tape cannot be cut physically, so fine editing is impossible. 'Dub Editing' has to be used. This may allow the removal of long pauses, such as the interval in a recorded concert. It may also be possible to rearrange the order of items, providing there is silence between the items.

Editing in this way can only be done in total silence and great care has to be taken to avoid clicks. Sometimes it may be necessary to do an edit 2 or 3 times to make it click-free.

Some stations have had more success with editing than others, but it must be stressed that editing is not easy.

To help avoid clicks, always START and STOP via the pause button, e.g.

To start recording PAUSE
 RECORD
 PAUSE

To stop recording PAUSE
 STOP

2. There is no off-tape monitoring during recording, so there is no way of checking that the recording is being made until the end. It is wise to make a back-up recording.
3. The digital counter does not give a direct reading in minutes and seconds, so counter-timing without a stop-watch is difficult.
4. The tape cannot be set up for broadcast as easily as reel-to-reel tapes (see below).

PLAYBACK ON AIR

The tape cannot be cued up in a conventional way. One method which works is to play the tape and set the counter to zero when you hear the point where you want the programme to start. Then rewind the tape, say 2 or 3 counter units before zero (99 98 or 99 97) and then STOP. Press PLAY and then PAUSE IMMEDIATELY. Check that PLAYBACK MUTING button is OFF. When you want to play the tape release PAUSE and immediately open fader.

DO NOT open fader before releasing PAUSE as you will broadcast a nasty background noise.

IT IS IMPORTANT NOT TO KEEP THE MACHINE IN 'PAUSE' TOO LONG AS THIS CAN DAMAGE THE TAPE AND THE HEADS. THE TAPE MAY ALSO 'CREEP' CAUSING A MIS-CUE. 30 SECONDS SHOULD BE ADEQUATE.

7. THE RADIO CAR

At present, there are two types of radio car in operation in English Local Radio. So this section is about both.

The Montego Radio Car was introduced as a successor to the Cortina. You will find the new car easier to operate since the controls are more logically laid out. It can be used in a 'switch on and talk' operation by one person or by engineers during more demanding OB's.

The radio car should be an important production aid on every station - if it is used correctly and safely. If used incorrectly the radio car can become a most dangerous piece of equipment.

That's why radio car safety should always be uppermost in all our minds, as should an instinctive approach to using the radio car as a means of bringing extra interest and excitement to the output.

SAFETY FIRST

Safety requirements ALWAYS come before programmes, and must never be compromised. The radio car can be dangerous, so develop a safety warning bell!

REMEMBER:

A. DO NOT RAISE THE 30 FEET PUMP-UP MAST WITH:-

1. Overhead obstructions

- especially power cables within 16 metres, streetlamps, telephone cables, trees, aeriels, buildings etc.

ALWAYS LOOK carefully up and around first before pumping up the mast.

2. Thunder and lightning

Lower the mast if already raised and stay out of the car, during or when a thunder storm threatens.

3. Hills/inclines/uneven ground/wind

The car might topple on an incline or in a high wind.

4. Handbrake off

NEVER allow the car to move or let off the handbrake with the mast up, in order to get a better signal. If you do this you may run into overhead obstructions nearby. N.B. An alarm will sound if you turn on the car ignition with the mast up (although a safety cut-out will make it impossible to start the

engine). Another alarm will sound if you release the handbrake with the mast up.

5. Poor visibility
 - especially at night or in fog because you won't be able to see any overhead danger.

WARNING

When the transmitter is switched on, the aerial at the top of the mast emits a form of radiation that is dangerous within 4-5 feet of the aerial. NEVER touch the aerial when the transmitter is switched on.

B. WHEN USING CABLES:

1. Cover them with rubber mats where people may walk. Beware of suspending cables, or doing anything which might cause a dangerous obstruction when running cables from the car.

C. WHEN DRIVING:

1. Don't forget to unplug the charging lead before driving the car from the garage.
2. You are legally responsible for the roadworthiness of the car. You will be charged by the police if found driving the car with defective tyres, lights, brakes, tax, MOT etc. check the car before leaving and consult the engineers if in doubt.
3. Remember that the car is much higher than normal - **beware of low bridges and covered car parks.**
4. Do not use the Storno talkback whilst driving as this constitutes driving without due care and attention.
5. Do not stop on a motorway hard shoulder unless instructed to do so by the police, as this area is for emergency purposes only.

A. OPERATION OF (CORTINA) RADIO CAR

1. Before leaving base

- a. Observe station booking procedure for car
- b. Arrange for someone to be standing by at base to test system when you reach site
- c. Ensure they have the talkback selected before you leave, so they can hear you call.
- d. Make sure you are familiar with the Part B Safety Booklet - especially Part 10.

2. Before driving away

- a. Check that all car equipment is in the car - i.e. headphones, mic, cable extension, notebook and pencil, map, Uher connection lead.
- b. Check that you have any additional equipment that you may require, e.g. Uher, mic, tape, Radio mic kit, portable receiver, portable radio telephone.
- c. Check that radio telephone STORNO is switched on and volume is turned up. RT will then work when ignition is switched on or Tech Supply is on.
- d. Ensure that external leads are disconnected. Battery Charger's warning light will indicate and alarm will sound only if charger is plugged in and switched on.

3. On the Journey

- a. If you leave the car for any reason, tell base and lock the car.
- b. You are driving a highly distinctive vehicle, boldly advertising the station, so be courteous, safe and legal.

4. Arriving on Site

- a. Switch on Tech Supply.
- b. Tell base you have arrived using Storno mic. If no reply, use selective calling - see below.
- c. Pump up mast on switch on the rear off-side of the tailgate. This is a 3 position switch:
 - UP - Mast motor will recharge periodically
 - HOLD - Mast motor will not recharge
 - DOWN - Lowers mastLeave on 'UP' unless the occasional noise from the pump would interfere with the broadcast.

- Always check that the top part of the aerial is vertical. There is a hinge point which allows a height reduction when driving. CHECK SAFETY HAZARDS - e.g. overhead power lines, trees, etc.
- d. Switch on MOSELEY UHF programme transmitter - press 'Power Audio', 'Freq 1' and 'Peak Audio'.
 - e. Plug in microphone and fade up Mic A. Ask base to check quality.
 - f. If quality is not good, lower mast, move the car a few yards and try again. Under no circumstances should the car be driven with the mast extended.
 - g. Having found a good point, keep base informed of progress and problems.

5. Before Transmission

- a. Arrange 'in' and 'out' cues, and duration (approx) of insert
- b. Check that receiver is switched on and tuned to station
- c. Plug in your headphones
- d. Press LS cut button to mute loudspeaker
- e. Check voice levels. Turn up mic A level control until mid scale deflection is reached on VU meter on the Moseley Transmitter (TX).

6. After Transmission

- a. Switch off PROG TX [Press Power Audio]
- b. Let the mast down (switch at rear off-side of car)
- c. Return all car equipment to its proper place with cables wound on drum.
- d. Switch off TECH SUPPLY (but do not switch off STORNO RT)
- e. Drive back to base, (via petrol station). The car should not be garaged with its tank less than half full.
- f. Return car to garage or normal docking place.

7. Before leaving car

- a. Fill in the log.
- b. Observe local charging arrangements for car and radio mic (The radio car batteries recharge as you drive along and so should not require external charging except when the Tech Supply has been on for an hour or more).

c. Lock the car securely.

8. Arriving back at base

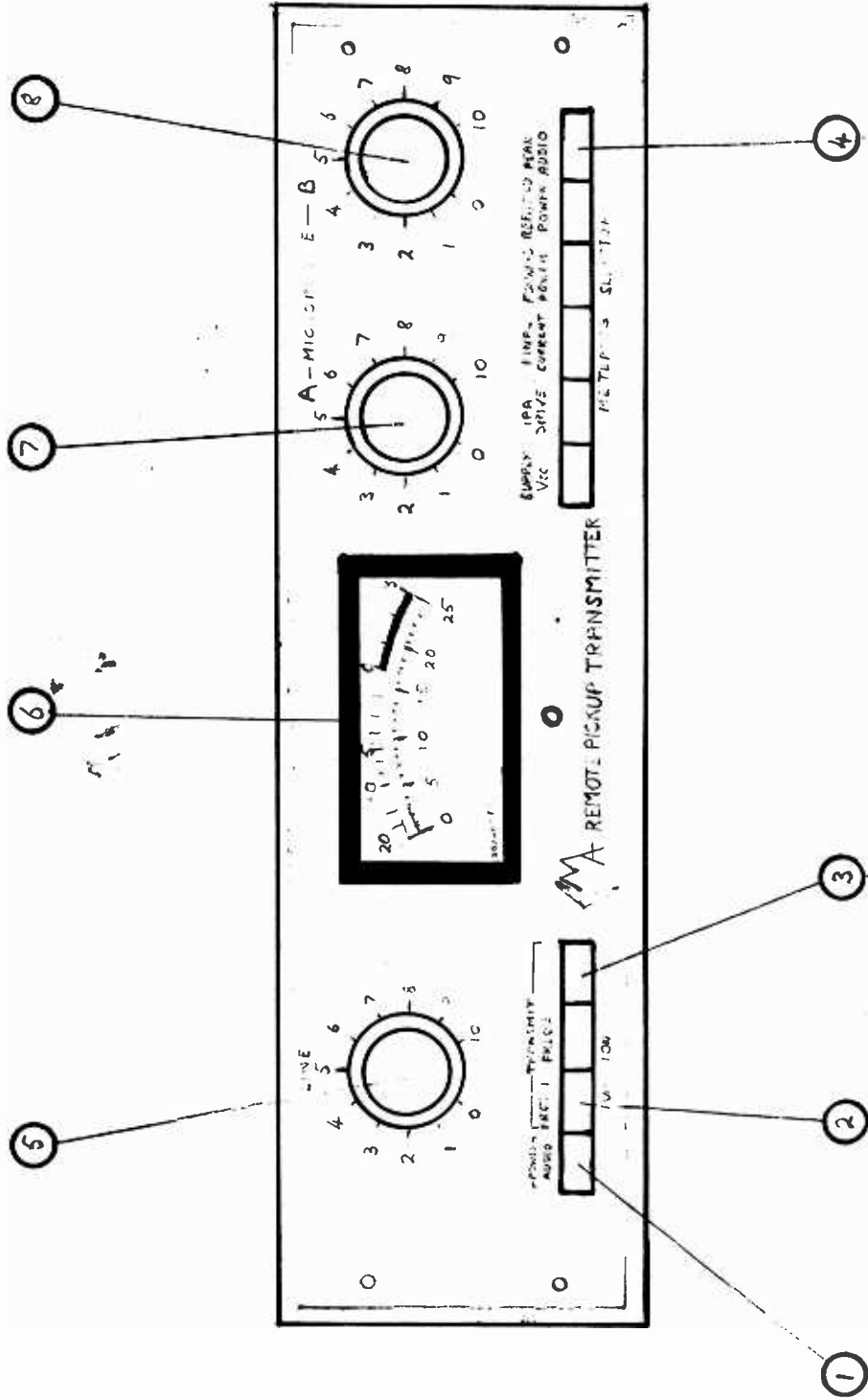
- a. Return keys to the correct place.
- b. Report any faults in the car or its equipment.

B. PROCEDURE AT THE STUDIO

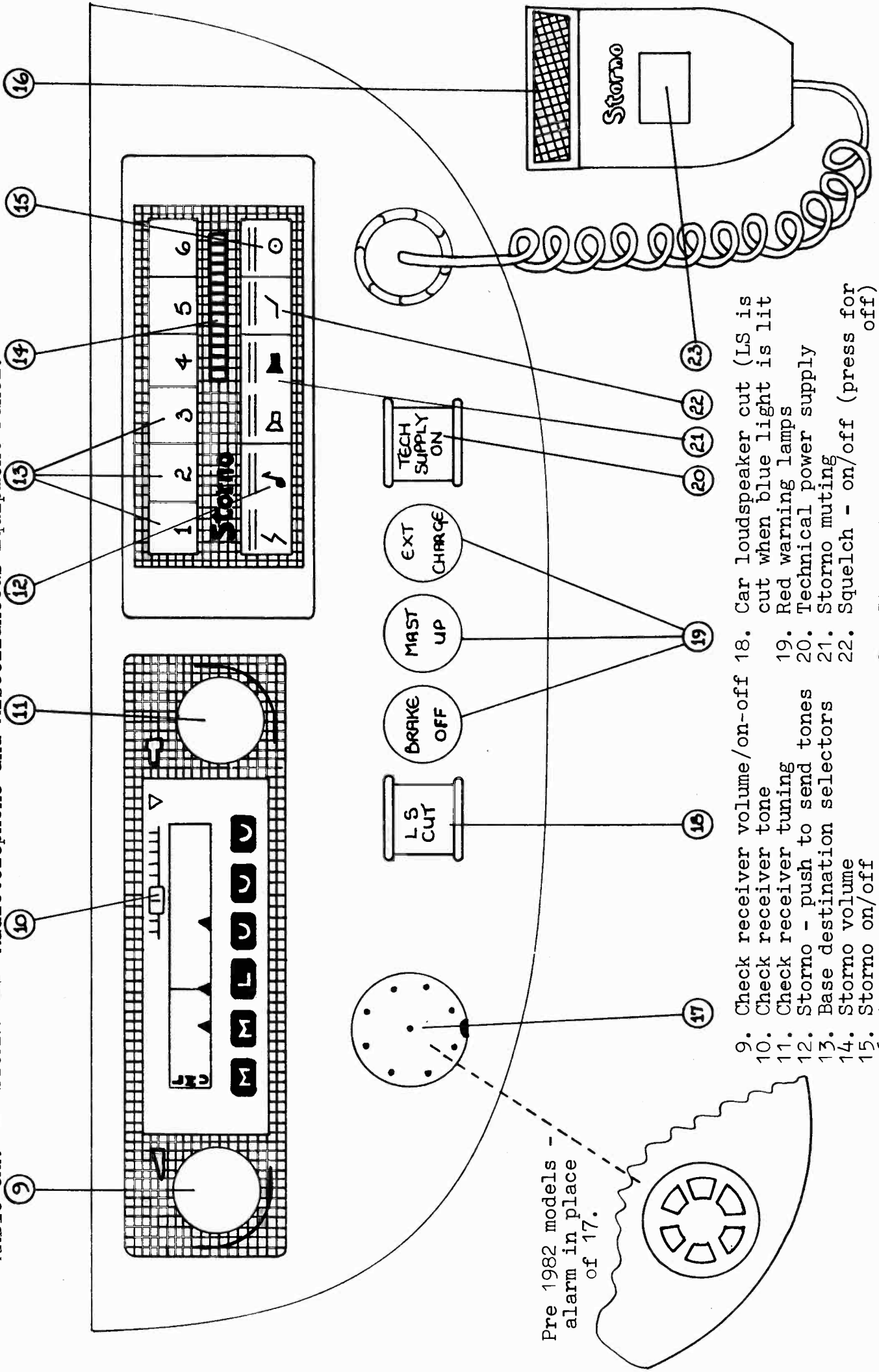
- a. Check programme quality from the car on a loudspeaker.
- b. Take level and adjust as necessary.
- c. Arrange in and out cues and the length of the contribution.
- d. Ask the reporter to 'stand-by for x minutes'.
- e. Tell the reporter when there is about one minute to go.
- f. On handover announcement, fade up the radio car channel.
- g. At the end of the piece, fade down the radio car channel.
- h. Thank the reporter and pass any further instructions.

Radio Car MOSELEY - U.H.F. Programme Transmitter

- | | | | |
|---|--------------------------------|---|---------------------------------------|
| 1 | Power On/Off | 5 | Level control for line input or R mic |
| 2 | Transmitter Frequency | 6 | Meter |
| 3 | High/Low power | 7 | Level control for mic one |
| 4 | Selects meter to Audio (level) | 8 | Level control for mic two or Uher. |



RADIO CAR - STORNO VHF Radiotelephone and Miscellaneous Equipment Panel.



Pre 1982 models -
alarm in place
of 17.

9. Check receiver volume/on-off
10. Check receiver tone
11. Check receiver tuning
12. Storno - push to send tones
13. Base destination selectors
14. Storno volume
15. Storno on/off
16. Storno mic
17. 8 pin plug for reporter's mic and cue
18. Car loudspeaker cut (LS is cut when blue light is lit)
19. Red warning lamps
20. Technical power supply
21. Storno muting
22. Squelch - on/off (press for off)
23. Storno transmitter switch - push to speak

OPERATION OF NEW (MONTEGO) RADIO CAR

A Voicepiece from the Car

1. Stop the car and remove the keys.
2. Turn on the green technical supply button and, as you move to the rear of the car to put the mast up, check the area above and around the car for any cables or obstructions. Press the 'Mast Up' switch to UP - and leave there.
3. As the mast rises, return to the front of the car and plug in the Diggles Mic, taking care to insert it correctly. Plug in your headphones (reporter) making sure that the car's radio is ON and tuned to your station.
4. Turn on your mic - red button - and check level on the linear meter.
5. Turn on the VHF transmitter (blue button) and high power amplifier if necessary.
6. Contact base via the Storno, and ask them to assess the signal strength, and mute speakers or turn radio down, but not off.
7. On cue, make your report. On conclusion, turn off the transmitters, put the mast into the down position before turning off the technical supply.

Making a report with recorded material

1. When using taped material, carry out steps 1 - 6 above.
2. Select the Uher channel on the console (orange button).
3. Plug up the Uher, using the lead provided.
4. Turn off your mic and take level on the Uher piece.
5. Rewind the tape, play forward to the start of the item and press the Uher's pause button. Wind back to the start and select the green pause button on the panel and then release the Uher pause.
6. In order to play the recorded piece as you make your report, press both the red mic button and the green pause

button. This will cut your mic and release the pause - and the tape will play.

7. As the piece ends, turn on your mic and repress the pause button (to stop the tape), to complete your report.

Making a report remote from the car

- i. With the car parked and the report location agreed, connect the appropriate length of multimic cable to cable termination panel, when cable has been run out.
- ii. Carry out steps 2 and 3.
- iii. Plug up the Diggles mic on the centre console and set the levels peaking 5 on the PPM and check the headphone feed.
- iv. Disconnect the Diggles mic from the console and lock the car.
- v. Reconnect the Diggles mic at the end of the multimic and plug up the headphones.
- vi. Contact the studio using the "talkback" button on the Diggles mic. The reply will cut over the off air RX feed.
- vii. On a cue from the studio carry out the interview. **NOTE!** Do not press the "talkback" button during the interview.
- viii. At the end of the interview collect the cables and replace in the car. Make sure you secure the cable termination panel. Take care when lifting the green cable drum - it's heavy!

On return to base, plug the battery charger in and return the keys to the appointed place.

8. GENERAL SAFETY REGULATIONS

PART B - LOCAL RADIO

REVISED SEPTEMBER 1984

SECTION 10 RADIO CAR MASTS AND OTHER TRANSPORTABLE EXTENDABLE MASTS

- 10.1 All extendable masts operated from a Radio Car, a trailer or caravan, etc., must be equipped with a safety interlock system which is either installed or approved by a BBC Specialist Engineering Department.
- 10.2 The equipment must only be operated by authorised personnel who have been trained in its use.
- 10.3 Before erecting the mast the operator must assure himself that there are no overhead cables or other obstructions in the vicinity of the vehicle. If he is in any doubt about this, the mast must not be erected except under the direction of the Engineer-in-Charge or his representative.
- 10.4 A vehicle with an extended mast must not be used if there are electrical storms in the vicinity. After setting up, should a storm threaten, the mast must be retracted.
- 10.5 Engineering Regulations governing the erection of extendable masts and towers are contained in Engineering Safety Regulations 2.8.5.

B. T H E R A D I O A R T

9. THE RADIO SPEAKER

We can never concentrate too much on voice work and presentation because the listener is totally concentrated on the sound of the broadcaster's voice. There are none of the usual distractions when people are talking face-to-face.

And therefore what you - the broadcaster - says only gets through if the listener likes:

- your voice
- its quality
- your style of speech

and feels that you are:

- warm
- friendly
- sympathetic
- easy to understand
- positive
- enthusiastic
- believable

The good presenter is always listener-friendly.

Radio presentation requires:

- 1) A personal one-to-one approach from speaker to listener.
- 2) Personal stimulation by the speaker.
- 3) Personal participation by the listener.

You, the radio speaker, are talking WITH (not to) me, the listener

So the techniques you use must be those of good, but edited, conversation, that makes the listener want to go on listening.

The presenter should be able to carry the listener on with him, word by word, idea by idea, sentence by sentence, story by story. What you must guard against is a mental turning off (loss of attention).

Remember: Radio is a single sense user. So the entire concentration focuses on the voice.

You have to create interest and keep the listener listening. No matter how worthwhile the subject, or important the message, no one will listen if the

Speech coming out:

- sounds boring
- lacks interest
- is too complicated
- is too fast
- sounds confused

They will listen if the speech is:

- compelling
- interesting
- clear
- positive

Never shout

(Too many do this ... Let the microphone do the work for you!)

