

INSTRUCTOR MANUAL

CONTAINS COMPLETE LESSON PLANS & CURRICULUM

BROADCASTING | PODCASTING | INTERNET | RADIO

REVISED
NEW EDITION

BEYOND POWERFUL RADIO

A COMMUNICATOR'S GUIDE TO THE INTERNET AGE

News, Talk, Information & Personality

VALERIE GELLER

AUTHOR "CREATING POWERFUL RADIO"



CREATED BY

Melissa McConnell Wilson

News curriculum contributed by Linwood A. Hagin, Ph.D.

INSTRUCTOR'S MANUAL

for Beyond Powerful Radio

by Valerie Geller

Manual created and prepared by Melissa McConnell Wilson
News curriculum (Chapters 19, 21-25) contributed by Linwood A. Hagin,
Ph.D.

FOCAL PRESS

Boston Oxford Johannesburg Melbourne New Delhi Singapore

© 2011 Elsevier, Inc.
 IM ISBN #: 9780240522678

CONTENTS:

1. Overview p. 4
2. Chapters p. 9
3. APPENDICES p. 134

COURSE ORGANIZATION, by chapters

Part I Tools: Creating Content for Any Platform

- 1** Creating Powerful Content— No Longer “Just Radio” p. 9
- 2** Are You a Generator or a Reactor? p. 12
- 3** Personality Radio & Morning Shows p. 15
- 4** From Rock to Talk (and For Anyone Who Wants to Do a Talk Show) p. 18
- 5** Local vs. National Programming p. 22
- 6** Performance & Formatics p. 24
- 7** Finding & Developing Talent p. 31
- 8** Airchecking p. 35
- 9** High-Ego Talent p. 41

- 10 Avoiding Burnout p. 44
- 11 Show Prep p.46
- 12 Producers—Facing the Blank Page p. 50
- 13 Radio Talk Shows p. 53
- 14 Call Screening p. 56
- 15 Interview Techniques— for Journalists, Talk Hosts & Music Personalities p. 58
- 16 Public Service Announcements p. 63

Part II Storytelling & Voice

- 17 Becoming a Powerful Storyteller p. 67
- 18 Your Voice—Improving Your Instrument p. 69

Part III Creating Powerful News

- 19 Creating Powerful News p. 71
- 20 In Case of Emergency p. 75
- 21 Citizen Journalism p. 78
- 22 Traffic & Weather Together p. 80
- 23 Newswriting p. 83
- 24 News Anchoring p. 85
- 25 Multi-version News p. 88
- 26 Integrating News & Talk for Radio, TV & the Web p. 91
- 27 Integrating Radio & TV News p. 94

Part IV Working Across Multi- Platforms

- 28 Audio Communication Across Multiple Delivery Platforms: Broadcasting, Streaming, Video, Social Media, Podcasting, & Beyond ... p. 97

Part V Marketing Content

- 29 Promotion p. 102
- 30 Branding—Building the Brand Beyond Radio p. 107

Part VI Making Money

- 31 Sales & Commercials p. 111
- 32 Fundraising & Giving p. 116

Part VII Understanding the Audience

33 LifeStage™ Demographics p. 121

34 Research p. 124

Part VIII Final Notes

35 Final Notes p. 128

1) APPENDICES

Appendix A: RADIO COMMUNICATIONS STUDENT OUTCOMES p. 134

Appendix B: SAMPLE SYLLABUS p. 135

Appendix C: RADIO COMMUNICATIONS CLASS SYLLABUS/ASSIGNMENT
INFORMATION p. 146

Appendix D: SAMPLE RADIO PRACTICUM p. 147

Appendix E: USEFUL LINKS TO RADIO WEB SITES p. 151

Appendix F: ABOUT THE INSTRUCTORS/AUTHORS OF THE CURRICULUM p. 153

THE BEYOND POWERFUL RADIO INSTRUCTOR'S MANUAL

OVERVIEW

There's more to teaching Radio Station Operations and Broadcasting -- as well as the new media, satellite, podcasting and Internet radio -- to students than how to operate the equipment.

