



get HEaRd

A media project for women

Presented by WOW Australia and Radio 4EB

Supported by the Community Broadcasting Foundation and the Queensland Government's Advancing Women in Business Initiative

Curating Your Content

WITH MICHELLE BROWN



STRUCTURE

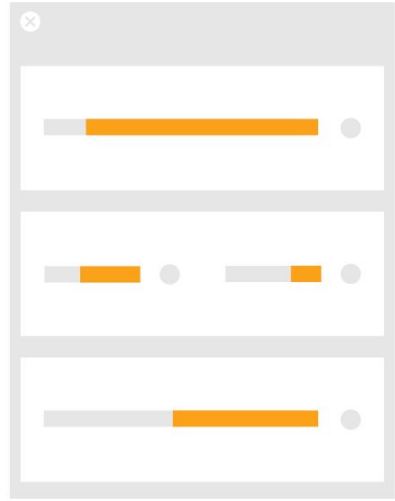
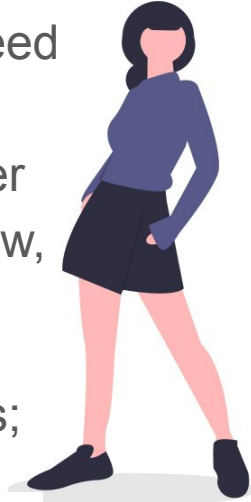
When we're creating and planning content, we need to think about structure and destination. Is this a stand-alone piece or is going to be part of a longer piece of content? Will it be part of a live radio show, podcast or packaged for multiple platforms?

Whatever it might be, we can start with the basics;

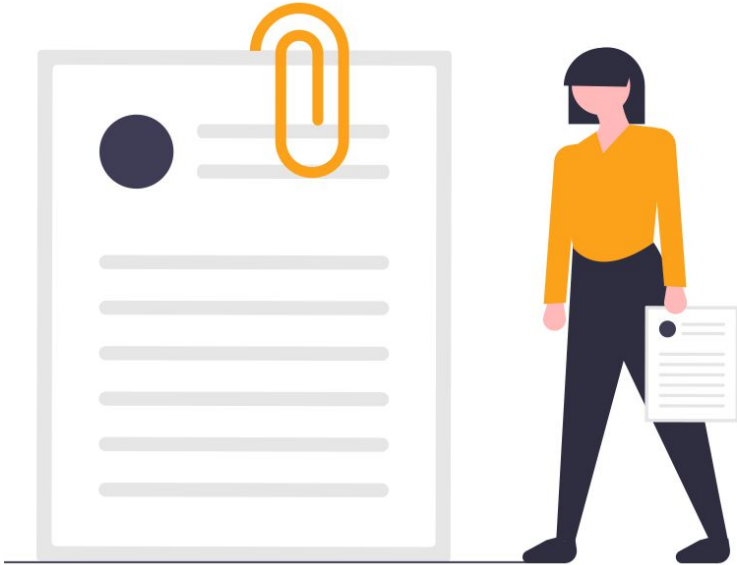
Start - An introduction. Welcome your audience.

Middle - Main content. Interviews, features, music.

End - Sign off, thank your audience.



RUN SHEETS



For great sounding audio (and video) content, preparation is key! Even if it's a loose idea for structure of the ep, but using a runsheet is super helpful to keep you organised and on track.

Run sheets will help you with live programming and packaged content. Organising structure to your content will make sure you don't forget any key topics you want to cover and also ensure some consistency in your content.

INTROS & OUTROS

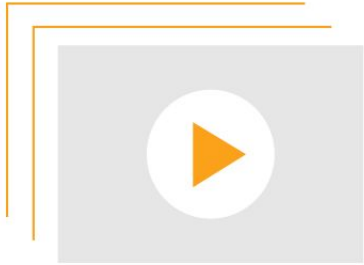
A few things you might want to include in your introduction and outros of your content

- Name of your show
- Your name and any other hosts/guests
- Purpose or tagline of the show, e.g. a women's health program
- Any other important info like sponsors or disclaimers



It's a good idea if you have regular programming to tell them where to find more info or the next episode. If you have social media or a website, mention this.