Never orate

(You are not talking to a large audience in a large hall; the person you are talking to is there beside you - at least in spirit)

Don't be bombastic

The listener doesn't like it.

Speak outward ... Think outward ...

You are talking to someone not talking to yourself. Project your personality. Be yourself.

How we hear speech

We speak - and hear - in groups of words, not single words. We speak in connected speech, not in a sequence of print words.

Try to go from the beginning of a sentence to the end of the sentence without pausing (commas are a literary device ... In speech you make your own sense commas, but not often).

Between sentences, pause to let the listener catch up; refocus attention; and to let you breathe. This also gives the listener the feeling that you are speaking slowly - even if you aren't.

Speech is music and this means speaking in a natural conversational rhythm.

1. Speed variation:

both in sentences and within individual words and by pausation before or after significant words or phrases.

2. Occasional slight dwelling

on individual syllables or words.

Contractions of words/syllables.

In speech we seldom give words their true value unless for a specific purpose such as emphasis

So we say: He wuz going
He'll be coming
etc.

All radio speech is aimed at the illusion of a spontaneous, fluent flow of words under conditions that ordinary non-radio speakers wouldn't manage.

But always remember

Radio speech is a mental process: Get the mental process right and there's no need to worry about technique.

Think the message ... not how do I achieve the message.

And be yourself - don't try to be your favourite D.J!

To reach out and grab the listeners interest, you need:

- Good articulation
- Good voice production

Poor use of the voice means the listener stops listening, or loses attention. If the listener loses attention, the listener loses the message, and you may never get him back.

But good voice work is not drama, or elocutionary styles, or techniques. It's being yourself.

BREATHING Determines how pleasant the tone and quality of the voice will be. But the best form of breathing is to forget you are doing it - just breathe unselfconsciously and naturally. It's automatic.

PITCH Our vocal mechanism permits us to produce full, rich, musical sounds at various pitches; speaking too loudly also makes the pitch higher.

DON'T

- Vary pitch too much - the 'sea sick' syndrome.
- Repeat the same pitch inflections over and over again. This becomes sing-song and just as monotonous as no variety.

Just be yourself and don't worry about technique.

BREATHINESS Can be a problem with radio speakers because while in ordinary speech the listener may be concentrating on a number of other factors and so will not notice noisy breath, in radio that is not possible. Breathiness is immediately and annoyingly noticeable.

GOOD RADIO SPEECH SHOULD BE:

- Warm but not smarmy
- Friendly but not intrusive or too cosy
- Clear but not over-elocuted or precise
- Natural but not undisciplined
- Authoritative but not aggressive
- Fluent but not unbelievable
- Sympathetic but not patronising
- Understandable but without obvious or unpleasant speech impediments

THE VOICE QUALITY OUGHT TO BE:

- Pleasant
- Easy to listen to

THE PITCH OF THE VOICE SHOULD BE:

- Natural sounding - not too high (sign of nervousness; not too low (can hurt the voice). Never try to force your voice

lower than normal. The softer you speak, the more natural the sound, and the more natural the pitch. The louder you speak, the higher the pitch.

The good radio speaker should be able to "BE THEMSELVES" not try to be "A Newsreader", "D.J." etc.

10. SCRIPT PRESENTATION

1. UNDERSTAND WHAT YOU ARE READING. Your voice must have confidence and authority if the information is to be believed.
2. IDENTIFY THE KEY WORDS. Avoid giving undue weight to the rest.
3. CHECK PRONUNCIATION of unfamiliar words and allow time to practise if they prove difficult to say. Any faltering of pace before a difficult word or phrase gives the game away.
4. ASSESS THE MOOD of the piece and reflect this in your reading style. Your physical posture and expression affect the mood conveyed in your voice.
5. TELL THE STORY rather than read it. Imagine a single listener 4-6 feet away from you. Presentation is a conversation.
6. READ PHRASE BY PHRASE rather than word by word - it is the phrase which conveys the sense. Phrases or groups of words tend to be conveyed as a single word rather than separate unconnected ones.
7. USE YOUR NATURAL VOICE AND INFLECTIONS. Don't try to be someone else. Just be yourself.
8. BEWARE QUOTATION MARKS. It is easy to sound as though the comment is that of the reader. To make someone else's words stand out, pause before quoting and employ a slight change of pitch and speed for the quoted words.
9. LISTS, FIGURES & NUMBERS. Analyse lists to find the most helpful fact groupings. Remember figures can be said in a variety of ways: 1,750,000 could be "one million seven hundred and fifty thousand"; OR "one and threequarter millions". The number '0' can be nought, oh, nil, none, zero or love depending on the context.
10. CORRECTIONS IN LIVE PIECES are generally needed only when the sense or facts of the piece have been changed, or the reader (and thus the listener) has become confused.

11. THE RADIO REPORTER

- Finds news through - Contacts
- Regular calls to
fire
police
ambulance
etc.
 - Tip-offs
 - Programme items
 - And Good thinking!

A good reporter is always curious - always on the lookout for something about to happen.

The Reporter

- makes each story as interesting as possible.
- conveys truth - impartially and fairly.

You must know what you are writing about, and must be able to read it intelligently and believably.

TELL THE FACTS

- In their own words, and provide the answers to who, what, why, when, where and how.
- Briefly, clearly, simply.

NEVER

Take anything for granted. Always check.

A REPORTER MUST:

- tell the news accurately.
- protect sources.
- respect confidences.
- explain the story.

SO YOU MUST HAVE:

- Ability.
- Integrity.
- Freedom.

THE FACTS MUST BE RIGHT

- Names, initials, titles, times, places, financial figures, percentages.

And don't be put off: Think of alternative ways of cracking the story if the obvious falls down. Be imaginative and persistent. A bit of creative lateral thinking never did anyone any harm!

12. THE RADIO INTERVIEW

An interview is a conversation between two people in which the interviewer gets as much information as possible, as quickly as possible, from the other.

The Radio interview is conversation - only "more so" because the interviewer must always remain in authoritative control over the person being interviewed.

The information resulting from the interview should allow the listener to form a conclusion about what has been said.

The interviewer is there to find out the kind of information listeners want to know. The interviewer is the listeners' representative. Questions should therefore be relevant to the listener.

Questions should sound alive, interesting, enthusiastic.

Questions must always appear spontaneous, even if you write them down first (but try not to do this). All it requires is confidence, and an interest in the subject.

Listen to what the person you are interviewing has to say - then your next question will arise spontaneously. Again - all it takes is confidence.

Each answer should logically lead on to the next question which in turn should lead to the next answer.

The interviewer tests a case, is often the devil's advocate, drawing out the truth in an interesting, enthusiastic but authoritative way. What you must never do, is allow the interviewee to take control and get away with untested statements or arguments.

However much you prepare, always be prepared to throw all your preparation out if a particular answer suddenly throws up a new train of thought, or a new line of interest.

And remember: BE POLITE!

TYPES OF INTERVIEW

1. News- the aim is to amplify the news (can be done quickly).
2. Information - this is to give the listener information about a particular topic.
3. Emotion - the aim is to provide an insight into the interviewee's state of mind. Great tact and sensitivity may be required, eg with relatives of disaster victims. Do not press too hard for the answers. Do not allow retakes.

PRACTICAL TECHNIQUE

1. Sit or stand close (but not too close!) to the interviewee. Never interview across a desk. If in an office, ask someone to stand guard at the door and silence phones.
2. During the interview look interested in what the interviewee is saying. Plenty of eye contact.
3. Ask who, what, when, where, why, how - type questions, not "is", "did", "have", "will"?
4. Do not comment with conversational asides - "I see", "yes", "oh", "really" - nod encouragingly instead.
5. Do not ask multiple or leading questions - or make statements.
6. Check the recording. But don't play too much; the interviewee may decide to change it!
7. Tell the interviewee when you hope to broadcast the piece; but make no promises

13. VOX POPS

1. AIM:

To find out what people think and give them the opportunity to say it. They should not be taken too seriously. They should be short (the shorter they are the more effective they are) and to the point.

2. PREPARATION

Vox Pops are almost always too long. Think of them as a short commercial. In most cases about 40 seconds is more than enough. In good hands they can of course be longer - but think before you leap!

- (a) Prepare several forms of the same question and a follow-up.
- (b) Test Uher before leaving studio.
- (c) Take level on site and note recording level control. Run the tape and fade in atmos to level set above. Reverse process at end of recording to give a nice "Archers fade" of atmos at the beginning and end of vox-pops.

3. TECHNIQUE

- (a) A short, positive pre-ambule is usually all that is necessary, e.g. "Good Morning, I'm from Radio..."
- (b) The microphone should be clearly visible and carry the station badge.
- (c) Do not ask questions that elicit a yes/no response, ask:
how, why, when, where, what, who? etc.
- (d) Use the microphone position to get the right level of voice on to tape - the recording level control remains constant.
- (e) The Uher is stopped and started each time, using the PAUSE control only.
- (f) In general, start the machine at the end of your question and record only the reply. This saves editing.
- (g) Do not start a question during a period of unusually high background noise, e.g. passing lorry.
- (h) You are representing the station: be courteous, friendly, thank each contributor afterwards (not recorded). If someone does not want to talk, respect this and look for someone else.

- (i) The amount of tape on the take-up spool is a guide to how much you have recorded.
- (j) Record some 'spare' background noise for "wild" or "random" track.

4. EDITING

- (a) Edit out your first question each time.
- (b) Arrange the replies in order starting with a strongly expressed opinion.
- (c) A long reply must be cut up and used in a number of places.
- (d) Replies may be arranged to alternate views 'pros' and 'cons' to give balance. Try also to alternate male and female voices for variety.
- (e) Keep a good 'pay off' for the end. (If humour is appropriate, this often gives the right note to end on.)

14. PACKAGES

Over the last few years the listener has become far more discerning ... taste buds have been excited by the multi-media assault of modern times.

1. The package makes the difference between monochrome and colour radio!
2. It can bring two conflicting viewpoints together to tell the whole story.
3. It allows the reporter to use his skills to explain, in a straightforward manner, a very complex issue.
4. It allows music etc., to be incorporated into the package to blend the material into the station's overall "sound".
5. Many stations have a clear idea of their target audience and packaging allows you to "pitch" the piece at your target group.
6. It gives the reporter the opportunity to use his or her artistic abilities to tell the story and even make something out of a story which otherwise wouldn't "make".

BEFORE YOU BEGIN THE PIECE

Think before you leave the building... what do you want to achieve? What is the story about? What are the ingredients you need to make a good final product? If you plan to use music, ask yourself is the disc in the library? If not, can I get it from the Gram Library in London, or should I think of another piece of music? Also - ask the News Editor, or whoever commissioned the story, what they want out of it. Can they offer helpful suggestions for questions? But never use music for the sake of it - or simply to fill. Music must mean something - otherwise actuality can be better.

FORMAT

There are dozens of possible formats for your package ... It may be ...

1. A montage of sounds to tell the story.
2. It need not have any narration but could rely on the voices or effects or music, or a myriad of other things to move the piece along.

3. You might decide to link all the features on site ... this could be as you go along ... or, after you've finished with your interviewees, settle down in a quiet corner, write your links, then go back to the point you did the interviews.

WILDTRACK

Before you go back to base, record at least five minutes of "wildtrack". That's the sound of the room you're in, the noise of the traffic or overall atmosphere. You can use it to give an overall "outside" feel to the package, even out differences in background noise, or perform a first aid job if the sound doesn't match.

HOW LONG SHOULD IT BE?

Obviously, the length will be dictated by station policy, the programme it's intended for and many other factors. But, that apart, it should be as long or as short as it warrants. Like the good comedian, leave people wanting more!!!

Don't be self-indulgent - be ruthless with your editing. You should say to yourself: 'It's not what I can put in; it's what can I leave out to sharpen the piece so it is a good listen'.

15. CHAIRING A DISCUSSION

The ideal chairman will have: Authority - Impartiality - A sense of humour - Courtesy - Quick perception - and an interested curiosity in the subject matter.

The aim of a discussion is to develop various viewpoints on a given topic in conversational form.

1. Research the subject to understand the controversy and for background information.
2. Brief the speakers beforehand. Discuss individually points that should be made. Introduce members of the group as necessary.
3. At the start of the programme, introduce the topic, making it interesting and relevant to the listener.
4. Be sure of contributors' names (and pronunciations) and designations. Have them written down in front of you, together with the first question.
5. Ensure that all contributors' voices are heard soon after they are introduced, before the discussion goes on too long. Keep first points short, therefore.
6. The chairman must remain impartial.
7. Be positive in your indication of who is to speak. Look at them and make frequent use of their names. All the time be (and particularly look) interested.
8. Avoid two speakers at once.
9. Beware the voluble speaker, who is not really saying anything. Develop verbal tricks to 'wind-up' a rambler, e.g. (breaking in) "now you mentioned such and such", (then turning to someone else "Mr. So and So, what do you think about this?"
10. Never lose sight of the time - put your 'wind-up' question or statement early rather than late.
11. Allow ample time for final thanks and credits, - it is often wise to script the closing. A good discussion is easily spoiled by an untidy ending.

16. COMMENTARY

1. The aim:

To convey a visual impression to the listener. (Describe the scene for a blind friend who couldn't be there).

2. PREPARATION

- a) Visit the site beforehand to check the field of view from the commentary position. Remember, it could change when the crowd arrives.
- b) Research and check information. (Use COI handout, programme of events, personal biographies - Who's Who, News Information, press cuttings, libraries, etc.)
- c) Check with event organiser any alternative arrangements in case of rain.
- d) Check any music to be played - for copyright details where required.
- e) Check special traffic and parking arrangements for Radio Car with Police.
- f) Arrange handover and handback announcements in detail.

3. TECHNIQUE

- a) Carry all your preparatory notes on one sheet of paper on a clipboard.
- b) Use the correct mic properly, e.g. lip mic, stick mic, etc.
- c) Describe the scene working from the general to the particular - location, scenic environment, weather, colour, smell, sizes, distances, mood of crowd, and contrasts, etc.
- d) Everything said must add to the picture - notice detail - use it!

4. STYLE

Rate of delivery depends on circumstances (football or funerals).

Terse style: News programmes, fire, accident.

General descriptive: Royal or civic occasions.

Use appropriately evocative words and do not be afraid of genuine human emotion.

5. GENERAL

- a) Ensure that commentary is recorded off transmission for use as 'highlight' repeats.
- b) Note particular rules applying to Royal occasions - ROTA pass arrangements.

6. TRANSMISSION

- a) Prepare a running order with cues and timings, leaving a copy in the studio.
- b) Set a stopwatch against studio clocks, use a second watch for spot timing.
- c) Monitor off-air with a check receiver.
- d) Use tape inserts to allow a change of guests, movement of presenter etc.
- e) Ensure that the studio presenter has appropriate standby material in case of failure.

7. GENERAL

An adequate supply of food, drink and heat will be required for staff to work at their best.

N.B. Read in conjunction with previous sections on - SAFETY, COMMENTARY, RADIO CAR, LINES.

17. OUTSIDE BROADCASTS

An outside broadcast is set up to cover a 'live' event which can be anticipated, such as a demonstration, public meeting, sporting event, civic ceremony, church service, or musical performance. This may be for a single programme, or may be a continuing source for a number of items, - for example a conference, a county show, or an exhibition.

PREPARATION

- a) As far as possible anticipate and visualise your actual requirements. Discuss with other staff and work out the likely programme commitment. Decide exactly who is to do what, and when.
- b) Communications - Are you in Radio Car area? If lines are required, how much will it cost? How much notice does the Post Office need? Check circuit costs using the rate card issued by Circuit Allocation Unit (BH Ext: 5932).
- c) Site Accommodation - Discuss with event organiser provision of space for a studio, control cubicle, editing, commentary position, typing, siting radio car aerial, parking. Are you too close to their public address loudspeakers? Get the necessary passes.
- d) Technical facilities - With an engineer, look at power supply type of mains sockets, cable runs, public address, and access to the site for rigging.
- e) Publicity - Radio Times billing, special posters, station banners, trails.
- f) Safety - Arrange for an engineer to check power supplies for correct earthing, suspended microphones and public address. Cover cables which cross walkways, provide barriers to protect equipment from the public (and vice versa).
- g) Ensure that everyone can operate the necessary equipment - COOBE, lip mic, shure mixer, radio car, etc.
- h) Do all necessary 'homework' on event itself - names, titles, history, timetable, music, etc. Prepare easily read notes.

R A D I O W R I T I N G

"Six honest serving men
(They taught me all I knew)
Their names are What and Why and When
And How and Where and Who".

(Kipling)

18. RADIO LANGUAGE

- English is a living changing language, and we must be ready to accept and assimilate new words and phrases. We must have a respect for the language and for the many listeners who will be genuinely offended when it is misused and abused.
- A lot of shoddy speech stems from 'Headline English', developed by newspaper journalists mainly because it consists of short words which fit into the confined space of a headline.
- Remember that not every actress is a star, not every rescue is dramatic, not every police officer is a top detective, not every ambulance rushes.
- Americanisms should not be allowed to slide into bulletin scripts without being spotted and assessed. Watch for 'met up with' (met), 'stop off at' (stop), 'rocks' (stones), and 'transportation' (transport).
- Some words are now misused so frequently that we are in danger of losing their proper meaning unless we are vigilant. So be careful! But not pedantic.

CLICHES

A phrase which becomes a cliché, often began life as a useful piece of shorthand. But here are few to avoid:

Got under way (began)

Got off to a good start (began well)

Triggered-off

Sparked-off

New look

New deal

A question mark hangs over

Grind to a halt

Turn the spotlight on

In the pipeline

On the spot enquiry

A report out today

At this moment in time

The ball is in the other court

Rushed to hospital } Ambulances and getaway cars rarely

Got away in a fast car } go slowly.

Blaze (fire)

Gutted (burnt out)

A daring robbery/escape

Manhunt (Murder hunt or police search is better)
 Full Scale search (search)
 Top secret (secret)
 Point blank range
 Troops had to open fire (a subjective judgement)
 Miracle (Leave it to God!)
 Indescribable (Go on, try!)
 Colourful (the writer's last resort)

Shut (down))	
Cut (back))	
Warm (up))	
(Together) with)	
(Along) with)	
Joined (up with))	And all such compounds
Slim (down))	
(Take a) look at)	
(Met up) with)	
Whether (or not))	
(As to) whether)	
(As) from)	

WRONG USAGE:

To 'anticipate' is to forestall; to 'expect' is to regard as likely.

'Disinterested' means unbiased: 'Uninterested' means not interested.

'Over' is often used when 'more than' would be correct (more than - not over - eighty M.P.s have signed the motion).

'Following' is often used as a bad substitute for 'after'. (A man dies after, not following, a road accident).

'Different' from; not different to.

'Fewer' refers to things measured by number; 'Less' to things measured by amount. (This beer has less body and less taste, but fewer calories).

People are 'injured' in accidents, but 'wounded' deliberately.

'Due to' and 'because of' should not be confused. (Play is stopped because of rain, but the stoppage is due to rain).

'Imply' means to suggest without stating directly; 'infer' means to deduce. (A writer or speaker implies what his reader or hearer infers).

'Refute' means to prove that something is wrong; it is often confused with 'deny' and 'disagree' (especially by politicians).

'Credence' means belief or trust; 'credibility' is the quality of being believable.

'Practical' means useful in practice, 'practicable' means capable of being carried out in action.

'Try to' not 'try and'.

Results should not be qualified by 'final' or, worse still, 'half time'.

Transitive and intransitive verbs are often confused; 'warn' and 'urge' are always transitive. (The TUC have given a warning that ... not the TUC have warned that ...).

Plural or Singular: The Great Debate

Should collective nouns (government, union, committee, company, department, etc.) take a singular or plural verb?

One is not right and the other wrong. 'The Complete Plain Words' by Sir Ernest Gowers says 'There is no rule, either a singular or plural verb may be used'. But Radio News has adopted the following for consistency (so maybe we should too):

Collective nouns should normally be plural

However: Data, media, criteria, phenomena and strata must always be plural. (The Media often display [not displays] a sensational approach to events).

Two books will help with the use of language; both are worth reading (or re-reading). "The Spoken Word, a BBC Guide" by Robert Burchfield, is published by the BBC. "The Complete Plain Words" by Sir Ernest Gowers, revised by Sir Bruce Fraser, is published by HMSO.

Finally: Use language accurately and carefully. Let's avoid assertions. Let's have non-adjectival writing. Our aim must be informed, dispassionate journalism reflected in precise writing. There's no room for artistic licence in BBC News and Current Affairs programmes

19. RADIO WRITING

Radio must be listened to - and understood, otherwise we are wasting our time.

Our business is to communicate; if we don't, we fail as broadcasters and as journalists.

Style: Simple; Clear; Easily understood

Remember: You can't turn back when listening - you have to get it first time round.

Don't use: Ambiguous expressions; Involved sentences; Illogical sequences of events; Phrases or words which confuse or are unusual so they make the listener stop, wonder - you will lose their attention.

And above all: Don't use adjectival writing - it's not for radio.