That is why *Beyond Powerful Radio* is essential to cover the very life spark of the aspects of fascinating and intimate communications by these media. It fills in the void left by many other "radio textbooks," because it demonstrates how to achieve the standard of excellence. Valerie Geller has taken the years of experience (her own and that of dozens of experts in the field) which would have been required to personally gain this level of information, and condensed it into an easy-to-read and understand tome for students of the art and professionals alike. Even if you do not have a background in professional broadcasting, you can teach it with this book.

This Instructor's Manual is provided by the publisher as an extra aid to those instructors who have chosen *Beyond Powerful Radio* as their textbook. The material in this Instructor Manual may be duplicated in whole or in part by instructors to use in teaching students who have been assigned *Beyond Powerful Radio* as their classroom text. Any other use, in whole or part, of this copyrighted material without expressed, written permission from the author is prohibited by law.

WHAT'S INSIDE

The lessons contained in this Instructor's Manual, when used in association with *Beyond Powerful Radio* as a textbook, are suitable for adaptation for senior high school, community college, four-year college/university and vocational education course curriculum.

The beauty of the contents of *Beyond Powerful Radio* is that the chapters do not mandate being taught in sequential order. The chapter material presented in this Instructor's Manual may be taught in any order you design for the needs of your students and instruction plans in what you may deem a more logical order. (Example: The "Resume" unit is contained in the final chapter, Chapter 35, but, ideally, it can and should be introduced near the beginning of the first quarter, in that with each new radio skill mastered (e.g., on-air training, digital production, managerial positions, etc.), the resume should be updated and turned in quarterly until it is ready to send with applications for internships and entry-level industry positions at the completion of the course.) And, just as in Radio and broadcasting, there may be occasions to "go with the moment" and divert from the numerical chapter order when the "perfect teaching moment" arises to teach a topic when interest arises or presents itself. The lessons contained in this Instructor's Manual have been designed for use in an academic yearlong course, but may be divided into two semester courses or any of a number of academic quarter courses.

Most of the lessons contained in this Instructor's Manual are "tried and true" from years of teaching the course. However, they are also structured for you to modify, rearrange, add, subtract, (fold, spindle or mutilate) as you see fit to adapt and customize them to your own classroom needs.

Whether this is your first year teaching a Broadcast Communications (Radio or otherwise) related course, or you seek to update and modify one you have taught for years, *Beyond Powerful Radio* is a wonderful textbook and/or resource/reference. (It is a textbook that your students will actually *want to keep* after the conclusion of the course!)

TEACHING PHILOSOPHY

You will notice main "themes" throughout *Beyond Powerful Radio*, which align with engaging students in class just as radio, broadcasting and beyond, engages an audience (specifically individual listeners.) The priorities are the same. Most importantly, believe in the pursuit of excellence. Perfection is an unattainable goal, but to constantly and consistently do your best

and then outdo your own best stretches your abilities and maximizes your potential. Have passion for the subject you teach, and your students will follow. It is more than a career; it's a way of life.

Your classroom is a training ground. The course is the practical application of skills, standards and philosophies of the Radio and broadcasting industry that the students need to master in order to succeed in the field. Embrace the philosophy that all jobs are “work,” but when you have passion for what you do for a living, it is a “labor of love.” Confucius said, “Choose a job you love, and you will never have to work a day in your life.” This gives a person a high level of satisfaction and a meaningful sense of accomplishment in their chosen field. Encourage this outlook in your classroom about the class work, in preparation for what lies ahead for your students “in the real world.”

