

1 The Disc Jockey

2 Staff Announcing

- In addition to informing, persuading, and entertaining, the staff announcer must reinforce the station's overall sound. Must blend with production elements and the rhythm and pace of the format.

3 On-the-Air Performance

- measured by the announcer's success in attracting listeners among the stations target demographic and hold them
- Performance, Operations, Organization

4 Performance

- introducing music
- entertaining with humor
- reading commercials, weather, sometimes news and routine announcements (time and temp)
- general patter – ad libbing, etc.

5 Operations

- getting program elements over the air using station equipment
- off-air recording for later replay of in-studio programs or network material
- answering phones and taking requests
- Heavy responsibility during periods of emergency or natural disaster.
 - EAS–Emergency Alert System

6 Organization

- pulling and organizing music
- station's program and transmission logs
- clearing the wire
- sometimes assembling newscasts

7 Job Requirements

- varies with station and market
- Smaller market – jack of all trades
- Larger market – positions more specialized and require more narrowed and refined talents

8 Basic requirements for staff announcer

- working knowledge of music
 - ability to garner an in-depth knowledge of a particular music style
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- good grammar and pronunciation
- ability to work with equipment
- clear, expressive voice
- resourceful personality and ability to perform

9 Equipment

- operation of equipment is a major portion of job
- running a “tight” board important
- some become fixated on equipment and gimmickry at the expense of developing an engaging personality and real communication skills.
- Genuine communication

10 Formats

- more than choice of music
 - style of announcing
 - overall pace of program
 - choice of announcers
 - sound of commercial
 - choice of microphones

11 Announcer as Communicator

- good voice not the only qualification
- “standard” announcer voice not used much – now companion
 - radio’s presence not totally involving but provides easy and instant companionship for someone at the beach, in a car, or jogging
- Announcers are hosts and facilitators of a series of 3 1/2 minute programs

12 How Not To Be An Irritant

- Tune out factor – need to hold listeners
- Tune-out happens when listeners don’t get what they expect.

13 How Not To Be An Irritant

- Too Much Hype – tone down style
- Too many reminders about how much music you are playing
- Endless pre-sell of music sweeps
- Laughing at in-jokes

14 How Not To Be An Irritant

- Stepping on the end of songs
- Stepping on a cold ending
- Getting tricky with call letters
- Always talking over the instrumental and butting up to the start of the vocal

15 AC Format

- Avoid artificiality
- Maintain an even pace
- Be well organized – transfer of information
- need to provide good companionship
- project adult intelligence

16 CHR Format

- Must be able to interact with a young audience
- Many times talking up to the vocal
- Project a very high energy level
- Have a good working knowledge of the music and listener's lifestyles
- Handle control room equipment smoothly
 - tight board

17 Country Format

- much like AC
- varies according to market
- not to “countryfied” today
- Study music and artists
- genuine interest in and appreciation for the music (hard to fake)
- Develop understanding of factors that relate to rural life.

18 Easy Listening Format

- resonant and pleasant voice – mellow
- mature sounding voice
- ability to read with great accuracy
- basically good voice and diction

19 AOR Format

- good working knowledge of the field
- intimate and conversational style
- study particular jargon and lifestyle of listeners
- Ability to ad-lib effectively and at some length

20 Talk Format

- entire rationale is to elicit responses from listeners
- knowledge in a wide variety of areas essential
- Develop and practice interview skills
- Pay attention to time and timing
- required the ultimate in one-to-one communication

21 Effective On-Air Communication

- Literacy
- Energy
- Consistency
- Dependability
- Adaptability
- Conscientiousness

22 Literacy

- knowledge of language
- reasonable general education
- mispronunciation and grammatical gaffes alienate even an unsophisticated audience
- display overall knowledge of world around you

23 Energy

- project an energetic demeanor while on the air
- medium robs energy
- infuse an amount of energy far beyond what occurs in normal conversation
- Voice is all you have on the air

24 Consistency and Dependability

- announcers job is repetitious
- must be consistent
- average listener is tuning in for a short period of time

- develop dependable standards of attendance, punctuality, and efficiency

25 Adaptability

- The wide variety of tasks that air personalities are called on to perform mandates an individual with an ability to quickly adapt
- Local or National emergency
- failed equipment and miscues

26 Conscientiousness

- attention to detail
 - logs filled out correctly
 - Commercials must be played
 - Time commitments met

27 Techniques of Staff Announcing

- skill comes with practice and experience
- experiment to see what works and what doesn't
- learn a great deal by listening to other air people
 - select elements of their styles with which you can use.

28 Finding Personality and Perspective

- be conservative starting out
- Use imitation and trial and error
 - listen critically to yourself and others
- Polish delivery with audience in mind
 - put yourself in the place of the listener

29 Humor and Taste

- must be balanced
- must be funny
- avoid in-jokes
- Think before you say it. Is it really funny?
- Don't keep repeating the same line
 - listeners will notice
- many stations subscribe to humor services

30 Humor and Taste

- Good taste varies
 - composition of audience and market
 - some announcer famous for bad taste
- Considerable pressure to be funny and come up with things to say. This can lead to saying things you shouldn't.
- When in doubt, err on conservative side
 - careers are impeded by amateurish attempts to be outrageous or exceptionally funny

31 Analyzing Yourself and Others

- How to improve your skills
- easy to make comparisons with broadcast personalities
- Analyze strengths and weaknesses of others
- Listen to yourself, Solicit opinions of others
 - feedback can be tough on the ego