Our writing must not be: Complex; Vague; Ambiguous; Obscure.

Know what you want to say - and say it: Directly; Simply; Precisely; Warmly; Humanly; Naturally; Conversationally.

Try to follow natural conversational speech - but edited conversational speech.

Radio style should be: Crisp; Economical; Direct; Colloquial; Relaxed yet precise.

But not: Slangy; Slapdash.

Prefer: Short concrete words; Simple sentences which are "active", not "passive" (it's more direct that way). However "simple" does not necessarily mean "short". But it does mean clear.

Don't be pedantic, but shun cliches and journalise.

Be on the lookout for the detail which brings the story alive; the phrase to make the scene vivid. But don't over-write. Give the listener the facts - let him do with them as he wishes.

Remember: Time is limited, so there is no room for: Unnecessary words; Ornamental floridities, or dramatic or subjective adjectives.

A. DECIDE

What you're going to say, why you're saying it, who you're talking to, how long it's to run and when? - breakfast? late night? news? (voice piece or cue?)

B. STYLE

1. Good radio writing is disciplined, edited, conversation not print. Keep it to one thought per sentence.
2. Visualise the listener to whom you are 'talking'.
3. Don't be afraid to write words like "should've".
4. Each word on the paper should be there because it's going to sound right, not necessarily look right.
5. Devise and adapt punctuation to aid the delivery - like the use of the comma dash. Anything to help re-create your original thought.
6. Avoid the use of too many adjectives. It's never good writing - and we don't talk that way.
7. Use Christian names rather than initials. Explain most abbreviations the first time. A man's title or office comes before his name. We always go from the general to the particular.
8. Quotation marks can be difficult to 'read'. The writing itself should include the fact of a direct reference - "As he put it".

C. CHECKING

The script should be READ ALOUD - is it easy to do so? - do you run out of breath? - does it sound natural? - is it your normal language?

Remember: Write the way you speak; write for the ear, not the eye.

D. SCRIPTS BY OTHER PEOPLE

Be prepared to make tactful, clear alterations, perhaps with the assistance of the writer. If a passage is obscure, ask what it is really about and use this verbal explanation as the basis of some new script. Don't write copy that is too personal and can only be read and

understood by you. Remember, other people will also have to read it as well.

E. LAYOUT

- A script **MUST** be typed. Use double spacing and wide margins. Use only one side of the paper.
- Avoid carrying sentences through a page turnover.
- Make sure there are enough copies of a script for everyone.

In everything concerned with radio writing, the first consideration is the listener, so visualise him or her as you write. Talk it through out loud as you go along, using signposts to explain the structure of your talk. And use ordinary, clear, simple, conversational language.

The opening should interest and inform, the closing should underline or point forward. Keep it simple. keep it short.

Finally: You must mean what you write; and write what you mean.

20. CUE WRITING

Cues are what make the listener keep listening ... They should make them want to hear what comes next. Start thinking about the cue before you've done the interview - it will help you to focus the aim of the piece. They set the story up - but don't give the story away.

The style must be: simple, clear, easily understood, crisp, direct, colloquial.

The effect on the listener must be to make them listen.

The cue is the taster.

SO DON'T USE: Ambiguous expressions; involved sentences; illogical sequences; phrases or words which confuse or are unusual so they make the listener stop, wonder - you will lose their attention.

CUES MUST

NOT BE: Complex, vague, ambitious, obscure.

Know what you want to say - and say it: directly, simply, precisely, warmly, humanly, conversationally.

PREFER: Short concrete words, simple sentences.

WHAT SHOULD

CUES PROVIDE? Information
Interest.

CUES SHOULD:

- clarify points about to be made on tape
- improve a weak tape
- enhance a good one
- lead gently and naturally into insert (it should flow like one piece, not jerkily as two parts)
- be punchy without 'cheating' or misleading the listener (but not rambling - get to the point)

AVOID:

- Repetition of a phrase or words from the cue in the opening part of the insert
- And don't give the whole story away!

AND ALWAYS: Listen to the insert before you do the cue!

GETTING INTO THE INSERT:

Beware of same phrases (e.g. '... has the details'; 'the details from ...'; '... reports'; 'this report from ...') Vary the way you make these introductions.

SUMMARY

The good cue:

- 1) Catches the listeners' attention
- 2) Holds interest
- 3) Puts the insert in context
- 4) Does not give away the point of the insert
- 5) Is imaginative.

21. NEWS WRITING

DECIDE

First of all, what the story is.

BE DIRECT

The first sentence must 'sell' the news value of the story to the listener. So get to the point, be punchy and explain the bare bones of the story in the first sentence.

BE CONCISE

After you've sold the story in the first sentence, THINK what further detail is necessary. Copy entries are often only three to four sentences long, so CONSIDER...

- (a) What background detail and comment is NECESSARY to explain the story properly.
- (b) Don't assume too much prior knowledge about the story from the listener. Consider what he/she needs to know to make sense of the story.

BE SIMPLE

Good news writing must be easily and immediately understood.

- (a) So write as you speak, in colloquial English, with short sentences, one thought per sentence. Watch council jargon; don't crib phrases from press releases.
- (b) Facts and figures:-

Keep figures to a minimum. Too many figures don't sink in. If appropriate round up figures or use fractions, easy percentages, or analogies like...

"Three times as big as ..."

Write out figures in full ... e.g. Three hundred million pounds, not £300,000,000. They will help the newsreader who could be reading blind and will also give an accurate picture of how long copy will take to read.

STYLE

It takes time for a listener to gear into a story. Therefore don't start the beginning of the first sentence with the most crucial words of the story,

e.g. Joe Bloggs, the city footballer has been fined ... BUT Magistrates have fined city footballer Joe Bloggs...

Above all, you need to adopt a writing style that attracts and grabs the listener's attention. Some stories immediately have impact by telling the facts. Others need working on to make them have impact.

Don't oversell the story; for example don't go over the top by describing two people killed in a road accident as 'carnage'. Use your own judgement to accurately tell the story with interest and flair.

TENSE

Active, rather than Passive - it's more direct and "happening now" that way. e.g.: "Police have charged a man" rather than: "A man has been charged by Police".

TITLES

Sometimes they have to be used but wherever possible try to paraphrase.

DATING
STORIES

Of course, if you're running the story, it's new and happened today! (didn't it!) So assume "today" and try not to use "yesterday".

22. THE NEWSGATHERING OPERATION

For journalists on Local Radio Stations the news contact with BH is through:-

THE DUTY EDITOR, GNS

GNS is the BBC's internal News Agency and is at the heart of the Corporation's newsgathering and distribution organisation.

NEWS ORGANISER

Arranges and organises coverage of home stories required by network news outlets.

FOREIGN DUTY EDITOR

Arranges and organises foreign coverage for networks.

In practice there is an overlapping of jobs and the phones of the separate desks are in Key and Lamp units. On any major story ring 01-927 5533 and ask for either the Duty Editor, GNS or the News Organiser.

FIRST POINT OF CONTACT

Both the Regional TV Newsroom and the BH Newsroom want to know immediately, of course. But for TV Newsrooms, which must move cameras to the scene, a second lost may be pictures missed.

So for guidance, this routine should be followed.

- 1) THE DRAMATIC, SUDDEN NEWSBREAK - THE PLANE CRASH, THE RAIL DISASTER, ETC.

The first flash, which acts as a starting pistol for the entire BBC's news operation, is vital. The first contact should be the Regional TV Newsroom and then straightaway there should be a call to GNS. Remember GNS has a 'Tannoy' system on the desk which is used to alert all the Newsdesks in London (including TV) to newsbreaks.

- 2) However, the style of story which stations have to deal with more frequently is not the first category, but still a big story which will certainly make a national news bulletin. The verdict in a major court case, a sensational murder or robbery come in this category. For most of these stories the first call should be to

GNS, with a request that copy is sent to the Regional Newsroom. But here, again, there may be a picture element which would necessitate alerting the Regional Newsroom.

3) ROUTINE COPY

The Regions must see a higher proportion of the station's local copy, much of which will not interest the national newsroom. However, copy of national interest should be offered to GNS.

The guiding principle always is that National, Local Radio and Regional Newsrooms do not work in isolation/ We depend - indeed, absolutely rely - upon each other.

Liaison between Regional and Local News Editors is vital, and may result in a satisfactory system which differs somewhat from the above guidance, but which satisfies the needs of national, regional and local news gathering.

23. COMPILING MIXED BULLETINS

Not every station mixes bulletins - but for those that do, a few tips!

What is it?

A combination of local, national and international news stories which take account of their:-

Journalistic Importance
Listener Interest
Area Relevance
Story Content

Within the station news policy.

How?

A good mixed bulletin leads the listener on, gently, gradually and surreptitiously, story by story, idea by idea in the following ways:-

- (1) Contextually (order of relevance and interest to the listener of "this" station). This can and should vary station by station (e.g. big international story might be general lead except on station 'X' where a dangerous prisoner is on the run from a gaol in the editorial area).
- (2) Thematically (e.g. industrial, or stories which logically go together).
- (3) Geographically (e.g. stories from the same area either locally, nationally or internationally).
- (4) Logically
- (5) Sequentially

The "Lead"

- (1) Is important - but so is the overall construction of the bulletin. From "Lead" to "Tail-Piece" our aim must be to satisfy the listener's needs and interests locally, nationally and internationally.
- (2) But doesn't always automatically have to have a local lead (logically this leads not to mixed but split bulletins - "local" first, then "the rest").

The lead should be decided on grounds of local interest and importance. This could mean that "Localness" is sometimes best served by leading with a relevant national/international story - which may not be the lead on other stations.

e.g. if the four main stories are:-

- (1) Northern Ireland latest
- (2) Ferry disaster enquiry
- (3) Chernobyl - 12 months on
- (4) Liverpool militants latest

Radio Cumbria might lead with (3)
Radio Kent might lead with (2)
Radio Merseyside might lead with (4)
Radio 4 might lead with (1)

All perfectly valid leads. Sometimes an international story might be the best lead. This is often a decision that requires courage. Don't be afraid to make the decision.

Don't jump all over the place (geographically or in content).

Do make the bulletin as seamless as possible. It's like good editing - the join shouldn't be visible.

Think In Sequences: to avoid "jumps" try to arrange your journalistic/interest order in a series of sequences. Mixed bulletins usually go wrong with (1) a bad lead or
(2) too many unconnected individual stories.

The bulletin is not a number of stories thrown together. It is a programme lasting X minutes. All the rules of good programme making apply to good bulletin compilation.

The mixed bulletin sounds best when there is more than one story in each sequence (local, national and international). Ideally the last story in a sequence ought to flow easily into the first story of the next sequence. This sometimes means lumping stories together because "they go together" rather than simply in a straight order of importance from "most" to "least".

This thematic or geographic ordering of the bulletin stops listener confusion and makes for a coherent "programme".

Headlines

Thinking in sequences could mean there may be related stories between each headline story. You don't run your headline stories straight after each other. Remember: Headlines can be a "two-edged sword":

- (1) It can make people stay listening (in which case they must be spread through the bulletin).

BUT

- (2) It can make people stop listening (if the menu doesn't interest them or if they are all at the top of the bulletin).

Local Relevance

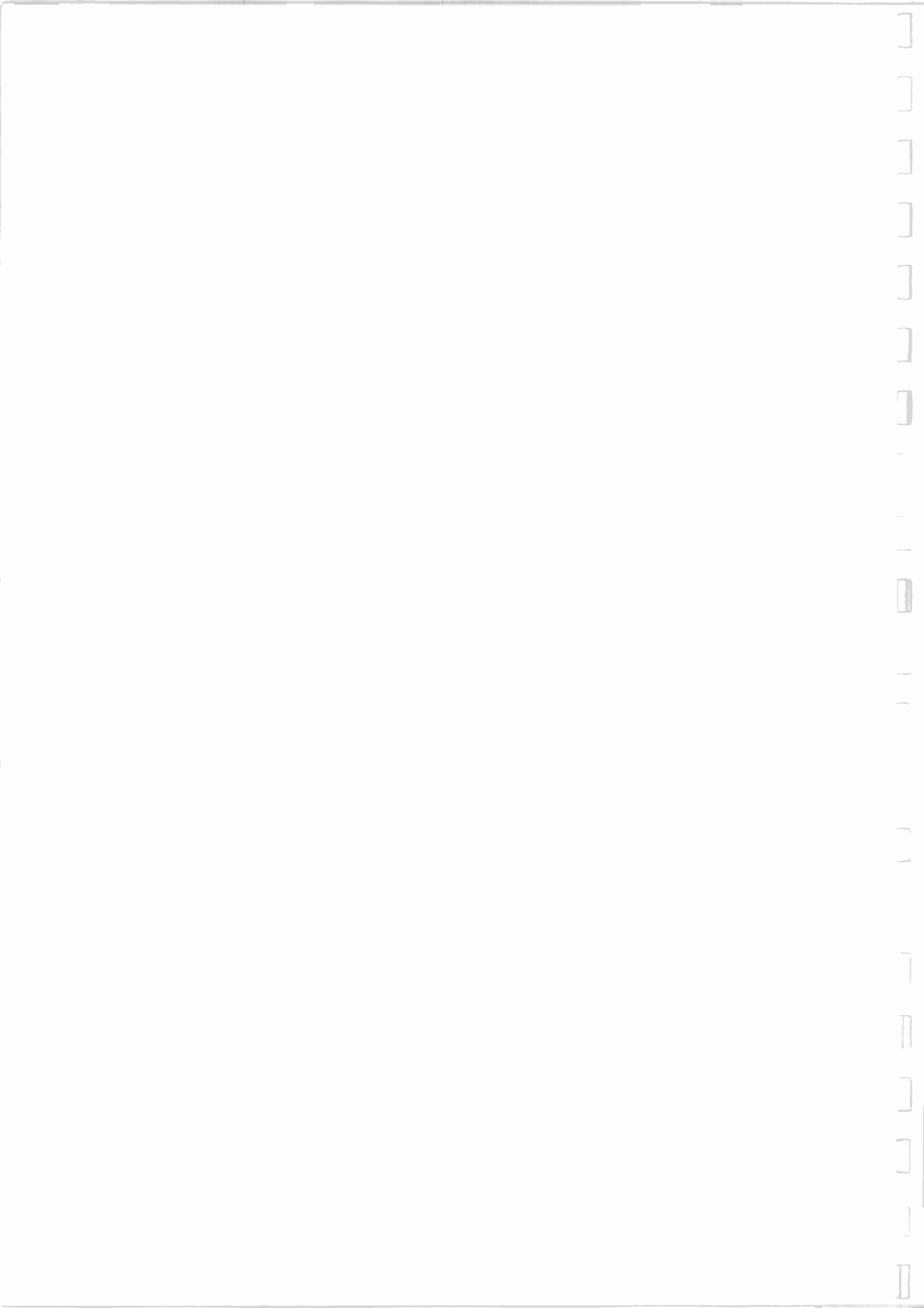
Be on the look-out for national (easy) or international (more tricky) stories which may have obvious or hidden local relevance. This means you can't just know about local stories - you must keep up to date on the meaning of non-local stories, just in case. For example, is there a hidden or less than obvious local relationship (Fiji story (international) about problems with Indian community or a new defence contract (national) might have local undertones).

Mixing bulletins can be fun - the aim should be to provide a mix of stories which is creative, imaginative and journalistic.

Beware

- (1) "Meanwhile" as a link between stories. The link must be definite and meaningful.
- (2) "And" (an ILR-ism) to link stories.
- (3) "And finally" - do we really need it in every bulletin?

D. P R O D U C T I O N



24. THE LOCAL RADIO PRODUCER

1. THE JOE

- A. Originates programme ideas - creative and relevant.
- B. Establishes the programme aims, defines the target audience, obtains a suitable transmission time.

2. RESPONSIBILITIES BEFORE BROADCAST

- A. Gets authorisation for 'above normal' finance, technical facilities, needle time and staff effort.
- B. Agrees fees - writers, contributors - clearance of copyright material.

3. ADMINISTRATION

- A. Books facilities - studios, radio car and staff or freelance effort.
- B. Clears all relevant paper work to the appropriate time scale, ie. jacks the thing up. Monitors subsequent progress.

4. BEING BOSS

- A. Maintains studio discipline during recording or transmission.
- B. Maintains internal programme balance, technical quality, matters of content, good taste and policy (cleared beforehand if necessary) and an awareness of legal pitfalls.

5. RESPONSIBILITIES AFTERWARDS

- A. Edits recordings for transmission.
- B. Ensures that transmission tapes are put in the correct daily cupboard (or wherever), together with sufficient cue material or continuity announcements and an accurate programme timing. Tape boxes to be correctly marked up.
- C. Writes, makes and places suitable trailing material, (including Radio Times billings and local press publicity)...very important this, and often forgotten.
- D. Initiates payment to contributors. (Let them know time of broadcast.)

- E. Informs station of possible offers to other users, or network.
- F. Writes programme correspondence and letters of thanks where appropriate.

25. THE DRAMA PRODUCER

The Drama Producer re-creates the writer's idea in the listener's mind. This involves the listener more directly than does television and with far fewer limitations of size, 'reality', place, mood, time, or speed of transitions. The 'scenery' can be actuality or abstract. Everything must add to the created picture, there will be 'signposts' but beware of red herrings. The listener will supply mental images in response to the information provided - too little is restricting, too much is confusing.

The Producer should allow us to see it in our minds eye.

The constituent parts of radio drama are:

Speech
Sound effects
Music
Silence.

SCRIPT

- The basic idea should be one of interest to your target audience.
 - Do you want listener identification?
 - Is it technically feasible within the limitations of time, equipment, acting ability etc?
- Plot and exposition.
 - Is the action suitable for the medium?
 - Is there 'conflict'.
 - Is the pace even or accelerating?
 - What is the overall 'shape' of the thing?
- Characterisation generally established early by what people say, how they say it, and by what other people say of them. Characters to refer to each other by name. Use distinctive voices and simple construction.
- Dialogue must be natural, 'talk' in character.

- Variety and contrast, within a scene or from scene to scene:
 - Change of pace - fast/slow, loud/soft
 - Change of mood - tense/relaxed, angry/happy
 - Change of place - indoors/open air, crowded/deserted
- Set a new location either with narrative or dialogue indicating environment, distance, weather, colour, mood etc. An end line can point forward to 'the next' scene.
- Page layout. Single-sided, triple spaced, non-rustle paper, numbered speeches, directions or sound effects in brackets or underlined. Clear copies. Enough copies.

PRODUCTION

- Acoustic to give impression of place; open air/courtroom/telephone box etc.
- Movement relative to microphone to give impression of coming and going.
 - 'Approach' from dead to live side while talking to avoid a jump.
 - 'Out of doors' approach using volume control not acoustic.
- Relative distances from mic to give impression of perspective.
- Sound effects should be unambiguous and clear for immediate impact. 'Grams' for backdrop scenery, 'spot' for the placed effect. Conventions useful for night (owl), passage of time (clock), seashore (gulls), etc. Simple devices are best for spot effects - undergrowth (tape), snow (cotton wool), creaks (cork and resin). Note especially heel and toe differences for footsteps along flat, upstairs, downstairs etc.
- Acting. The typewriter cannot overlay words but voices can, and do.
 - Actors may have to 'react' to another's line.
 - Interrupt a speech earlier than the dot dot dot on the script!
 - Actors will not hear grams in the studio (unless on headphones), but they must know what their background is in order to visualise the scene.

The amount of voice projection is a function of:-

- (a) the distance from 'us'. Voice raised when going off mic, e.g. 'to open the door', or shouting to us from 'over there';

(b) the dramatic requirement, e.g. in a storm, in a plane out of control.

- Music: To create mood or atmosphere
To indicate passage of time
To link scenes together, thematic continuity
To provide thinking or absorption time, especially at the end.

TECHNIQUE

A suggestion as to chronological order in outline as follows:-

- Study script, make alterations and rewrites, cast, assemble effects, choose music.
- Read through with cast (not necessarily in studio), give points of direction.
- Rehearse scenes on mic giving further points of production, marking cue lights, working in effects. Encourage actors.
- Record scene by scene, making and marking retakes as you go.
- Thank all participants, (exeunt).
- Edit in retakes, cut in time.
- Paperwork: payments, Radio Times billing, trails, letters of thanks.
- Broadcast with suitable continuity announcements and credits.

Finally, listen to as much radio drama as possible - Saturday Night Theatre, The Archers, etc.

26. DOCUMENTARIES

A documentary can be a series or a 'one-off'. It can be short (say 4 minutes) spread like a serial over a long period of time dealing with different aspects of a subject.

It can be a one-off or a longer total length.

Documentaries

- offer news background/explanation
- provide an in-depth evaluation of events (days, weeks, years)
- are extended treatment of a single subject. They incorporate all the ingredients of first rate news reporting. They should supplement, extend and explain the news.

They should always, in some way, relate people to people.