CREATING THE STUDENT RADIO STATION STAFF

To have an understanding of the dynamics of radio station operations and broadcasting, the students must be exposed to the concepts first hand. It is critical to create a “radio station/broadcast station environment” in your classroom so that the students gain a working knowledge of the terminology, expectations and orientations of this unique and creative atmosphere. In this environment, students will be able to perform hands-on exercises in radio/station operations, including sales (donation solicitation), promotions, programming and music selection, audience research, and technical tasks that closely align with the actual functions of professional radio/broadcast stations.

Hopefully, your educational environment includes a production studio (with a mixer, a microphone and a computer) and an “on-air” studio (whether LPFM, broadcast licensed, cable, podcast or Internet radio.) In addition, to effectively educate students about audio production for broadcast, you will need a digital audio editing program and enough hard drive/digital storage space for storage of your students’ projects, for grading and transfer to your on-air studio computer or server (or recording to CD, USB flash drive, SD card, etc., for playback in the studio.) If possible, create an “office environment” in your classroom, to give the students a sense of “ownership” in running a “real” radio station, complete with computer stations, telephone, and facsimile (fax) machine, and arrange the desks and seating to simulate “departments” (Programming, Operations, Sales, Promotions, Public Service, Music, Technical or Engineering, etc.). If funding is an issue, try getting donations with the bonuses of a tax deduction and Contributor Thank You Announcements on your station (see “Sales Assignment” in Chapter 31.) If you can include such amenities as mailboxes for each student, a time clock with timecards and a “cubby” in which to

store their headphones, papers, and works-in-progress, the classroom is transformed into a place of business – an actual station office. The more the students “buy into” the concept of being a part of a station’s operations, the more involved in the process they will become. They are creative individuals but also a part of a team with a common goal. The more these ideas are fostered and encouraged, the more successful both the whole and its parts will be.

CONSTRUCTING THE FRAMEWORK

The first day of class is also the best time to set the “ground rules” for behavioral expectations -- when entrusted with thousands of dollars worth of computer, electronic and broadcast equipment, team-building and personal responsibility are paramount to the success and survival of your student station for the school year and beyond. For this reason, a simple set of Class Rules should be developed to go over with the new crew at the beginning of the year.

Class Activity: Setting Class Ground Rules

Describe strategy: This is a polling method that allows the students to help set the class rules for behavior (above and beyond the ones spelled out in the station staff policy manual.) When the students are part of the team-building exercise, they are more likely to support the norms for behavior that are established in the process. (Actually, that is how our staff policy manual came about in the first place!)

Reason Selected: This strategy is in line with the institution of a station staff policy manual; students need to have time to learn all of the rules and regulations contained therein.

Steps involved in implementing: Instructor selects a small number of volunteers to serve as interviewers (most likely the “advanced” students returning to the class.) In 10 to 15 minutes the interviewers will circulate throughout the class, asking as many people as possible “What behaviors do you think would be helpful in this class among students?” They’ll already have a good idea about it themselves in order to keep things on track with the staff policy manual. Afterward, the group members will report their findings to the class -- the instructor can write them on the whiteboard to keep track and to guide answers.

The expectations outlined in these ground rules are a precursor to adhering to FCC (Federal Communications Commission) Rules and Regulations and NAB (National Association of Broadcasters) standards. Following is a simple (and universal) set of “Class Rules,” which is effective in setting the tone that the individual and collective creative process will take place within the structure of an organization. (Substitute your classroom priorities wherever you see fit.)

SAMPLE CLASS RULES FOR RADIO COMMUNICATIONS

1. Be courteous to all in the classroom/station (including those on the telephone.)
2. Clean up after yourself -- your mom doesn't work here.
3. Be on time. If you are late, you are responsible for what you missed.
4. Respect station property and the property of others.
5. Control your language -- **no profanity**. (If you cannot do so here, how can you in the studio?)
6. Do your assignments and turn them in on time! Broadcasting is a medium of deadlines and immediacy.