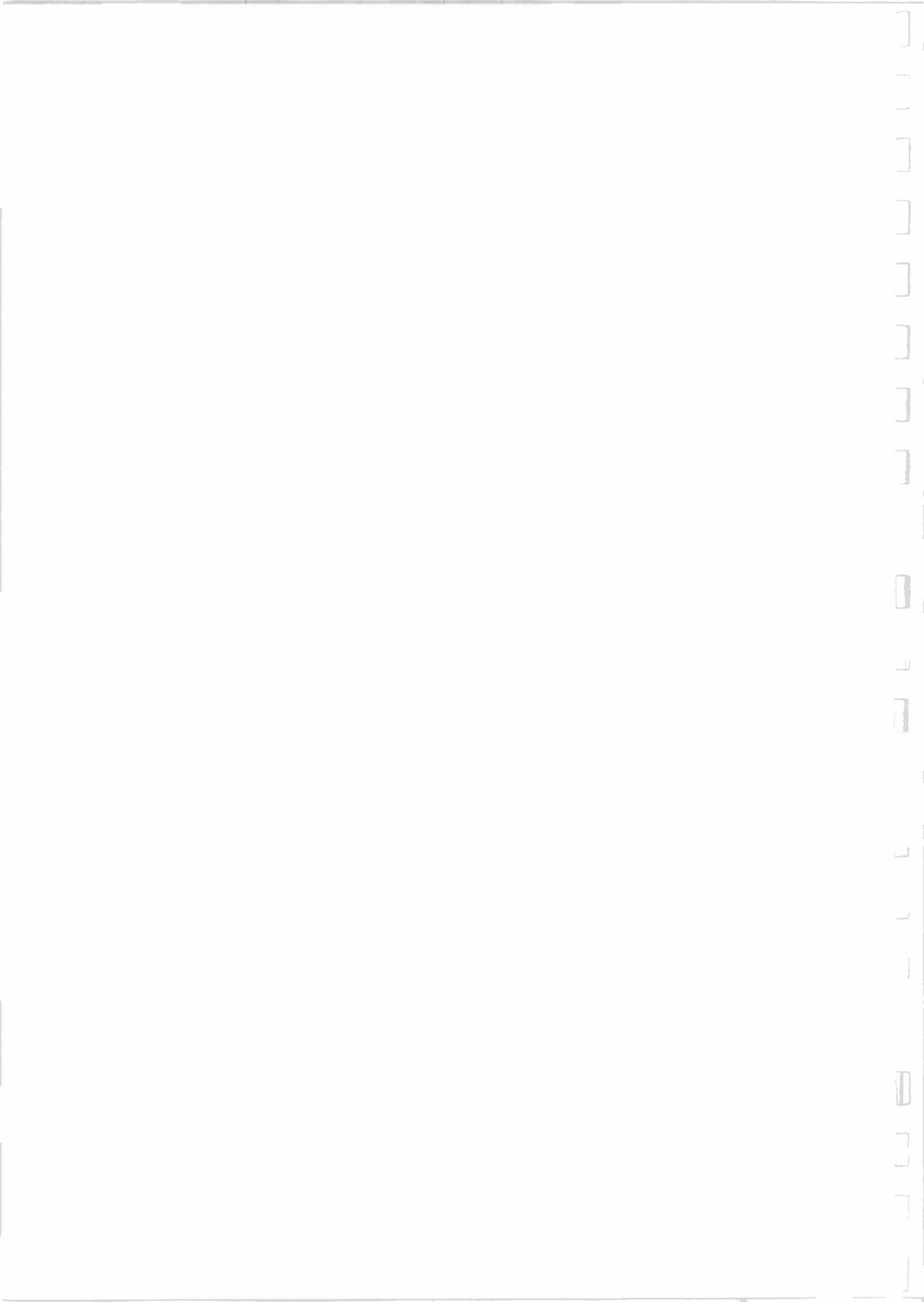
Types:

News
Human interest

The documentary:

Takes an enquiring mind, the alert ear, the selective eye, and the broadcasting microphone into every corner of the contemporary world or into the deepest recesses of experience. Its task, and its destiny, is to mirror its subject, to explore the boundaries of radio, to perfect techniques for the creative radio reporter.

F. M U S I C



27. MUSIC AND SPEECH PROGRAMMING

BBC Local Radio programming is basically 70:30 - speech:music. So music and speech programming is a fine balancing act ... too much or too little of one or the other and it can sound like an all speech programme with an odd disc "thrown" in, or a disc show with a sudden and perhaps ill-placed tape intruding. The trick is to mix the speech and music so that it is one programme, not two running side by side. Speech should glide in and out of music, and both should enhance the other. The important thing is for both to sound one programme - not two individual programmes running together.

Consider ...

1. The aim of the programme; the time of day, nature of the audience. Style of presenter.
2. Resources available to the programme.
3. Station policy on target audience.

Then ...

1. Plan the ratio of music to speech that you want to achieve.
2. Plan fixed spots, i.e. hourly news, traffic, etc., and programme the music to complement the speech.
3. After a long period of speech, does the listener want a disc to leaven the mix? ... but too many discs and the listener could soon feel "hungry" for information.
4. Think ... do you want to expand on a main news item soon after a bulletin or provide a contrast?

Be succinct ... it's better to have a crisp concise vibrant three and a half minutes, than an overworked four or five minutes. Leave the listener wanting more. End the speech item before the listener has had too much.

Try ...

1. after a longish speech item, to place a well known record to maintain interest ... an unknown disc can alienate the listener;
2. to have speech items of similar length to the average duration of discs (i.e. 3-3½ minutes);
3. not to programme too many discs together, i.e. long slabs of music then speech;

4. to consider the overall pace of the programme ... not just snappy discs but pacey speech as well.
5. to blend the music and speech together ... don't put them into separate little compartments, never the twain to meet.

But above all else, remember the BBC Local Radio commitment to public service broadcasting. Music, good music, carefully selected music, is important, but it is speech that is the "raison d'etre". It should be the quality of the interviews, features, etc., that sets us apart from the competition not the appeal of the top forty.

Our speech/music mix must always aim at informing, explaining and educating our communities about and to themselves.

The correct speech/music mix enables the local station to reflect and lead the community in the local debate.

28. MUSIC FORMATS

Station music policies tend to be a combination of various music theories. No one theory can be used alone. Your music formula is a mix of some or all of these, depending on your sound and target audience.

Major theories are:

1. Melodic familiar hits:

A popular sound produced by keeping mostly to records that are:

Melodic
Familiar
A hit

(A record can be familiar without being a hit).

But: Almost all should be melodic.

2. Music of Your Life

People have a strong positive response to the music of their teens: it brings back the good times. This association of ideas gives the music listener appeal.

3. New Gold

Music current about 6 months ago (2 seasons ago). It reminds the listener of recent memories (i.e. if it's winter, the music will remind you of last summer). It's a kind of life music.

4. Year to a month/week

People enjoy these anniversary type records. They make you remember what you were doing a year ago today, etc.

5. Adult orientated rock (AOR)

Quality contemporary music for adults. e.g. Dire Straits, Thompson Twins, Eurythmics, etc. You can get a good idea of AOR from the pop records in the compact disc charts.

7. Contemporary Hit Radio (CHR)

Modern quality hits, new entries, new releases, mixed with the best of the Top 40 from '60s, '70s and '80 for music of your life of those eras.

8. Top 40 Format

Current Top 40 with an occasional oldie.

9. MOR

The lighter end of pop music - (Abba, Bucks Fizz) mixed with instrumental string/band, etc. Aims at slightly older audience.

10. Sweet music/Easy listening

Sweeping strings and light orchestral music predominating (e.g. Radio 2 through the night).

29. NEEDLETIME AND LOGGING

The label on every commercial record carries the warning:-

"All rights of the manufacturer and of the owners of the recorded work reserved - unauthorised copying, public performance, and broadcasting of this record prohibited".

The BBC has authority to use records by virtue of an agreement with Phonographic Performance Limited (PPL), the main 'society' which represents the record companies. This agreement involves 3 conditions:

1. We pay PPL a sum of money for the blanket use of their records.
2. The time we have for playing records is limited to a stated number of hours - needletime.
3. We tell PPL which records we use, and for how long, so that the money we pay them can be fairly divided among the various companies. This requires the logging of records (A separate agreement with the Performing Rights Society requires information on all music broadcast - whether on records or not - so that publishers and composers may receive payments under a similar arrangement).

The BBC's Needletime is allocated in bulk to Network Radio and to Local Radio. The local radio total figure is divided between all stations including London, Birmingham, Manchester and Merseyside.

In addition, there is a weekly allowance for stations broadcasting Asian gramophone records.

Copying

Records issued by members of the British Record Producers Association (Nearly all British makes) can be dubbed to tape without payment. Commercial records must not be dubbed to disc or tape and then made available to the public other than by broadcasting. Permission to issue physical copies must be sought in advance from the record company. This will not normally be forthcoming.

Mood Music

Mood music is published by such firms as Chappell and Boosey & Hawkes. The list of mood music companies is available on-station.

Special Copyright Clearance of Material on Record

The right to broadcast most copyright music is covered by the BBC's annual licence from the Performing Rights Society, but note the following:

- i. Musical play, opera, etc. performed in their entirety or in substantial extracts, are not covered by the agreement. These should be referred in advance to Copyright Department who will obtain permission and arrange fees.
- ii. Not more than three vocal items from any one musical play, or copyright opera, may be broadcast in any one programme without prior reference to Copyright Department, who will obtain permission and arrange fees.
- iii. Spoken Word Records - Records containing copyright non-musical items (e.g. plays, readings, poems, sketches, monologues) must be cleared in advance by Copyright Department.

Non Needletime Music

The BBC has sources of recorded music available for unrestricted use, e.g. Radioplay, coded music, Canadian Talent Library and other stock music. Archive material may also fall into this category but note the 'All Broadcasting Rights' clearance. BBC Enterprises records and 'Beeb' discs are commercially available and count as needletime. Soundtrack material on a commercial disc counts as needletime, but soundtrack supplied on tape by the BBC Film Unit at Maida Vale does not.

All music - whether needletime or not - must be logged because of PRS payments.

Method of Logging

1. Full logging of all music is required on 3 days of each month. These days are consecutive and are different for each station. Logging is done on blue forms.
2. On the other days, only the information required by PPL need be logged. This is the information entered in the numbered boxes on the yellow logging form, i.e. the code 'C', label, prefix, suffix and duration - plus the station, programme title and date at the top of each sheet.

Since PPL is only interested in commercial records, no other discs or tapes used on these days, e.g. Radioplay, CTL, soundtrack tapes, need be logged at all.

3. All live and locally recorded music, returned on the red logging form, is to be logged in full on all days.
4. Stations may also use an approved form of logging using a play list.

Note: Logging of Radioplay - on the 3 days - is to be made in full, not in coded or shortened form.

The SB Programme Music Logging Requirement

1. Up to 7 hours SB in any week, the needletime involved is counted only against the originating station. Above 7 hours, the extra needletime is counted against both the originating station and against any station taking the SB.

Remember: These restrictions apply only to the length of the music played; not to the length of the programme.

2. Although needletime is only counted against the originating station, all stations have to pay at their appropriate rate for however much music is played.

3. The Logging System for SB Programmes

- a) The originating station prepares full logs for the programme.
- b) Where other stations only SB part of the programme, the originating station must prepare:
 - one full log for the SB'd section of the programme
 - one separate (full or otherwise) log for that part of the programme not taken as an SB.
- c) The full log must go to MRU (Music Reporting Unit) as usual but with an attached legible covering note stating that the music involved has been SB'd by Radios X, Y and Z.
- d) Stations taking the SB must always inform the originating station that they are taking all or part of the programme.

30. SEQUENCE PROGRAMMES

Local Radio output is nowadays mainly made up of sequences.

THE AIM:

- To attract a large audience, but within the spirit of local radio public service and localness.
- To keep listeners loyal to the programme.
- To run the programme in a regular pattern with spots and slots so that the listener knows what to expect from the programme.
- To always fulfil the expectations of the listener.

Sequence programmes vary in length. They are usually presented by the same personality. Content is a mixture of speech and music, usually in the ratio of about 70% speech to 30% music. Depending on the time of day they might have more (or all) speech; but hopefully never be all music.

Sequences should be vibrant, exciting and not totally predictable - fixed spots yes - the rest fresh and unpredictable. They should be a mix of information, interest, fun and music - all put together creatively.

Some of the fixed spots that can sit happily in a sequence programme are:-

News	What's on	Experts
Weather Information	Competitions	Reviews
Phone-in	Dedications	Discussions (linked with 'phone-in).
Police Appeals	Features	Trails
Lost and Found	Interviews	Requests
Public Service	Radio Car inserts	

In fact - the spots can be as many and as varied as the presenter wishes.

The fixed spots and all other items, including the music all revolve round "KNOWING YOUR AUDIENCE". You are aiming your programme at them and for them. Music may feature as its own spot:-

Music from the shows
Classical Spot
Rock Spot
From the charts, etc.

Although the day-to-day structure, content and presentation should be similar, the aim is to get variety within the format.

The programme should sound fresh, live and alive - it should sound spontaneous, local and friendly. Local Radio is about warmth, friendliness and localness.

TITLES:

If you can't come up with a real cracker, stick to the name of the presenter. The idea is to have someone with whom the listener can identify.

SIGNATURE TUNE

Select it with care - it should be bright, breezy, memorable, catchy and easily fadeable - that's for the start of the show - it should also have a strong ending for the pre-fade time. Be careful with signature tunes. They can be a barrier between programmes - barriers are cut off points and can be switch off points, so you may prefer not to use a signature tune at all. Sequence programmes should glide quietly into each other to give the programme day continuity. The programmes might be different; the station is the same. Too often there is such a change between programmes that it's as though a station closes and a different one opens after each sequence. Sequences should have their own identity - but within the overall station sound.

31. RECORD REQUESTS

They have gone out of fashion - but they still get listeners.

1. AIMS:

- (a) to foster goodwill by public involvement
- (b) to give pleasure to those listeners who have bothered to send a request
- (c) to entertain the non-request senders

HOWEVER

- (a) avoid long lists of names, addresses and messages which become tedious
 - (b) all programmes are entertainment; entertainment demands balance and requests alone must not dictate programme content
 - (c) your own taste must not dictate content, but it may guide it
2. Beware of holding requests many days past an anniversary. Play requests on the day asked for - if there's a suitable programme.
 3. The successful programme requires preparation. Achieve balance by interspersing vocal/non-vocal/orchestral/instrumental, slow/fast, male/female singers, soloists/groups, different rhythms, etc.
 4. It is important, whenever possible, to play the actual request, not another version. Do not comment on people's choice. Avoid excessive apologies for not having the correct choice - one way is to couple a correct one with one you do not have. At worst, you may disappoint one listener, but any shortcomings will seem to diminish.
 5. Check request cards, before the programme, for grammar and details of name, age, etc. References to illegibility may offend. Re-write the name and address on the card in a distinctive colour together with any additional notes. If you are not sure of the address, check with the local street map. Correct pronunciation is vital.
 6. Playing only part of a recording may be advisable BUT plan the fade in or fade out

7. Perhaps the most important result of the successful record request programme is the listener feeling personal contact with the Presenter via radio. This is achieved by sincerity - too much and it becomes a smarmy sickliness, too little and it sounds cold, casual and offhand.

32. MUSIC BALANCE - PRINCIPLES

A. REPRODUCTION OF A SOUND BY 'INTERNAL BALANCE'

(A total sound which is already in existence)

In good acoustic and low noise conditions the musicians e.g. the conductor, will undertake their own balance of dynamics - orchestras, choirs, brass bands, string quartets, etc. One main mic plus the occasional 'filler' will suffice. The main mic should be kept fairly high - e.g. 10 feet up and 10 feet back from the conductor. Try other main mic positions and compare with this basic position until no further improvement is obtainable. Also consider the use of a distant 'space' mic to add 'acoustic atmosphere'.

A number of mics may be used on a choir to aid clarity of diction in a poor acoustic. Agree final balance with chorus master - playback a trial recording to him at fairly high level.

Always check at low level that words of songs or hymns are clear.

B. CREATION OF A SYNTHETIC SOUND

(Not already in existence)

For dance bands, pop groups, etc. the total sound is assembled during the balance process by control of the individual sound sources in the final mix. To do this the sources must first be separated using a number of mics on to individual channel faders. This also enables different sources to be given different 'treatment'.

1. **SEPARATION**

- a) Layout
 - The physical arrangement of musicians can aid separation but they must be able to hear each other, especially the rhythm (perhaps by using headphones). Left to themselves musicians may take up placings usual for cabaret or stage work but unsuitable for broadcasting.
 - Know the instrumentation beforehand so you can suggest a layout using the directivity patterns and relative loudness of individual instruments or

sections. Check on 'doubling' e.g. piano and vocals

- Screens may help separation. Note need for 'line of sight' e.g. between conductor and soloists etc.
- b) Mics
 - Choose directional types and use 'dead' side to aid separation.
 - Placing often critical. Too close may be poor musically either in terms of unevenness of loudness throughout the range e.g. vibes, or may even produce unacceptable pick up of amplifier hum with amplified instruments. Too distant will destroy separation.
- c) Tracking
 - Recording different instruments or vocals at different times is the ultimate in separation. 'Reduction' is the final mix of a number of individual tracks.
 - 'Doubling' (recording a singer twice, then mixing) provides 'body' especially to vocals. (Note MU agreement regarding doubling.)
 - Re-recording of tape will increase hiss level. Recording original tracks at 15 ips will help to minimise.

2. TREATMENT

- a) RSA to alter tonal quality, improve clarity of diction, provide 'presence'. Can affect separation.
- b) Cruder forms of frequency control obtained by insertion of bass cut units e.g. Programme Effects Unit (PEU) into channel inputs. Also note effect of card fixed to opposite side of ribbon mic to give severe bass cut - affects directional properties.
- c) Compression for automatic control of dynamics.

- d) Reverberation. Obtainable in a number of forms.
- mechanical: plate, spring etc.
 - electrical: digital delay line.
 - tape delay: feedback of tape recorder output, amount of delay (i.e. 'size' of room) controlled by tape speed. Tends to produce echo rather than reverberation.
 - combination of methods i.e. tape feedback routed to channel via plate or spring generally with bass cut - current 'commercial sound.'

3. MIXING

- In A above: to achieve a 'natural' sound picture especially in relation to the direct/indirect sound (acoustic balance), and in relation to soloists.
- In B above: acceptable balance of Melody/Harmony/Rhythm plus acoustics.
- Check sound quality and separation on individual channels before mixing.
- Open faders only when in use to avoid unwanted pick-up - a 'clean' sound.
- Scores and leadsheets to anticipate dynamic and instrumentation - control of intensity: max to PPM 6. Relate to speech as a function of ear and eye. Anticipate forte by gradual dim on the main control. Overall dynamic range depends on type of programme - wide for listening, narrow for hearing.
- monitoring: high volume affects relative perception of bass, middle and top frequencies. Listen also on LS dim to check balance under domestic conditions.

Arrive at an initial balance as quickly as possible - the ear will become accustomed to almost anything! (Note also cost of musicians' time.)

Standard Microphone Placing for Individual Instruments

Most sound sources are omnidirectional in energy distribution at low frequencies becoming more directional as the frequency increases.

- GRAND PIANO:
- a) Closely over the top strings (hard percussive) for pop, dance or jazz. Piano lid open or removed.
 - b) Looking into strings, level with open lid for light orchestral and most combinations requiring some perspective (or with poor instruments).
 - c) Distant 'tail' position for solo recital but a hard floor, a high ceiling and a good acoustic essential.
- Check sound with mic in basic position. Compare with a second mic. Choose the better sound. Continue until no further improvement is obtained.
 - Ensure the same general perspective for the treble and bass.
 - In a recital with a singer or other instruments, use balance (b) above but with the piano lid open only on the 'short stick'. Mix will depend on relative importance of piano-accompaniment or dust?

UPRIGHT PIANO: Mic behind the treble and to half the height of the piano. Watch for 'colouration' or boxiness if the piano is close to and parallel with a wall.

SOLO VIOLIN: 5 feet above the instrument looking directly on to the strings. (Similarly with viola and cello.)

STRING BASS: Mic close to strings just above the bridge. Bass cut in circuit will increase percussive quality in rhythm section. Also suggest mic into 'f' or contact mic.

DRUMS: Standard drum kit will require one mic on the 'hi-hat side' and one on the 'big cymbal side'. At least one of these should be above the kit looking down at 45°. Watch for 'blasting' caused by air expelled by hi-hat, and likelihood of mic being hit by sticks. Ask drummer to 'go round' the kit. Other mics may be required for bass drum, bongoes or vocals.

BRASS: The direct axis of the instrument may contain unpleasant 'edgy' harmonies. Solo performers therefore to play

slightly to one side, moving in on mic when muted. Never underestimate the output from some mics with brass, may be necessary to alternate input to mics (?)

FRENCH HORN:

Place screen behind player to obtain good reflection of sound. Mic facing screen but dead side to instrument to minimise mechanical noise.

CLARINET:

Above the instrument, not in front of the bell. (Similarly with oboe, cor anglais, recorder etc.)

FLUTE:

Either a) immediately above the finger holes looking down, or b) immediately in front of the players lips - watch for mic blasting.

ACOUSTIC GUITAR:

Facing the strings looking at an angle into the 'cavity hole'. If more finger noise is preferred, move mic up fingerboard.

AMPLIFIED GUITAR:

Mic in front of loudspeaker. Watch for amplifier hiss or buzz and resonance rattles. Use direct pick-up contact where available.

CHURCH ORGAN:

Note layout of pipes particularly the treble - the bass will often look after itself. During trial balance ensure that the swell box is heard.

THEATRE ORGAN:

Listen carefully to the whole colour range of the individual instrument including percussive effects. Multi-mic balance may be required.

AUDIENCE:

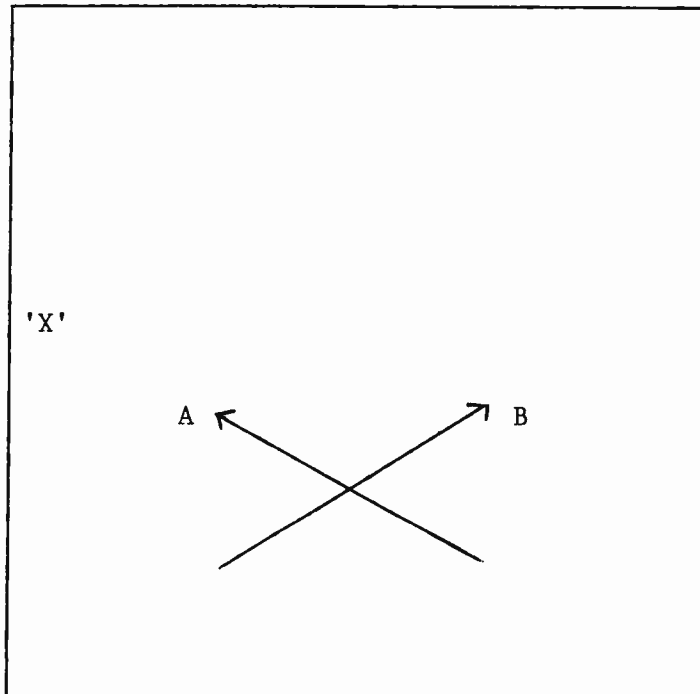
Two mics in audience or congregation mixed to give good pick-up of applause or singing. Ensure their dead side to other sound sources e.g. public address speakers.

NOTE: Use of isolating transformer for all electrical instruments. See also notes on 'Electrical Safety'.

33. MUSIC BALANCE - PRINCIPLES OF STEREO

COINCIDENT PAIR MICROPHONES

Place two directional microphones closely together and a sound source 'X' offset from the centre line.



Mic. A will receive more direct sound than Mic. B
Mic. B will receive more indirect sound than Mic. A

Two microphones used together in this way are known as 'coincident pair', and the use of coincident pairs forms the basis of much of the BBC's stereo output. Any directional microphones may be used as a coincident pair (usually cardioid or hyper-cardioid), but they must be of the same type. The theoretical polar diagram of coincident pairs when the two outputs are added together is that of a single mic. of the same type placed on the centre line of the pair. This is in effect the 'M' signal.

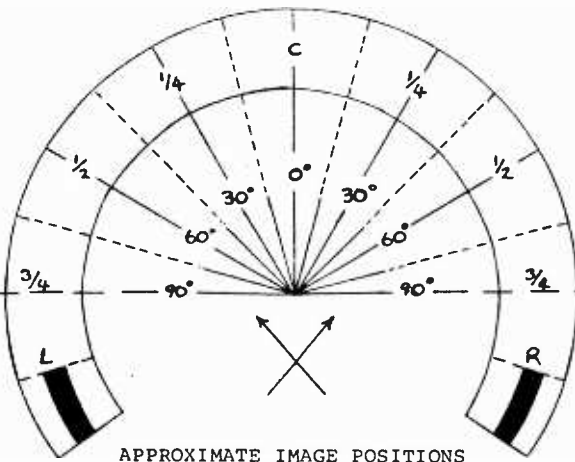
Angle of Coincident Pairs

Varying the angle of one microphone to another alters the perspective of the sound picture. The diagrams show this variation for a pair of cardioids at four different angles. The image positions are represented as 'full left', 'half left', 'quarter left' etc. for any given angle of sound

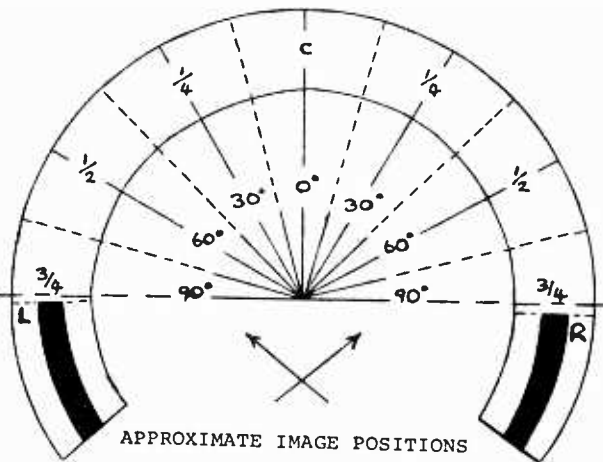
incidence. The heavy lines extending beyond the 'L' and 'R' indicate that the images stay fully left or fully right throughout, although there may be some reduction in level.

N. B.

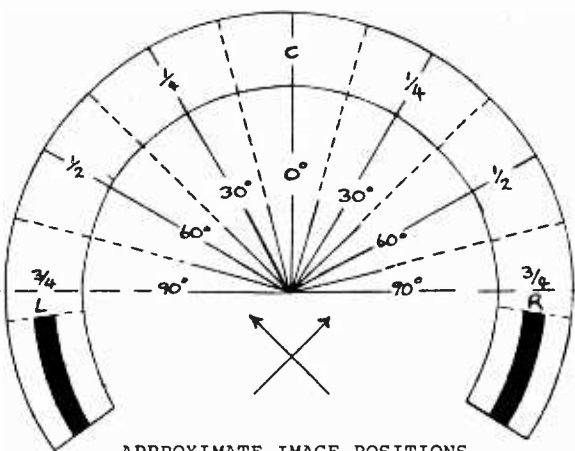
The image positions given are only approximations. There can be marked differences between individuals in their locations of stereo images; there is sometimes a tendency for people to show a degree of 'left- or right-handedness'. This is why each operator should adjust his loudspeakers using the balance control before mixing, to obtain centre stereo image. Also a lack of acoustic symmetry in the studio and/or listening area can cause displacement of images.



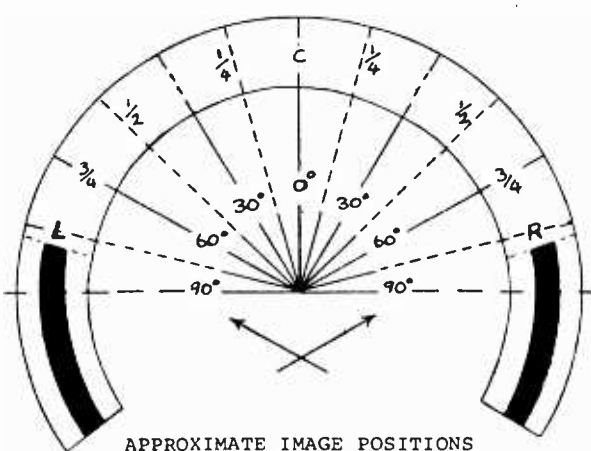
APPROXIMATE IMAGE POSITIONS
MICS AT 80°



APPROXIMATE IMAGE POSITIONS
MICS AT 100°



APPROXIMATE IMAGE POSITIONS
MICS AT 90°



APPROXIMATE IMAGE POSITIONS
MICS AT 120°

SCALE OF WIDTH

In stereo when choosing the polar response and position of the microphone, an additional factor has to be considered, that of the scale of width. This has to be related to the distance between the loudspeakers (6'-12').

In monophonic sound the microphone's position determines the perspective. Moving the microphone in relation to the sound source alters the ratio of direct/indirect sound pick-up and changes the perspective. However, in stereo, microphone position can be compared with camera position; - movement towards magnifies (widens) the image, and movement away reduces (narrows) the image.

Image width can be varied in three ways:

1. By varying the microphone polar response.
2. By varying the microphone to performer distance,
 - (a) Movement AWAY from action reduces width, and increases reverberation
 - (b) Movement TOWARDS the action increases width, but reduces reverberation.

These two methods can be used together to leave the sound stage width constant.

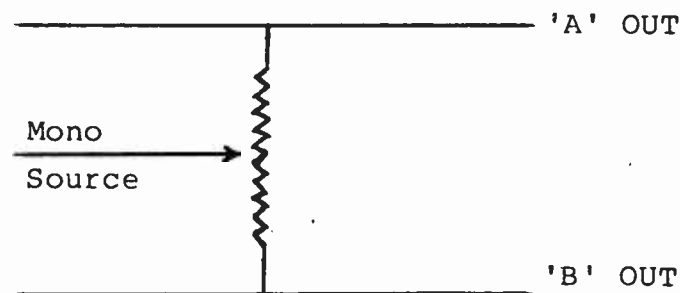
3. By an electrical method which alters the entire sound width.

Hole-in-the-middle

This is the effect which occurs when two widely spaced microphones are used in the studio. Sound images are concentrated at the two loudspeakers and very little sound appears to come from the region between them.

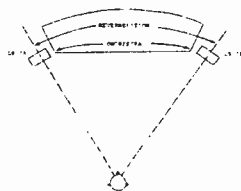
Panoramic Potentiometers (Pan-pots)

It is often necessary to use a mono source (e.g. a 'spot' mic.) in the stereo picture. Some means therefore has to be found to locate that sound in the correct position. The 'pan-pot' does this by varying the amount of signal fed to the A and B legs; the sound can be 'steered' or 'panned' to any desired position within the overall sound stage.

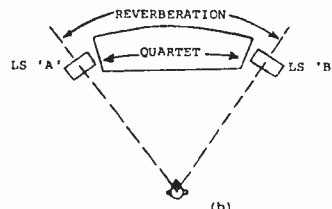
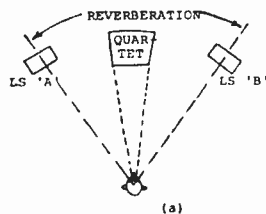


WIDTH COMPARISONS

A full orchestra is usually required to fill almost the whole sound stage. The reverberation must be such that the orchestra appears to be sufficiently far behind the vertical plane to be realistic in scale.



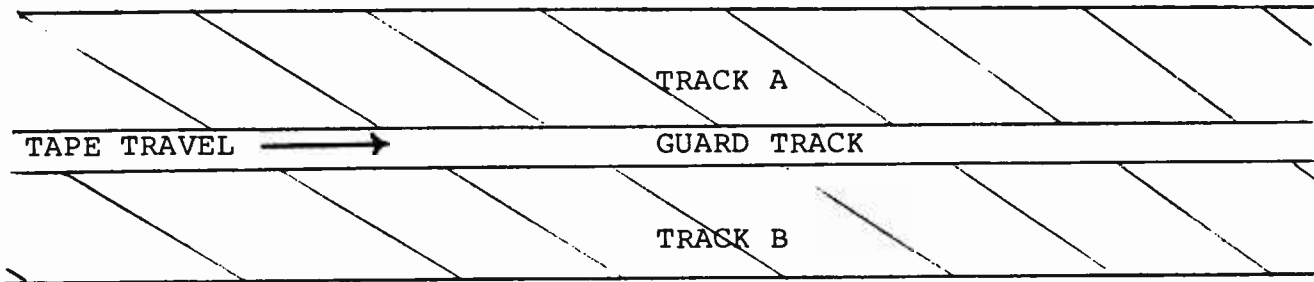
A string quartet on the other hand gives rise to different scale of width considerations and can be presented to the listener in two ways:



- (a) gives the impression that the quartet is in the concert hall.
- (b) gives the impression that the quartet is in the listening room.

STEREO RECORDING

The BBC uses standard 6.25mm (1/4") wide magnetic tape for stereo transmission tapes. The two tracks or channels being recorded adjacent to each other with a narrow gap of unmodulated tape, or 'guard' track between.

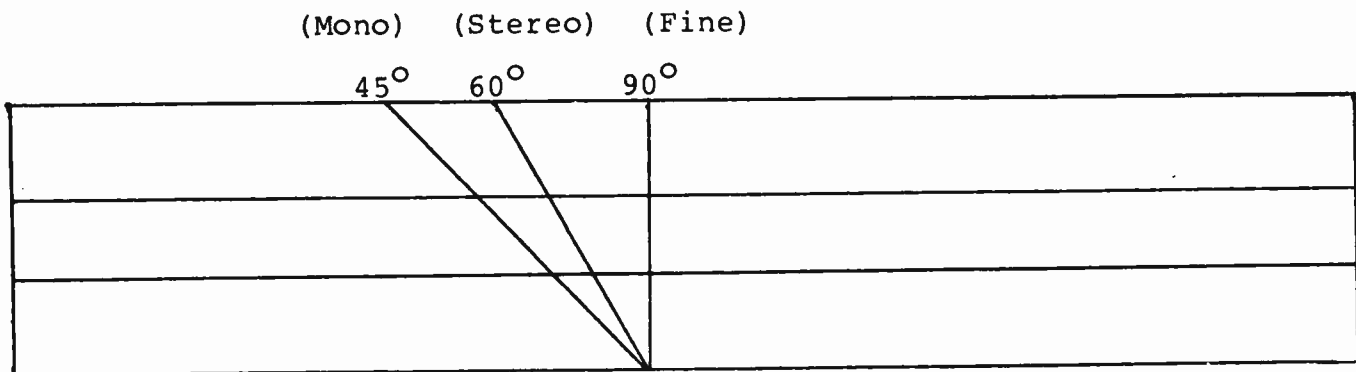


A full-track erase head is used, to make sure the guard track does not contain any signal.

A correctly recorded stereo tape is capable of producing a compatible mono (A + B) when replayed on a standard full track mono machine. Stereo tapes would produce one dB less signal than mono tapes because of the effect of the guard track. Stereo recording machines are lined up to compensate for this discrepancy.

Editing of Stereo Recordings

For routine editing operations, it is possible to use the 60° cut, but if an edit is very fine a 90° cut should be made.



F. L A W

34. 1980 MAGISTRATES COURTS ACT

1. The only things that can be reported about any committal proceedings in England and Wales (criminal charges held in a magistrates court) are:
 - a) the identity of the court and the names of the examining justice;
 - b) the names, addresses and occupations of the parties and witnesses and the ages of the defendant(s) and witnesses;
 - c) the offence or offences or a summary of them with which the defendant(s) is or are charged;
 - d) the names of the counsel and solicitors engaged in the proceedings;
 - e) any decision of the court to commit the defendant(s) for trial and any decision of the court not to commit;
 - f) where the court commits the defendant or any of the defendants for trial, the charge or charges, or a summary of them, on which he is committed and the court to which he is committed;
 - g) where the committal proceedings are adjourned, the date and the place to which they are adjourned;
 - h) any arrangements as to bail on committal or adjournment;
 - i) whether legal aid was granted to the defendant or any of the defendants;
 - j) whether reporting restrictions were or were not lifted - but not why.

It is illegal to report any other information about the case.

NB These restrictions apply to all appearances before an Examining Justice of a person charged with an offence triable by jury. Such appearances include the first appearance of the accused and any remand appearance.

2. These restrictions do not apply, and a full report may be broadcast, under the following conditions:
 - a) if the court determines not to commit the defendant(s) for trial, after it so determines;
 - b) where the court commits the defendant or any of the defendants for trial, after the conclusion of the trial or - as the case may be - the trial of the last to be tried;
 - c) where, at some stage in the proceedings, the court decides to try summarily the case of one of the defendants whilst committing the other defendants for trial. At that stage, it is permissible to report fully and retrospectively the summary trial only;
 - d) where there are two or more defendants and one or more requests that reporting restrictions are lifted but

the remaining defendants object, the Examining Justice may lift reporting restrictions (after hearing argument from both sides) ONLY if he is satisfied that it is in the interests of justice to do so. (Criminal Justice (Amendment) Act 1981). The Examining Justice is no longer obliged (as he was prior to 1981) to lift the restrictions on the request of one defendant. So, since 1981, if the Examining Justice declines to lift reporting restrictions, that fact can be reported, but the application by one or more of the defendants that reporting restrictions should not be lifted cannot be reported.

3. If a broadcast is made in contravention of the restrictions mentioned in 1 above, the Corporation and any person having functions in relation to the programme corresponding to those of an editor of a newspaper are liable on summary conviction to a fine not exceeding £500. Proceedings cannot, however, be instituted in England and Wales without the consent of the Attorney-General.
4. In any case of doubt, check with the Solicitor's Department.

35. CONTEMPT OF COURT

The following notes are for guidance only. If in doubt contact Solicitors Department

The Contempt of Court Act 1981 is an additional source of law concerning broadcast comment relating to specific legal proceedings. Comment on matters such as the general conduct of a Judge comes under common law and not this Act.

The Act defines contempt in relation to publications (which includes broadcasts) as conduct tending to interfere with the course of justice in particular legal proceedings, regardless of intent to interfere.

The liability for contempt (called the 'strict liability rule') arises where publication creates a substantial risk that the course of justice, in particular proceedings, will be seriously impeded or prejudiced. The journalist must ask himself the question: "Is the material we wish to broadcast liable to interfere with the workings of the judicial process?"

'ACTIVE PROCEEDINGS'

For contempt to arise, legal proceedings must be 'active' -

CRIMINAL PROCEEDINGS become active from the time of:

- i) arrest
- ii) issue of a warrant for arrest or of a summons to appear, or time of the service of a document specifying the charge.

They cease to be active on acquittal, or sentence, or on the conclusion or discontinuance of proceedings.

CIVIL PROCEEDINGS are active from the time when arrangements are made to set the action down for trial which normally means when a date is fixed for the hearing of the trial, and are concluded when the proceedings are disposed of.

APPEALS, CRIMINAL OR CIVIL, start either by application for leave to appeal or by notice of appeal. The proceedings are concluded when the appellate process ends.

There can be no contempt, if at the time of publication, an editor does not know, and has no reason to suspect, that legal proceedings are active. The editor must take reasonable care in making enquiries.

TREATMENT DURING 'ACTIVE' PERIOD

Care must be taken in describing a crime.

When the precise nature of the crime is in doubt, we must not anticipate the findings of the Courts. However, "shot", "stabbed", etc., may be used, if this is clearly established fact.

"Murder" is all right only if the crime has been so described in an official statement by the police, etc., and there is absolutely no doubt "murder" is accurate. Care must always be taken in the choice of words used to describe a person's death.

If we publish anything at this stage which renders either the police investigation or the Defence enquiries more difficult, we could be accused of contempt.

We can interview witnesses to a crime, but it should be no more than a brief factual account of what they saw. ON NO ACCOUNT should they be allowed to recount detail relating to questions of identity (upon which they might be asked to give evidence in Court), neither should they be allowed to give their views on motive.

Reporting committal proceedings is subject to restrictions detailed in the "Magistrate Courts Act 1980".

DISCUSSION OF PUBLIC AFFAIRS - The Act defines that a discussion in good faith of matters of public affairs or general public interest should not be treated as a contempt of court under the strict liability rule if the risk of "impediment or prejudice" in particular legal proceedings is merely incidental to the discussion.

JURORS - It is a contempt of court to 'obtain, disclose or solicit' any particulars of statements made, opinions expressed, arguments advanced or votes cast by members of a jury in the course of their deliberations in any legal proceedings.

TAPE RECORDERS - To bring into court a tape recorder without permission constitutes contempt.

DISCLOSURE OF SOURCES - Section 4 grants immunity from contempt for contemporaneous reports of court proceedings which are fair and accurate and made in good faith. There is a new statutory power granted to the court in particular proceedings to order that publication of those proceedings, or parts of them, be postponed for such period as the court prescribes where it appears necessary to avoid a substantial risk of prejudice.

There had previously been doubt whether contemporaneous reports of one set of court proceedings could constitute a contempt of other court proceedings.

COMMENT ON A VERDICT (Common Law) - It is permissible to broadcast responsible comment. If we comment on the severity of a sentence we must avoid saying anything which would lower the authority of the judge - thus interfering with the administration of justice - e.g. by alleging bias or prejudice.

REPORTING GENERALLY - Juvenile Court reports must not disclose the name, address or school or include any particulars, calculated to lead to identification of any young person under 17 years concerned in the proceedings either as accused, witness, or in any other connection. The same restrictions may be imposed in an adult Court, when young persons give evidence.

Matrimonial Court reports may contain only:

- (a) The names, addresses, and occupations of the parties and witnesses;
- (b) a concise statement of the charges, counter-charges and defences in support of which evidence has been given;
- (c) submissions and decisions upon points of law;
- (d) the Judge's summing up, the jury's findings, and the judgement and observations made thereon by the Judge.