Grading scale:

90 - 100% = A

80 - 89% = B

70 - 79% = C

60 - 69% = D (or below = loss of show for one quarter)

Below 60% = F

7. When you have completed your scheduled assignments, you are to be working on station business -- that's why we're here.
8. No "socializing" during class hours—especially during lectures. (You cannot learn while you are talking.)
9. The class hours are: [Insert your class days and hours here]. Attendance is expected and required in order to learn the subject material. A phone call to the faculty advisor is required to excuse absences. Advanced notice of scheduled absences is required in writing and the need to leave class early must be cleared through the faculty advisor in advance -- it's your responsibility, like a real job.
10. There are no scheduled "breaks" in the class. (Exception = "7th inning stretch" during lectures)
11. Follow the "Staff Policies." No exceptions – rules are rules.
12. No graffiti on anything.
13. No food or drink around or near computers (especially in the carpeted areas.) Eating is allowed only under specific circumstances.
14. No cell phone usage during class hours (unless prior arrangements for important calls are made with the instructor.)
15. There is a lab fee/donation for all students,* (which includes a set of personal headphones for class work, and a Staff T-shirt to wear at station functions.)
16. Cooperation is expected.
17. Take your responsibilities seriously; this is a job-training program.

18. TRUST is something you don't get back when it's lost -- especially here. Be careful not to break it.
19. **Pursue excellence** -- if not now, then when?

* [Check your school's policy about fees charged to students. Consider having station logo T-shirts identifying members of the student staff printed using funds raised by the class. Provide them to your students at cost. This is an excellent buy-in for the members of the class, and it promotes *esprit de corps*.]

Chapter 1: Creating Powerful Content — No Longer “Just Radio”

Overview:

This chapter introduces the student to the following topics: the concept of what makes radio unique as a medium, communication across multiple platforms and the human connection it creates; the description of what powerful content is, how it is created, and by whom; Valerie Geller's guidelines for Beyond Powerful Radio, and discussion of the time needed to grow an audience in successful broadcasting.

Student objectives:

After reading this chapter, the students should be able to:

- Identify the qualities of effective radio personalities and programming.
- Describe what makes radio a unique medium of communication and human interaction.
- Explain three of the basic concepts of how to create “powerful content.”

Instructor objectives: Key Lecture Points

1. Radio, no matter the delivery method, is a unique medium, because even though the audience may be in the thousands, the communication between the personalities and the listeners is “one on one.”
2. Listeners must care about what they hear on the radio.
3. The best broadcasters are great observers of life.
4. The best source of powerful radio and communication comes from the personalities.
5. Powerful radio personalities make the audience member feel that they are being addressed individually.
6. Powerful radio takes time to develop (personality, ratings, success.)

7. Explain to the class that everyone's favorite topic is himself or herself. Therefore, on the radio, listeners want to hear what affects them personally; a radio show is not all about the DJ. To convert the thinking (translate the thought process), students must practice replacing the terms "I," "me," and "my" to "YOU."

Discussion topics:

- Make clear to the students that electronic communication via the radio or other electronic means is one of the most personal and intimate, that the main objective is to reach thousands by talking to **one** individual.
- Explain each point in "Valerie Geller's Guidelines for Creating Powerful Radio."
- Explain the importance of teamwork in the preservation and ongoing growth of your student-run radio station and its structure (use your policy manual examples.)
- Have students name at least three "private places" where they listen to the radio (e.g., the shower, in bed, while on the computer, in the car) and why they do so instead of listening to or watching another form of electronic entertainment.
- Use sample sentences (topics) an on-air personality might use on a radio show (e.g., "I get so angry the first day it rains! The traffic jams make me nuts, I want to yell out my window that, '...it's only raindrops, people!'",) and have the class "translate" them into terms which directly relate to the listener (e.g., "Don't you get so angry the first day it rains?! It makes you nuts, and you want to yell out your window...".)

Key words:

Audience vs. listener

Storytellers, observers of life

Segue

Class Activity: The Different Audiences

Strategy: Icebreaker for introducing new students to each other in class, using grouping by different preselected categories (involving movement in the classroom.) A space needs to be cleared for the exercise.