Thus no report of the evidence or of counsel's speeches (except purely legal arguments and non-controversial points of public interest) can be given.

36. LIBEL

A Libel is a published, i.e. broadcast, statement either of fact or innuendo which "exposes any person to hatred, ridicule or contempt, which causes him to be shunned or avoided, or which tends to injure him in his office, profession or trade." It must refer to an identifiable individual, and if challenged in court the onus is on the plaintiff to prove that he is that person. A statement may in itself appear innocuous, yet circumstances or a specific context may render it libellous. One cannot libel the dead.

The principle defences against a libel action are:-

- 1) Justification. This is a plea that the words complained of are true. If it is established, it is a complete defence and the action will fail. The onus of proving the truth of an alleged libel is on the defendant, who must prove that all of it is true.
- 2) Privilege. This is the immunity from action for libel enjoyed by MP's in remarks made inside either House, by judges counsel and witnesses in a court of law and other judicial proceedings, known as absolute privilege. Journalists reporting statements made under this rule enjoy what is called qualified privilege. This means that the journalist can broadcast a full report of the proceedings provided that his report is both fair and accurate and provided that the journalist is not actuated by malice. If the journalist fails on either account his privilege is destroyed. Comment in such reports is not allowed. We need to be very careful for instance in broadcasting "colour pieces" about court proceedings - for example, qualified privilege would not cover reports of reaction from the public gallery to the announcement of a verdict.
- 3) Fair Comment. This is a plea that the words complained of are fair comment on matters of public interest. These are held to be events or statements which invite public attention or criticism e.g.:-
 - a) All State matters, including conduct of local authorities, and management of public institutions.
 - b) The public conduct of anyone concerned in public affairs.
 - c) Legal and ecclesiastical matters.

- d) Literature and Art, but not the private character of writer or artist.

Fair Comment must be seen to be truly fair, honest and relevant, and devoid of malicious intent.

Notes: If any correction to a story is demanded on legal grounds, you should contact the solicitor's department at once. By broadcasting an apology you might invite further action from a third party. An apology could also be seen as an admission of guilt and it would be no guarantee of avoiding subsequent action against you.

If a programme contributor commits a libel on the air, the BBC as a publisher is liable equally with the speaker. Producers of Phone-ins must be especially vigilant. A statement of mitigation or some dissociation may help, e.g. "well, that's only your view" - but it is important to take reasonable steps to avoid libel, i.e. screening calls.

37. REPORTING OF RAPE CASES

The Sexual Offences (Amendment) Act 1976

1. This Act is about anonymity - for both the accused and the victim. It concerns rape and offences connected with rape. It does not apply to other criminal offences of a sexual nature. It seeks to prevent publication of anything likely to identify a woman who has made a rape accusation.
2. A person is accused of a rape offence when:
 - a) information is laid alleging the offence, or
 - b) when he is so charged before a court, or
 - c) when he is committed for trial on a new charge involving a rape offence.
 - d) a Bill of Indictment charging that person with a rape offence is preferred.
3. Offences which are covered by the provisions of the Act are:
 - a) Rape,
 - b) Attempted rape,
 - c) Aiding, abetting, conspiring or procuring rape,
 - d) Incitement to rape.

NOTE: Offences (c) and (d) could be committed by women.

4. The victim cannot be named or identified unless:
 - a) Before the trial starts the accused satisfies the Judge at the Crown Court that the lifting of restrictions is necessary to induce witnesses to come forward and that the conduct of his defence is likely to be substantially prejudiced if the restriction is not lifted;
 - b) The Judge is satisfied that the woman's anonymity imposes an unreasonable restriction on reporting the trial and that it is in public interest that the restriction be lifted.

NOTE: The press could make such an application.

5. The accused can only be named:

- a) if he or she is convicted;
- b) at committal or Crown Court proceedings if he or she applies for the restrictions to be lifted;
- c) by the Judge if he is satisfied that the restriction imposes substantial and unreasonable restrictions on the reporting of the proceedings; for example, where the accused is charged with murder and rape. Note again that the press can make this application and note also that if no order is made in such a case, the press is left with a choice. It can either identify the accused and state that he is charged with murder and "other offences"; or it can not identify the accused by saying that a man is being charged with rape and murder.

NB: The BBC Legal Adviser has added the following note about the naming of rape victims:

"It should be noted that laying an information and charging someone are two alternative methods of instituting proceedings against a person. The laying of an information is in order to enable the issuing of a summons against the accused or to enable a warrant to be obtained for his arrest.

Prior to the Act there was no specific right to anonymity although it was accepted law that the trial judge was empowered to make a specific order to this effect. The present statutory provisions providing the right to anonymity were recommended by the Helibron Report in 1975. The Report recommended, however, that to be fully effective protection must start from the moment when the allegation is made to the police or in the case of a private prosecution when the proceedings are formally started by a complaint to a magistrate. That particular recommendation was not implemented by the Act.

As the statutory restriction which confers anonymity only comes into operation when an accusation of rape is made, it seems that the restriction cannot apply before the accusation is made. There can, therefore, be no offence under the Act in identifying in a broadcast the woman concerned, provided an accusation has not been made. However, there may well be good moral grounds for not naming the complainant. BBC policy is not to identify rape victims on principle despite the fact that it would be within the letter of the law and other news media may have done so. There is also, of course, a danger of defamation in naming the complainant in such circumstances.

The specified circumstances in which a complainant can be named are set out in Section 4 (2) - (4) and arise where a judge of the Crown Court makes a direction to that effect. This may be done where the judge is satisfied that it is desirable for the purpose of inducing witnesses to come forward or that the accused's defence might be prejudiced if the direction were not given. In addition, the trial judge may direct that the protection of anonymity shall not apply if he is satisfied that it would impose a substantial and unreasonable restriction upon the reporting of proceedings at trial and that it is in the public interest to remove or relax the restriction. Similar provisions for removing the restriction apply where there is an appeal against conviction, Section 4(4).

The anonymity of the accused is also protected (Section 6) after he is accused of a rape offence. The anonymity ceases, however, after he has been convicted or if a direction is made by a magistrates' court upon his application. It ceases, also if, at Crown Court, the judge is satisfied that the restriction imposes unreasonable conditions on reporting the proceedings and is in the public interest, and also in certain other limited instances."

38. RACE RELATIONS ACT 1976

1. Section 70 of the Race Relations Act 1976 provides that a person shall commit an offence if he publishes or distributes written matter of a threatening, abusive or insulting nature or uses in a public place or at any public meeting, threatening, abusive or insulting words in a case where, having regard to all the circumstances, hatred is likely to be stirred up against any racial group by the matter or the words in question.
2. The wording is rather vague regarding the method by which offensive material might be communicated - "uses in a public place or at any public meeting". Legal Department takes the view that this wording encompasses the Corporation's radio programmes.
3. There are qualifications of 'privilege' which provide that fair and accurate reports of court, tribunal or parliamentary proceedings will not carry the risk of prosecution.
4. "Innocent Publication" of offensive words can be a defence with regard to written matter, but it is not a defence for radio broadcasts.
5. The 1976 Act uses the words "likely to be stirred up", whereas earlier legislation rested upon the intention of the speaker or writer. It is impossible to give concrete advice to cover the majority of cases in which we are at risk. However, in deciding whether the BBC has breached the Act, account must be taken of the circumstances in which the words were used and in particular the general race relations climate at the time the words were uttered. Thus, extreme care should be used in cases where we report matters with a strong racial element, particularly racial disturbances of the Notting Hill Carnival variety. Statements strongly critical of a particular racial group could be in breach of the new legislation if broadcast during times of racial disturbances.
6. The Act covers the use of archival material which, under previous legislation would not have given rise to a prosecution, so that republication of old material could well constitute a breach of the 1976 Act.
7. Each case must be judged on its merits, and there are few precedents. Consult the Solicitors' department whenever you are in any doubt.

39. REHABILITATION OF OFFENDERS ACT 1974

The Act came into force on 1 July 1975. The aim of the Act is to enable a person with a criminal conviction "officially" to live it down by subsequent good behaviour of sufficient length. For the BBC the Act presents a problem in that the reporting of a spent conviction may render the Corporation liable for damage in a defamation action. Its provisions can be summarised as follows:

- (1) Any evidence about a spent conviction which a court rules not to be admissible should not in general be reported. It is no defence that the publication is a fair and accurate report of judicial proceedings.
- (2) The defences of absolute and qualified privilege, and of fair comment, remain unaffected. Employers and others therefore continue to be protected if they write references which mention spent convictions, provided they are not actuated by malice; and if malice is alleged, the defendant's right to give evidence of his honest belief in the truth of what he said is preserved.
- (3) A defence of justification will fail "if the publication is proved to have been made with malice". The rehabilitated person is entitled to recover damages against a defendant who rakes up a spent conviction against him out of spite or some other improper motive, even though what the defendant said was true.

The rehabilitation period determines when a conviction becomes spent. All rehabilitation periods begin to run from the date of conviction but they may be extended if there is another conviction before they have run out.

The general principle is that the rehabilitation period should vary in proportion to the gravity of the offence, as reflected in the sentence imposed. There are therefore three basic fixed periods of 10, 7 and 5 years which are applied to sentences of different gravity.

The Act is intended to benefit those who do not offend again, rather than those who do. Where there is a second conviction before the rehabilitation periods for both offences run concurrently and the durations are adjusted so that both periods end together on which ever of the dates is the later.

If the sentence on the second occasion is one which is so severe as to be "excluded from rehabilitation" under the Act, then the earlier rehabilitation period too will never run out. On the other hand, if the second conviction was for an offence which was not triable on indictment, it will not extend any earlier rehabilitation period. so that in this case each rehabilitation period will run out separately. A mere parking or speeding conviction, for example, will not extend a running rehabilitation period for, say, shoplifting.

40. TROUBLESOME MATTERS

INQUESTS

THERE ARE AROUND 25,000 "UNNATURAL" DEATHS EACH YEAR, HANDLED BY AROUND 200 CORONERS' COURTS IN DIFFERENT PARTS OF THE COUNTRY. THEIR TASK IS TO FIND OUT HOW THE DECEASED MET THEIR DEATH.

When this isn't immediately clear from initial enquiries from the coroners' officers, usually a police constable or sergeant, an inquest must be held. It is a formal investigation, clad in the trappings of a court, with evidence from witnesses examined, and a verdict on the cause of death finally recorded. Inquests are unlike any other judicial proceedings. Coroners need not be lawyers, they can be doctors of several years' experience. The reporter, although not covering a case in a court of law, must be aware of the restrictions placed on him. Witnesses, solicitors, etc., must not be interviewed during the life of an inquest. Reporters enjoy certain privileges, and should be aware of them when covering cases. Recording equipment, for example, is generally not allowed in these cases. But often this depends on the individual coroner, coroner's officer or clerk to the coroner.

COURTS MARTIAL ...

Courts martial try offences against Military, Naval or Air Force law. Some of these correspond to civilian crimes, but the reporter must be aware he is often faced with a different legal yardstick when entering the court room. He is often faced with quasi-legal courtroom trappings (for example, in the Royal Navy, the cases are heard by officers, accused, witnesses, etc., all wearing full formal parade dress uniform). The reporter should be aware of the different restrictions at play, although these generally follow the laws of contempt in a magistrates court.

INDUSTRIAL TRIBUNALS, RENT TRIBUNALS, PLANNING INQUIRIES, LICENSING, PUBLIC INQUIRIES, DISCIPLINARY HEARINGS, ETC.

THESE ALL HAVE THEIR OWN CLEARLY DEFINED SET OF RULES AND POWERS AVAILABLE TO THEM. Licensing cases, for example are considered by magistrates, and, as such, any decision is delivered in an administrative capacity, so reports aren't constrained by contempt. As with inquests the actual process of hearing these cases are held in formal surroundings and reporters should be aware of the restrictions on their copy during an active case and at the end of it.

JUVENILE COURT REPORTING

Probably the cause of more confusion than any court reporting. Parliament has given journalists the right to be present even though the rest of the public is excluded in the case of juvenile courts.

A juvenile must not be identified during a court case. The guidelines are similar to those involved in rape cases, i.e. no detail should be allowed that can directly or indirectly lead to the identification of a juvenile. Even the mention of a school the individual may attend can lead to the identification and must be avoided. The juvenile is not charged with an offence. A juvenile is a person aged under 17 years, and above the age of a child deemed to be capable of criminal intent. Photographs of juveniles are also a contempt of court. The Home Secretary can occasionally permit the identification of a juvenile, for example: in cases where the publicity makes it impossible to continue anonymity or where it can scotch rumours that a child appearing as a defendant is actually giving evidence.

Reporters should especially beware of the problems that await them when reporting cases in which a juvenile joins an adult in the dock. There is never an automatic ban on identification or identifying a juvenile appearing in adult magistrates courts, crown courts or in civil proceedings. But the reporter should be aware of the individual restrictions that apply to the particular case he is covering.

RIOTS:

Keep your head down. We are there to report on the incident, but don't stick your neck out and take unnecessary risks.

Be as inconspicuous as possible. Many newsrooms have alternatives to the bulky Uher. Acquaint yourselves with the range of equipment on station, it avoids the panic of rushing around testing gear when crisis hour arrives. (e.g. Sony Cassette).

OFFICE CARS:

It is common sense not to drive straight into a crisis area in an office car. You make yourself a target. Taxi's can be used if no other transport is available. An old journalistic trick is to chat up the taxi driver, and arrange a rendezvous so you have transport on hand when you want a quick getaway. Also, on your way to news conferences etc., seek out a 'phone box around the corner. Let the other journalists fight it out among themselves for the only 'phone in the building while you head for your own "secret" 'phone box. (Remember

to have some change - or call collect if it is a 'phone which lets you do that).

SPORT is another critical area where your credibility is at stake if you don't get it right first time. It's not acceptable to say you don't like sport and can't be bothered with it. Sports knowledge is a vital attribute for many reporters and is a positive advantage to any newsroom. If you are not sure about a fact or phraseology always check before using it on air. Always avoid cliches. Many people slip into cliché sports copy as the easy way out. It sounds ridiculous and should be shunned.

TELEPHONE REPORTS

These are an invaluable part of our armoury. Used properly, they sound excellent, are quick, and when all other attempts at an interview fail, invariably come to the rescue.

Used wrongly, they sound awful and are a big turn off. A crackly line can drive listeners away. If the line is a bad one, apologise and try again ... and again ... and again. If the line is still bad, then try another tack. If the quality is substandard, it should not deserve to get on the air. Try and avoid 'phone quality feature length interviews. They often sound tedious and should be broken up by packaging.

"YESTERDAY"

Radio is the most instant medium of them all. If we broadcast something, then it must have happened recently, mustn't it? ... YES!

If a listener hears "Yesterday" in a story, it makes it sound as though we're late off the mark. Don't use it.

Avoid too, using "This morning", because by midday it will sound out of date. There are obvious exceptions. For example, when police appeal for witnesses to an incident. But you can get around this by telling the story before you date it with the time.

Today and Yesterday are a favourite of newspapers. On radio they're superfluous. We don't need to stress our immediacy. The general rule would be "Never use yesterday", because the essence of our service is that we broadcast up to date news. Admitting we picked up a story late, only broadcasts the fact that we have failed. Similarly, there's no need to labour "Today" in every story. If we are doing our job properly the listener should assume and accept the news he is hearing is happening today as a matter of course. So, no need to use it, it only slows down the bulletin.

REPORTING COLOUR/RACE

Another topic becoming increasingly important. The Press Council has ruled that reference to race or colour is objectionable when irrelevant to the story. This relates to a story in which a person convicted or accused is referred to as black. Such use is irrelevant. It becomes part of a story only when it's an essential part of what you are trying to get across, e.g. A police description of an armed attacker, as "white, or black, six feet tall, etc...."

41. PARLIAMENT & ELECTIONS

Local radio and the regions are served by a team of Parliamentary reporters, based at Bridge Street, overlooking the Embankment near Big Ben.

These teams monitor every word spoken in both Houses every Parliamentary day; Committees are also recorded. After much editing, recorded extracts are chosen. News packages for bulletins on radio and television and for current affairs sequence programmes are presented by our Westminster correspondents.

Parliament has placed few restrictions on our use of the recordings of Parliament. They are readily available for news reports, daily current affairs programmes, documentaries, features and educational programmes. Actuality cannot be used in 'light entertainment programmes or programmes designed as political satire', but can be used in magazine programmes which contain humorous or musical features provided that the different items are kept separate. Interruptions from the public gallery must not be broadcast 'so far as is practicable'. Internal editing of Parliamentary actuality is to be avoided; i.e. discontinuous extracts are not to be 'butt-joined'.

Full recordings of each day's business are kept at Bridge Street, and the editorial teams there will advise and assist with material. They operate under the supervision of the BBC's Head of parliamentary Broadcasting. Any queries about coverage, other than those of a routine nature, should be put to him.

Elections

During elections we need to take particular care to maintain a balance between the main parties in our output and to avoid giving any particular candidate an advantage over his rivals, though news values still apply. Coverage is governed by the Representation of the People Act and our own election guidelines.

Election speeches may be reported only up to midnight on the day before polling. On polling day itself, reporting is restricted in other ways as well: We confine ourselves to factual reports about polling (the weather, polling station queues, etc.) In a by-election (and local elections) the factual reports may also include the reasons for the by-election, the history of the seat, the figures at the last election, the names of the candidates and their parties. Opinion polls may be reported factually on polling, as on other days.

Broadcasting during elections is subject to the statutory provisions of the Representation of the People Act 1969.

(If in doubt, refer upwards, ultimately to CA to DG).

42. A GUIDE TO THE REPRESENTATION OF THE PEOPLE ACT 1983

This is a summary of the BBC guidelines issued for the 1987 Election. (The full text should be available in newsrooms or from C.A. to D.G.).

Introduction

The legal position in regard to broadcasting during elections is set out in Section 93 of the Representation of the People Act, 1983.

This note makes a distinction wherever appropriate between the legal obligations put on broadcasters by the above Act and the BBC's own editorial requirements.

Section 93

- (a) "Pending such an election it shall not be lawful for any item about the constituency or electoral area to be broadcast from a television or other wireless transmitting station in the United Kingdom if any of the persons who are for the time being candidates at the election takes part in the item and the broadcast is not made with his consent; and
- (b) where an item about a constituency or electoral area is so broadcast pending such an election there, then if the broadcast either is made before the latest time for delivery of nomination papers, or is made after that time but without the consent of any candidate remaining validly nominated, any person taking part in the item for the purpose of promoting or procuring his election shall be guilty of an illegal practice, unless the broadcast is so made without his consent."

"A candidate"

Someone who has declared an intention to stand in a specified constituency for a parliamentary, local government or European Assembly seat. They may not have been formally adopted. But if, by any common sense standards they have emerged as a candidate, then their use is restricted by our own code of practice, though not necessarily by the Representation of the People Act.

"Pending"

1. General Election: the "pending" period begins when the Queen announces the intention to dissolve Parliament or, if there is no such announcement, then on the date on which Parliament is dissolved. The period ends with the close of poll.
2. By-Election: from the date of the issue of the writ for the election, or from any earlier date on which a certificate of the vacancy is notified in the Gazette, to the close of poll.
3. Local Government Election: the pending period begins the twenty fifth day before the day of election. To calculate the period you must exclude all intervening Saturdays, Sundays and Bank Holidays. In addition the following are also excluded, where relevant: Christmas Eve, Christmas Day, Maundy Thursday and Good Friday.
4. Local Government Election to fill Casual Vacancy: from the date of publishing the notice of election.
5. European Assembly Election: the pending period is the same as for a local government election (see 3 above).

Taking Part

A candidate "takes part" when specifically addressing a radio audience. A candidate who is interviewed by a reporter with a microphone or camera must be deemed to be "taking part". If a question is put to a candidate by a BBC reporter whilst he is conducting normal electioneering activities as above, that may not constitute "taking part" although a full interview in such circumstances would.

A studio discussion about a specific constituency or electoral area between the candidates in the constituency or electoral area requires the consent of all the candidates since they would be "taking part". However a candidate recorded as part of normal electioneering activities (e.g. recording a public meeting or a news conference open to the Press) is not "taking part".

The Rules

1. Between the start of the pending period and the close of nominations, no candidate may take part in any broadcast about the constituency or electoral area. Legally they can be used if they aren't identified with their constituency, the programme is not about the constituency and they don't speak about their constituency.

Local government candidates can take part provided they do not speak about issues in the electoral area in which they are standing. However, the EBC's policy is to avoid giving any advantage to a particular candidate between the start of the pending period and the close of nominations because it cannot be known for certain who the candidates are. Furthermore, it is important that politicians who are used in this way should all be those who broadly accept their party's policies.

Candidates who find themselves involved in a major news story (e.g. through being sent a letter bomb) may be interviewed in that connection. Candidates who were due to appear as performers in programmes scheduled before the election was announced, or to contribute to them, may do so but must enter into no new commitment after that announcement. If there is any doubt about procedures to be followed, they should be referred to C.A. to D.G. (Ext. 4563).

2. Between nomination day and the declaration of the poll, no candidate may take part in a broadcast about a constituency or electoral area without the consent of all candidates. However, as in '1' they can take part if the programme is not about, or mentions, their constituency or electoral area.

Summary:

- (a) during the "pending" period prior to nomination day, a candidate cannot take part in any broadcast about (or which mentions) his constituency or electoral area;
- (b) from nomination day until the close of the poll a candidate takes part in a broadcast about the constituency or electoral area only with the consent of all other candidates.

"Consent"

This can be oral, when all the candidates agree to take part. If a candidate declines to take part but agrees to allow the other candidates to take part without him, a written consent is required.

It is sometimes difficult to contact a candidate who is not active in the election. Several attempts should be made by all practicable means and records kept of these approaches. If all efforts fail, reference should be made to C.A. to D.G. or The Solicitor before the broadcast goes ahead.

Equal treatment

This not legally required. In practice, however, you should preserve approximate parity at elections between the main parties wherever they contest seats. Fringe candidates cannot necessarily expect parity, especially if they are absentee candidates or do not appear to be campaigning with any diligence.

Local council elections

Section 93 of the Act seems to apply in the six weeks prior to an election and so councillors can only be interviewed after the latest time for the delivery of nomination papers, provided all the competing candidates either take part or sign waivers.

From the available case law, it appears that if the candidate's dominant intention in agreeing to be interviewed was of promoting his own election, the interview is subject to the rules contained in Section 93. On the other hand, if he could establish that he gave the interview because his predominant intention was to make available information in the public interest (even if the interview had the side effect of promoting his election) the rules in Section 93 would not apply and, after the close of nominations, it would not be legally necessary to obtain the consent of other candidates.

News Value

Candidates' speeches and news about candidates in any election may be reported up to midnight before polling day if they have genuine news value. Reference to a person's candidature can be made during the "pending period" if such a reference is essential to the news item.

Local panel programmes

The panel should always represent the main parties, and also offer appearances to prominent minor parties. No party fighting a substantial proportion of seats, nationally or locally, should be able to claim that its case has been unfairly neglected in such programmes but those taking part must not mention their candidature nor constituencies. Professional broadcasters who are candidates should not be used after the start of the pending period unless there are no alternatives.

A candidate's close relative

There is no legal inhibition on broadcasts by such persons during the pending period or the campaign itself: but the

BBC is opposed on policy grounds to any interviews with spouses or other relations (identifiable as such) which might gain electoral advantage for candidates. There is no absolute prohibition but the circumstances in which they were invited to broadcast during such periods would have to be editorially justifiable: prior reference to C.A. to D.G. would be required.

Polling Day

Until the close of poll, reporting is restricted to factual news about the election. Public opinion polls, a review of the morning papers and statements of news importance by the parties may be included.

Counter-statements by opposing parties must be broadcast as well. At a by-election, factual news about polling may properly include the reasons for the by-election, the figures at the last election, the names of the candidates and their parties, and an explanation of any essential distinctions.

Consent form

The following form of consent is to be used when a candidate declines to take part in a broadcast but agrees to his rivals taking part without him:-

The BBC is organising a radio/television programme to be broadcast on or about..... (date) concerning the constituency or electoral area where I am (party) candidate in the election/by-election to be held on 19... (date). I understand that under Section 93 of the Representation of the People Act 1983 the consent of all the candidates in the constituency or electoral area is required for the broadcast to take place. I consent to the other candidates taking part in the broadcast without me.

Signed
Address
.....
.....
Date

43. USE OF THE PUBLIC TELEPHONE IN RADIO BROADCASTING

1. The public telephone system was not designed or intended for broadcasting, and there is a calculated risk implicit in using it either to inject topical material or for audience participation. One cannot expect the quality or freedom from interruption obtainable on circuits reserved specifically for broadcasting. By sensible co-operation with British Telecom acceptable results can be secured most of the time, but when things go wrong unfavourable comment on the British Telecom service must never be broadcast. This code of practice sets out the rules governing the use of the public telephone for broadcasting in BBC Radio; responsibility for observing them rests with the programme producer, whether present or not at the time of recording or transmission.
2. Telephone reports or conversations must not be broadcast or recorded without the prior consent of the participants. Any interviewee must be made fully aware that the interview or conversation is to be broadcast or recorded and must not have objected. It is permissible to begin recording when the interviewer is seeking assent (and the interviewer should indicate that he is beginning to record) so that there is a taped record of reaction in case the interviewee later denies assent to or knowledge of the interview being broadcast. In exceptional circumstances, the recording and broadcasting of telephone conversations without the other party's knowledge may be permitted after previous reference to the Assistant Director General.
3. The local voices in any broadcast telephone conversation should be as near studio quality as possible.

LIVE BROADCASTS

4. The BBC have permission to set up and to broadcast live telephone conversations, subject to the rules outlined in this document.
5. Programmes involving live conversations with members of the general public who are encouraged to "phone in" require the prior approval of British Telecom. There is a serious risk of over-loading exchanges, blocking emergency calls, and interfering with normal traffic.

programmes may be obtainable. A point of contact must always be established in advance for British Telecom to use if problems arise while a phone-in programme is on the air.

6. Any phone-in number should be fully, clearly and unambiguously presented to the listener, to reduce the risk of misdirected calls so far as possible; in particular, children may respond enthusiastically but have little idea of dialling codes. Since it is essential to avoid creating congestion in the public telephone system, care must always be taken over the manner in which listeners are invited to phone in, particularly if prizes or gifts are being offered.
7. If a call becomes unintelligible during transmission it should be quickly wound up. If interruptions occur the call must be instantly abandoned. This is particularly important if, as sometimes happens, the interruption is crosstalk from another conversation: the consequences of broadcasting this could be very serious for both British Telecom and the BBC. In particular, the studio team should always check with the subscriber at the other end whether or not they are on a shared-service ('party') line; such lines should be used with exceptional care, and if the sharing subscriber intervenes the call must be taken off.
8. If because of interference on the line or any other cause, a call has to be faded or is for some reason cut off, the BBC are committed to avoid broadcasting comment which could be interpreted as implying criticism of British Telecom or the telephone system.
9. There should be an immediate "off air" follow-up call to the outside subscriber, so as to avoid complaints from him that he was cut off whilst being broadcast.
10. The voices of British Telecom operators must not be broadcast.

RECORDING

11. Reports and conversations can be recorded without British Telecom approval subject to strict observance of the conditions specified in paragraph 2. Any interruptions must be edited out before transmission.

SETTING UP CALLS

12. To ensure connection at a specific time, a "Fixed Time Call" can be booked provided a minimum of one hour's notice is given. The desired starting time and probable finishing time must be quoted, and the call must be "off

air" before the quoted finishing time because the operator will then break in.

13. The timing pips of "operator assisted" calls can be suppressed if requested.
14. If a call can be dialled using STD, this ensures freedom from timing pips and operator interference.
15. Real telephone numbers must not be broadcast unless, for example, they form part of public service announcements or police messages, or unless British Telecom approval has been given. Use of a real number requires the previous agreement of the subscriber.
16. Imaginary numbers for programme use can be obtained from Communications Department (PABX LBH 4400/4403) but the following numbers may be used at any time: 01-246 8007, 01-246 8021, 01-246 8026, 01-246 8041, 01-246 8070, 01-246 8071, 01-246 8091. Invented exchanges are not permissible, because the dialling code could be that of a real exchange.
17. Before being broadcast, the call must be checked for transmission level and quality from the distant end and listened to for long enough to ensure that a good connection has been made, that any background noise is tolerable and that there is no cross-talk from other conversations (see paragraph 7). Any parallel instrument must be replaced, or its transmitter switched out to prevent extraneous noise.
18. Speakers at both ends should be requested to speak clearly and not too quickly, without shouting, and to ensure that the mouthpiece is not allowed to fall under the chin. The distant subscriber should be asked to ensure that his radio set is not audible at the telephone.

44. LOCAL GOVERNMENT

N.B. The first part of the handout refers to the 'Shire' counties.

The re-organisation of local government in 1974 created a two-tier system of local government:

1. COUNTY COUNCILS
2. DISTRICT COUNCILS

In April 1986 a further reorganisation occurred. As a generalisation, the County Councils and the District Councils do not share responsibilities and they conduct their business independently. The table below shows the way the responsibilities are shared out:-

DIVISION OF FUNCTIONS

COUNTY COUNCILS	DISTRICT COUNCILS
Co-ordination of Public Transport	Building Regulations
Education Services	Cemetries
Fire Service	Coastal Protection
Heritage	Electoral Registration
Highways	Environmental Health
Municipal Airport	Housing
Leisure Services (County wide)	Leisure Activities (Local)
Libraries	Local Planning and Development Control
Museums and Art Galleries (County Wide)	Local Land Charges
Police	Markets
Smallholdings	Museums and Art Galleries (Local)
Social Services	Parks
Strategic Planning (Minerals & Waste Disposal Development)	Refuse Collection
Trading Standards	Rate Collection
Waste Disposal	Slum Clearance

N.B. The rest of the handout applies to both Metropolitan councils and the Shire councils.

Both the County Councils and District Councils are controlled by elected representatives (councillors). The system for elections can vary from place to place but councillors serve

for four years. The elections to the councils are integrated so that the voters go to the polls once a year. For three years they will be voting in the District Council elections but the fourth poll will elect the County Councils:

Year One	District Elections
Two	District Elections
Three	District Elections
Four	County Council Elections

There are, of course, exceptions to the above rule.

The District Councillors retire in a cycle so that a third of the seats come vacant each time there is an election.

Who runs the councils?

In theory the running of the authorities is split between the elected representatives and the officers (i.e. Chief Executive, Treasurer, etc.) The councillors discuss things and take a democratic role leaving the officers to implement their policies. But in reality, one of two things could happen:

1. If the council is run by a party with a sizeable majority, it is the leader of the council (the leader of the majority political party) who holds the power. The real decisions are taken in the 'group meetings'. These are meetings attended by all the councillors in one political party, invariably the night before a major committee or full council meeting. In private, with no members of the news media in attendance, the real debate then takes place. The 'Whip' is put on the party's councillors and they vote accordingly at the proper council meeting.
2. If the majority is not clear cut or the politician's control is not as strong, it may be possible for the officers to effectively run the council. This may be done in a most subtle way with the Chief Executive, say, leaving the decision to the councillors but weighting the argument and evidence so heavily that the councillors can only make one decision. That just happens to be the one the Chief Executive wanted!

Reporting Council Meetings

The local authority is obliged by law to admit reporters to certain of its meetings.

The 1960 Public Bodies (admission to meetings) Act requires councils and other bodies to admit the Press and public unless a special resolution excluding the public and Press is taken. Delegated powers allow a committee or sub-committee to

take decisions themselves without referral upwards. This was extended to include committees by the 1972 Local Government Act, but it did not include sub-committees although in 1975 the Environment Secretary recommended that sub-committees, especially those with delegated powers, should also be opened to the Press and public. This was, however, only a recommendation.

Minutes and Agendas

These have, by law, to be sent to the news organisations. But when, is open to interpretation. They could arrive on the day of the meeting, but most councils send them out several days in advance.

When can we report?

Some councils allow reports to be used before the meeting goes ahead. It is argued that it is clearly in the public's interest to know that a particular issue is to be debated. Obviously the ethics of our job dictate that we must never take the decision away from the councils, i.e. "Langham Council has decided to ban.....". Secondly, we must endeavour to report the outcome of any issue we preview.

Some other councils are not so enlightened and will not allow any use to be made of the agenda items in advance. One council even insists that the 'ban' extends to the agenda itself.

The Cycle

The whole business of the authority is split into areas of responsibility. These areas are supervised by committees. These committees are run by councillors nominated by the political party. They have a direct relationship to the overall make-up of the council. In other words, if there are twice as many Labour councillors to Tories on the Council, there will be twice as many on the committee too.

The committees meet on a regular basis every six, eight, ten or twelve weeks, depending on the Authority. This timetable is known as the 'Cycle' - it ends with the most influential committee of all, the Policy Committee which is chaired by the leader of the Council.

Referral Up

The lesser committees, i.e. Police or Technical Services, refer their decisions to the Policy Committee which in turn puts its ideas forward to the full council.

So it can be seen that a controversial issue will, in effect, have up to three airings before a final verdict is taken.

Finance

The local authorities raise their funds from a number of sources:-

1. The Rates
2. Money from the Government
3. Revenue, i.e. money from charges for services

The council estimates the amount of money it needs for the coming year, and produces a total budget. The rate is levied on a complex system. In short, the amount of money you could get if you let your house or property is assessed. This is known as the 'Rateable Value'.

The Council knows the total rateable value for the area. It also knows the product of a penny rate, in other words how much it will raise for every penny demanded. A simple sum produces the total bill which is expressed as so much in the pound.

So if your house has a rateable value of £200 and the rate is 100 pence in the pound, you will have to pay £200. If the rate in the pound is 150 pence, then the bill would be £300.

This is offset by the rate support grant (R.S.G.) which is given by the government. Over the last few years this has fallen steadily and is now well below 50 per cent.

Thirdly, the Council can raise money by charging for services, i.e. school meals, clearing away commercial refuse. This money is subtracted from the overall sum needed.

There are other areas where special grants are given and in the case of the Police, 50 per cent of the expenditure is met by the government.

So, in fixing the rate, the chain of events is:

1. The council prepares its budget
2. The R.S.G. is announced
3. The rate which needs to be levied is announced.

The Rate Bill

The rates are collected by the District Council and the bill will be made up of two parts: The County Council bill and the District Council levy.

The District Council collects the money and hands over the share to the County Council.

**45. LOCAL GOVERNMENT
(ACCESS TO INFORMATION)
ACT 1985**

The Act came into force on 1st April 1986, and introduced significant changes in the way the reporter covers Local Government reporting. Up until April 1986 Local Government was poorly regulated: there was little cohesion between authorities, and the distribution of agendas and committee papers varied greatly, often leading to confusion and ambiguity. The two Acts work in the favour of journalists in that:

- a) There should be no embargo on committees or their papers. They should be available 3 days before a meeting.
- b) A "Proper Officer" should be appointed by each authority to deal with all council papers, and become the focal point of enquiries. (This has meant many authorities appointing their Press Officer the "Proper Officer").
- c) Background papers should be made available on request.
- d) Sub committees, previously held in secret, must now be opened to the public.

But there is the odd consequence of this new accountability. There will be a charge of postage of all committee papers sent to you. This depends on the council involved. Some charge, others don't.

You are entitled to receive an agenda of each meeting. All supporting papers must also show any background papers from which any report has been prepared. The previous practice of council officials offering verbal reports as a substitute for background papers can be challenged. It is against the spirit of the Act.

Committees frequently go into secret session to discuss business or personal matters. Under the new Acts you can only be excluded by a special verbal motion proposed and seconded. you can challenge the right to exclude you from a meeting if the correct procedure isn't followed, i.e. spoken and not just referred to in the agenda.

Also, if an agenda refers to, "reports to follow", these will only be open for consideration if they are circulated before the three day period. (Unless they relate to 'urgent' business or a meeting called at short notice.)

46. LOTTERIES AND PRIZE COMPETITIONS

Lotteries

A lottery is a scheme for the distribution of prizes by lot or chance in which skill plays no part and in which the participants make a payment either towards the prizes themselves or towards funds out of which prizes are provided.

All lotteries are illegal except:

- a) Local lotteries - promoted by a local authority and registered with the Gaming Board;
- b) Society's lotteries - conducted generally for charitable supporting or cultural purposes other than for private gain. These lotteries must be registered either with the local authority or the Gaming Board;
- c) Private lotteries - that is, lotteries that are incidental to entertainment.

It is likely that the only kind of lawful lottery a local radio station may run would be a small lottery.

Prize Competitions

There is no definition of a prize competition but it is likely to be construed in a common sense way.

The Lotteries and Amusements Act 1976 provides that it is unlawful to conduct in or through any newspaper e.g. the Radio Times, or in connection with any trade or business e.g. a local radio station, or the sale of any article to the public -

- a) Any competition in which prizes are offered for forecasts of the result of either
 - i. a future event; or
 - ii. a past event the result of which is not yet ascertained or generally known.
- b) Any other competition in which success does not depend to a substantial degree on the exercise of skill.

If no skill whatsoever is involved in the competition, it will not be an unlawful competition, but it could be an unlawful lottery.

If any skill is involved in the competition it may be an unlawful competition:

1. If the competition involves the forecast of the result of either a future event or a past event the result of which is not yet known, and involves some degree of skill however small, it will be an unlawful competition.
2. If the competition does not involve a forecast of the result of a future event or a past event the result of which is not yet known, then the question must be asked, "How much skill is involved?". If the amount of skill involved is substantial it will not contravene the Act and will be a lawful competition. If, on the other hand, the skill involved is less than substantial it will contravene the Act and it will be an unlawful competition.

47. ADVERTISING GUIDELINES

POLICY: To avoid giving publicity to any individual or produce, firm or organised interest except as necessary in providing effective and informative programmes. Consumer-advice programmes have to name names.

Avoid references which might be held to be damaging to a specific product. Any enquiries about trade names should be made to the Reference Library.

Excerpts from TV or Radio commercials should not be included in programmes unless it is the only way of making the point.

FREEBIES: Such offers must be treated with care. There must be no agreement to include a mention of a name or product in exchange for facilities or benefits and no commitment to anything which would put the BBC's editorial independence at risk.

PROGRAMMES ON FIRMS OR ORGANISATIONS:

Guidelines are:-

- (a) The decision to make the programme must be the BBC's.
- (b) The BBC must retain complete editorial independence.
- (c) The organisation featured must have no access to the programme to approve it before transmission.
- (d) The facilities put at the BBC's disposal should not be so great as could lead to BBC indebtedness.

CONSUMER-ADVICE PROGRAMMES:

They can name names so they must:

- be thoroughly researched
- be completely accurate
- mention as many firms or products so as not to give unfair advantage (or disadvantage) to a particular one

- presenters must have no connection with advertisers.

COVERAGE OF SPONSORED EVENTS:

There are many events which would not exist without sponsorship. The BBC can cover sponsored events (but never sponsored programmes).

Presentations: During presentation of prizes, there should be no more than one mention of the sponsoring body.

Verbal Credits: A maximum of two mentions in a programme.

Brand/Product Names: Only if prior agreement that widespread use of such a name has made it indistinguishable from the name of the manufacturer.

The inclusion of references to commercial sponsors of events is only justified if the sponsorship is of such an order that not mentioning it would omit significant journalistic detail as well as being unfair to the sponsor.

COMPETITIONS OR JOINT VENTURES:

Proposals of this kind, which could verge on sponsored programming, should not be accepted without reference to Senior Management.

RECORDS: A presenter may express a personal opinion about a record, but must not urge listeners to go out and buy it.

PRIZES IN PROGRAMMES:

1. It is improper to use licence money to award prizes of excessive value.
2. Offers of prizes of substantial value by commercial organisations free of charge should not be accepted.

FINANCIAL CONTRIBUTIONS:

Local Radio may only accept money for specific purposes from non-commercial sources, e.g.

Education, the Arts, the Church. But BBC editorial control must remain.

Cash contributions to programme allowance can be accepted provided there are no strings attached.

Managers can also accept help in coverage of an important local event, e.g. a music festival, which might not be otherwise adequately covered.

Doubtful cases should be referred to HLRs or CLR.

DONATED PRIZES:

Unsolicited prizes of a modest local nature (e.g. tickets) and less modest prizes of a non-commercial nature (e.g. educational) may be accepted at the Manager's discretion.

Approaches by individuals involving more than one station should in all cases be referred to the HLRs or CLR.