Reason selected: For an icebreaker exercise, this one is one of the most non-threatening (non-revealing.) It gives a chance for the painfully shy (of which there are many aspiring DJs!) to participate in a group introductory exercise and still feel safe. It is also a precursor to the concepts contained in *Beyond Powerful Radio*: radio station formats, listening habits and the concept of research, covered later in the course.

Steps involved in implementing (who implements): Use a list of categories, (favorite musical groups, favorite radio stations, month of birthday, hand with which student writes, favorite movie

or video game, etc.) Instructor calls out a category, and students try to locate the rest of the members in their category. As soon as the category divisions are complete, the students in them shake hands with "the company they keep." Instructor invites them to note how many people there are in different groups. As soon as that is done, call out the next category. Keep students moving from group to group. Reconvene the entire class. Discuss the many diverse groupings to which each student belonged.

Assignment/ Quiz:

Beyond Powerful Radio: Chapter 1 Reading Assignment and Worksheet/Open Book Quiz

DIRECTIONS: Read pages 3 to 7. Answer the following questions. Please print or write neatly and legibly (use the back of the sheet, if necessary.)

1. What is "Bokis, he cry," and where does it come from? _____
2. Powerful radio _____ and evokes a _____.
3. Name three "private" places you listen to the radio: _____
4. If you are bored, your _____.
5. The richest source of powerful radio comes from _____
6. What must happen to the audience with powerful radio? _____
7. The best broadcasters are _____.
8. They talk about what they _____. They are good _____.
9. Before anything goes on the air, ask yourself: Is it _____? Does it _____?
Do you _____? Do your _____ care?
10. If an air personality is doing the right job, the audience will feel that he or she is _____.
11. Speak in terms your listener can _____.
12. Always start your show with _____.
13. Tell the _____. Never be _____. Listen to your station, _____.
14. If an on-air personality is doing the job right, the audience members
_____.
15. If a topic is overdone, _____.
16. Do smooth and interesting _____ to other _____.
17. Be _____ on the radio.
18. Dare to be _____.
19. It takes _____ to rewire the human brain to change a habit.
20. Name two "success stories" from the chapter that took time to succeed: _____

Name _____ Date _____

KEY--- Beyond Powerful Radio: Chapter 1 Reading Assignment and Worksheet/Open Book Quiz

1. What is "Bokis, he cry," and where does it come from? *Pidgin in Papua, New Guinea, refers to a radio "the box that cries"*
2. Powerful radio *rings true* and evokes a *reaction*.
3. Name three (3) "private" places you listen to the radio: *Shower, bed, car, computer, phone*.
4. If you are bored, your *audience will be, too*.
5. The richest source of powerful radio comes from *the personalities of the performers*.
6. What must happen to the audience with powerful radio? *They must care about what is said*.
7. The best broadcasters are *great observers of life*.
8. They talk about what they *see, notice, think, and feel*. They are good *storytellers*.
9. Before anything goes on the air, ask yourself: Is it *relevant*? Does it *matter*? Do you *care*? Do your *listeners* care?
10. If an air personality is doing the right job, the audience will feel that he/she is *being addressed individually*.
11. Speak in terms your listener can *picture*.
12. Always start your show with *something very interesting*.
13. Tell the *truth*., Never be *boring*. Listen to *your station, even when you are not on*.
14. If an on air personality is doing the job right, the audience members *will feel that they are being addressed individually*.
15. If a topic is overdone, *drop it*.
16. Do smooth and interesting *segues and transitions* to other *hosts and shows*.
17. Be *who you are* on the radio.
18. Dare to be *great*.
19. It takes *a thousand times of doing a repeated behavior* to rewire the human brain to change a habit.
20. Name two "success stories" from the chapter that took time to succeed: *KFI Los Angeles, Star Trek, Seinfeld*

Assessment:

Standard grading curve.

Chapter 2: Are You a Generator or a Reactor?