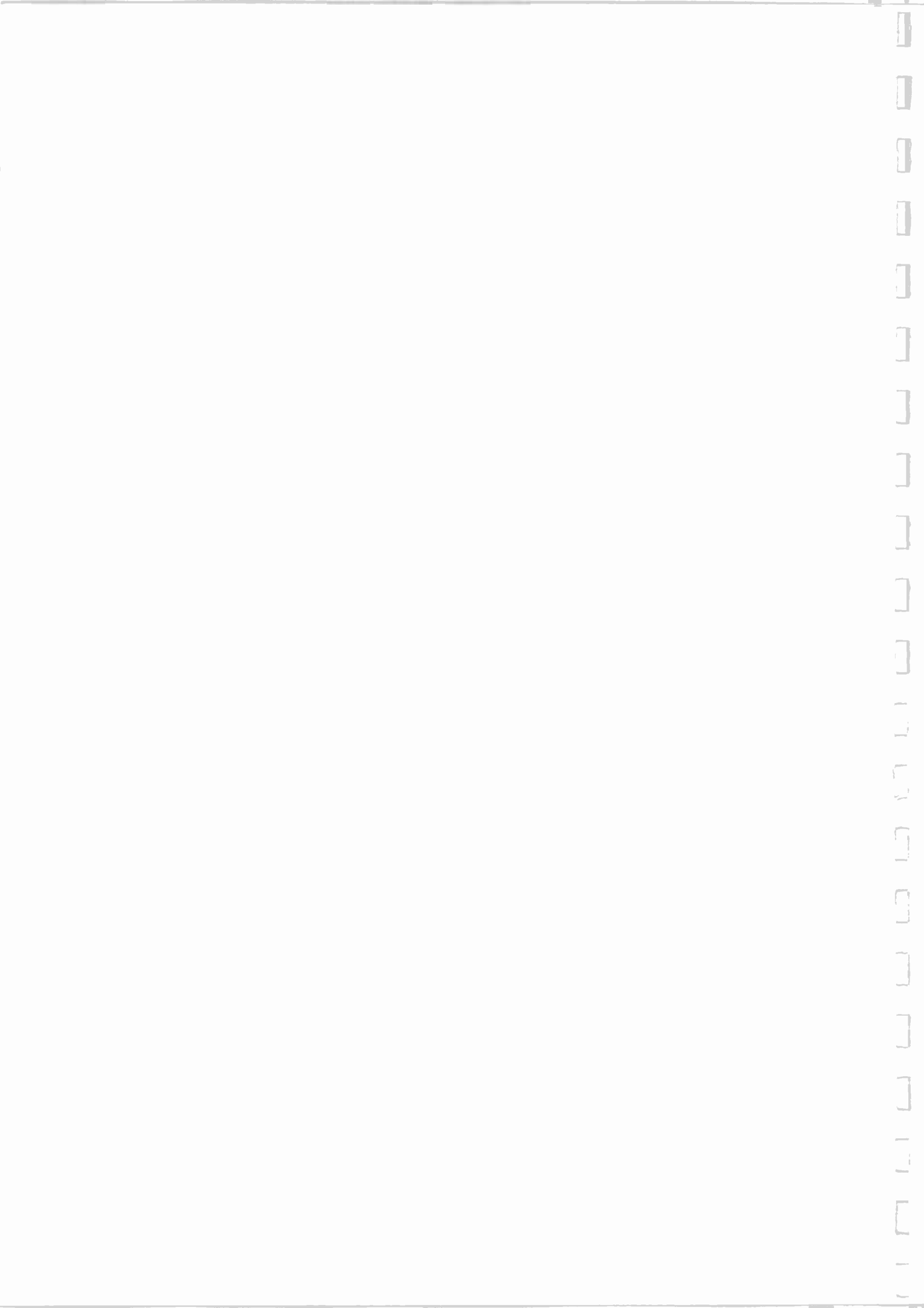
OFFERS OF FREE/CHEAP TRAVEL:

Don't accept them if editorial judgement or independence might be affected. Be careful about politically sensitive areas.

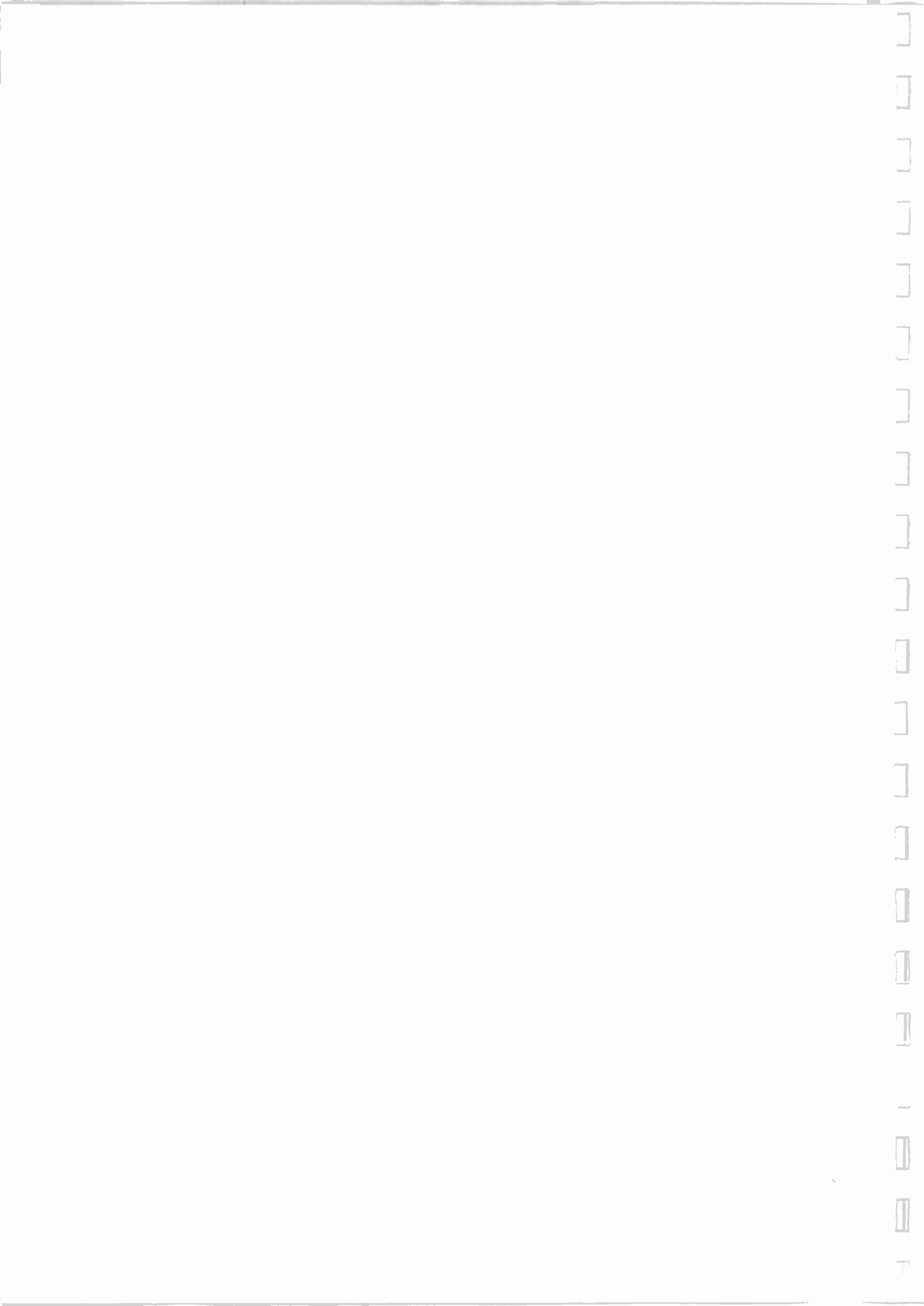
Inaugural flights and familiarisation trips are O.K.

In all cases it must be made clear that in accepting any offer the BBC does not accept any obligations. In particular you must never guarantee that a resulting programme will be transmitted.

(Summarised from: The BBC's Advertising Guidelines 1982)



G. S A F E T Y



48. SAFETY

These notes should be read with the BBC General Safety Regulations. Rules cannot cover every eventuality, and for this reason, safety must be the responsibility of us all - our own safety and that of others with whom we work.

Safety should always be more important than programmes.

Safety is common sense - don't take chances

- The BBC
- endeavours to ensure that working conditions are safe and healthy
 - produces Safety Regulations to cover all fields of activity
 - gives training in general safety and specialised areas (such as lifting and handling)
 - provides medical/first aid facilities at all premises
 - endeavours to ensure the safe design of all equipment
- You should
- take care of yourself, and others who may be affected by your work
 - think safety; not take chances
 - read and implement Safety Regulations
 - report all accidents, no matter how trivial. This is important as accident reports provide information which may indicate accident trends and potential danger spots.
- The public
- will be curious at O.B.s or in studios, and may be looking at what goes on rather than where they are going!
- It is our responsibility therefore,
- to ensure no hazards exist which put the public at risk
 - to rig cables clear of gangways
 - to make electrical connections safe and out of reach

- to confirm equipment is safe, both electrically and mechanically
- and
- to ensure microphones are securely rigged, particularly when overhead

Particular areas to watch:

The radio car - loading, driving, operating
O.B.s
Electrical equipment
Razor blades
Fire hazards
Untrained freelances or contributors

- and always have safety in mind when working in a hurry.

49. PERFORMERS' ELECTRICAL EQUIPMENT

1. When engaging performers to take part in broadcasts, recordings, rehearsals or auditions, the BBC representative must make it clear that any electrical equipment must meet certain minimum requirements:--
 - it must be in good condition; mechanically and electrically safe.
 - it must be fitted with a 5 or 13 amp 3-pin plug and exposed metalwork (other than decorative trim) connected to the earth pin of the plug.

Equipment with a 2-core flex having no earth pin connection is acceptable so long as it is double insulated to BS requirements.

N.B. 'Exposed Metalwork' in this context includes microphones, stands and loudspeakers where these are connected to mains powered equipment.

2. It is the responsibility of the producer to check the equipment by external examination to ensure that leads, plugs and connections are in a sound condition. Staff must not repair or alter performers' equipment.
3. Before connection to the mains, all items of equipment having exposed metalwork as defined above, must be tested using the Clare tester. If the equipment passes, it may be connected directly to a mains socket. If it fails, a mains isolating transformer must be used. Not more than one item of equipment may be connected to each isolating transformer.
4. Electrically operated musical equipment and associated amplifiers, mixers, etc., used by performers may be connected to the mains supply only after such a test, and only by the appropriate member of BBC staff.
5. If a performer alters the mains or earth connections of his equipment during a session e.g. to get rid of mains hum, the equipment must be re-tested. Under no circumstances may the earth wire in a 3-pin plug be disconnected. In the event of a persistent hum, the advice of a BBC engineer should be obtained.

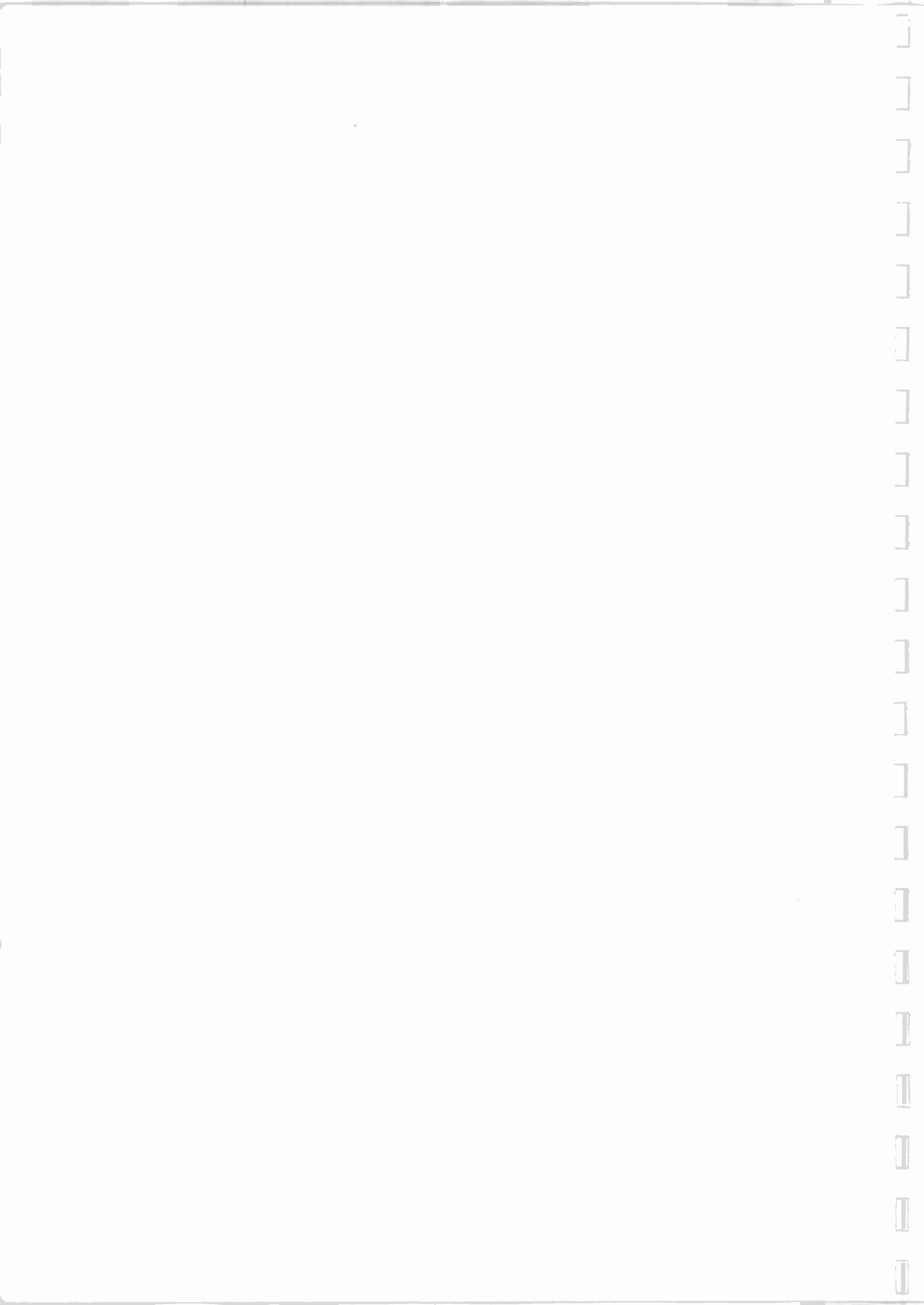
6. Before connecting any equipment to the mains supply at a previously unused OB site, the supply must be checked by a BBC engineer. Sites in regular use should be checked annually. If, however, the supply is only to be used to connect items of audio visual reproducing equipment, or is a site having a BBC approved supply, it should first be tested with a 'checkerplug' by a member of staff trained in its use.
7. Any direct programme signal connection between performers and BBC equipment must be made via a signal isolating unit or a type approved by the BBC, e.g.

THE CLARE TESTER

- (a) Plug the tester into the mains and switch 'supply' switch on.
- (b) Plug the equipment to be tested into the appropriate socket on the tester.
- (c) Connect the tester's crocodile clip, on the green lead, to the metalwork to be tested - not decorative trim.
- (d) Switch on the equipment to be tested so that it is in its operating condition.
- (e) Press 'test' button for 3 seconds - not more, to avoid overheating. The 'earth fault' lamp should flash momentarily, then the 'pass' lamp come on and stay on. This indicates a 'pass' condition. If either 'fault' lamp comes on and stays on, the equipment may be faulty. It is a 'fail' condition and the equipment must only be used in conjunction with an isolating transformer.

If in doubt, the advice of a BBC engineer should be obtained.

H. M I S C E L L A N E O U S



50. BROADCASTING IN A MULTI-CULTURAL SOCIETY

Our listener belongs to a society that is multi-cultural, and includes people of different races, religions, languages and colours. Among the wide range of ethnic groups in Britain, are the Asians. The continent of Asia has hundreds of millions of people, with an incredible number of languages and dialects; it is an immense field stretching from the middle-east to the far-east, up north to Russia, down to South and South-east Asia. It is therefore unwise and inaccurate to call a particular group of individuals Asian on the prejudged notion that they are all the same.

For the purpose of this introductory glimpse, let us draw the line at the sub-continent, from where people have come to live in Britain. They would be Pakistanis, Indians and Bangladeshis in the main, with smaller representation from Nepal, Bhutan, Sikkim and the nearer islands of the Indian Ocean, including Sri Lanka and the Maldivé islands. A number of Asians from the sub-continent have come after varying periods of residence in Africa, especially East Africa.

INDIA

There are 24 states in India, representing twenty four different ways of life with some shared characteristics. Most of the Indians in Britain are from the northern states. In Britain the most commonly used languages are Punjabi, Urdu, Hindi, Gujarati and Bengali. Other Indian languages heard in Britain are Tamil, Telugu, Kannada, Konkani, Malayalam and Marathi. There is no such language as "Indian", "Indi" or "Hindu". To be a Hindu is to belong to the Hindu religion. (not language).

HINDUISM

This is a system of belief older than Christianity and is liberal and tolerant. While there is a one god concept, Hinduism has a range of deities, gods and goddesses (pantheistic).

The books of religious significance in Hinduism are the two epics, Ramayana and Mahabharatha and the writings in the Bhagwad Gita and the Upanishads.

The Hindu place of worship is called a Temple.

Dietary restrictions : beef is a sensitive element.

Among some south Indian Hindus the naming system is rather different. Children take on their father's first name as their Surname. e.g. If father's name is Srinivasan Venkatraman, the children will have Srinivasan as their surname. When a girl gets married she takes on her husband's first name as her Surname.

SIKHISM

This is a religion founded by Guru Nanak. Sikhism is monotheistic (i.e. one god). Their scriptures are contained in their Holy Book, The Guru Granth Sahib.

The Sikh place of worship is called the GURUDWARA.

Essential symbols of Sikhism for the men are : the beard, turban, uncut hair, steel wrist-band, and ceremonial sword. the traditional outfit for women is the Salwar (trousers) and Kameez (Shirt) with a Dupatta (scarf).

And - SINGH - is a word used by Sikh men with KAUR as its counterpart for women. Rajinder Singh Dhillon is a man; Rajinder Kaur Dhillon is a woman. However for non-Sikhs Singh is used as a family name in Rajasthan and Madhya Pradesh.

Sikhs sometimes claim to be an ethnic group, a minority religion and even a different race. Consequently there is a separatist campaign conducted by the Sikhs, some moderate, some militant. They call for a separate state called KHALISTAN.

The Sikhs come mainly from the province of Punjab, the land of five rivers. NB : PUNJ (as in PUNCH) means five. However the Punjab has Hindus as well as Sikhs. So there are Hindus as well as Sikhs in the Punjab; but the original province of Punjab in British India was split in two at Independence - and there is part of the Punjab in Pakistan.

PAKISTAN

Pakistanis in Britain come from nearly all the provinces in the country.

The main language used in Pakistan is Urdu (Written right to left as in Arabic or Hebrew). Other Pakistani languages used in Britain are Punjabi, Mirpuri, Gujarati, Sindhi and Pashtu. Most Pakistanis are Muslims - followers of Islam, founded by Prophet Mohamed. It is a monotheistic religion which forbids idols.

Islam scripture is in the Holy Book - QURAN.

The Muslim place of worship is called the Mosque.

Pork and Pork products are taboo for the muslim as is alcohol.

The name of the Prophet is used by Muslim men, either as a first name or the last name eg; Muhammed Iqbal; Hasan Mohamed. Note the different spellings - there are a number of permutations and combinations in the English spelling of the Prophet's name.

Muslim women are free to keep their maiden name or take their husband's name. They usually wear Salwar Kameez with a head scarf.

KASHMIR

The geographical region of Jammu and Kashmir has been an area with territorial claims (in Kashmir) being made by both India and Pakistan.

There are both Hindus and Muslims in Kashmir.

BANGLADESH

Most of the people of Bangladesh are Muslims.

At the time of Independence, this territory - East Bengal of British India was known as East Pakistan after partition and was an integral part of the original country of Pakistan. Bangladeshis do not like their country being (wrongly) called East Pakistan.

The main language of Bangladesh is Bengali. But the Bangladeshis now in Britain tend to be mostly from the province of Sylhet and speak the Sylheti dialect. Bangladeshi women wear saris - most of them.

NOTE : Both Pakistani and Bangladeshi women could use the word **BEGUM** either as a prefix or a suffix to their name. Begum means lady.

SRI LANKA

Formerly Ceylon. The majority are Sinhalese, they are mostly Buddhists and speak Sinhala; the largest minority are Tamils, most of them Hindus and Tamil speaking. Other minorities are the Moors and Malays who are Muslim and the Eurasians (called Burghers) and are mostly Christian.

The Tamil minority in Sri Lanka, like the Sikhs in India, are demanding a separate state, called Eelam.

EAST AFRICAN ASIANS

Asians, from Africa, mostly East Africa arrived in Britain, some as refugees. Many of them trace their roots to the Indian state of Gujarat - they speak Gujarati. There are many of them with names - PATEL or SHAH. The East African Asian is Hindu in the main, but there are also some Sikhs, Muslims and Christians.

RELIGION - RELIGIOUS FESTIVALS

Hindus - Most Asians of the sub-continent especially India.
Festivals : Diwali and Dussehra (Navrathri) - two main ones.
NB : It is incorrect to compare Diwali with Christmas

- SIKHS - Mostly from the Punjab
Festivals : Baisakhi and Guru Nanak's
birthday.
- MUSLIMS - Mainly from Pakistan and Bangladesh
Festivals : Ramadan (fast) and Id (end
of fast).

NOTE

While Hinduism, Islam and Sikhism are the main religions of the sub-continent, there is also the strong minority presence of Jains, Buddhists, Parsis (followers of Zoroaster) and Christians. It is believed that Thomas the Apostle took the Gospel of Christ to the sub-continent and is buried in Madras.

The sari is worn all over India but there are variations in style (eg) Coorg sari - worn off-shoulder or Kandyan Sari (Sri Lanka) with a frill round the waist and no pleats.

There are more people in the sub-continent who speak English than there are in the British Isles. And depending on their linguistic background they would reflect different dialects and accents as distinctive as, scouse, brummy, scots, irish and the different London accents.