MULTIPLATFORM



If you plan well and think about multiple avenues for your content, then it could have the opportunity to be heard by more people. For example, if you record an interview with a young female musician, could that interview run on your own radio program but also be packaged and included in a special youth broadcast on the Community Radio Network or as a podcast special?

Even when you're interviewing talent, think about techniques and questions you can develop that speak to a wider audience and not be time specific.

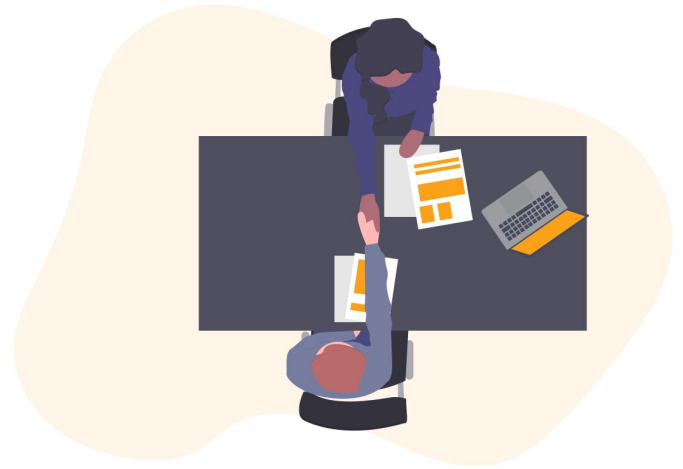
INTERVIEWING - APPROACH

Organising the interview

The way you ask someone for an interview makes a big difference in whether they decide to talk to you or not. Interviews can take place either 'in person' or over the phone or internet.

The Step-by-step Approach

- Introduce yourself to the person and make it clear where you are from or who you are representing.
- Tell the person what this might be for and why you want to interview them.
- Tell the person what you will be asking them questions about.
- Be polite and friendly.
- Know exactly why you want to talk to them so you can communicate that clearly.
- Brief them. Tell them how long the interview will take, arrange an appropriate time and place to do the interview, be sure to get all their contact details and try and arrange to have them ring you at an appointed time.
- Build rapport: Have a chat, get to know them a little, BUT don't cover too much ground, leave that for the real interview.
- Confirm details and thank them for their time



PREPARING QUESTIONS

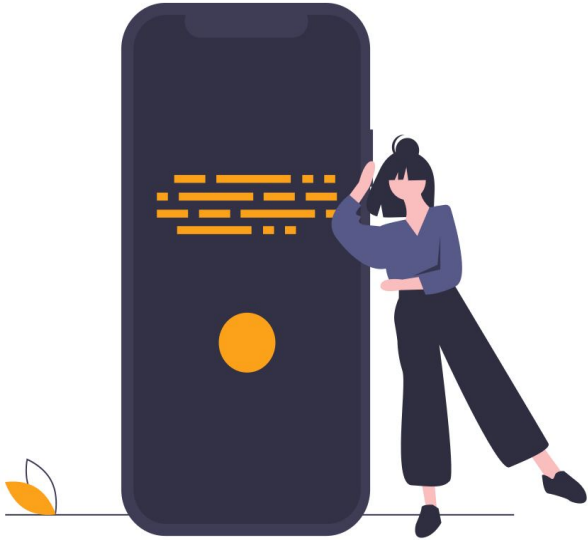
When preparing questions, a good place to start is with the 5Ws and the H, then expand from there.

Who, what, where, why, when & how?

Write your questions down as this will help you avoid a mental blank, but in order to sound less rehearsed you might like to use simple bullet points.

Your first question is very important and should set the tone for the interview, cutting to the main angle you wish to explore.

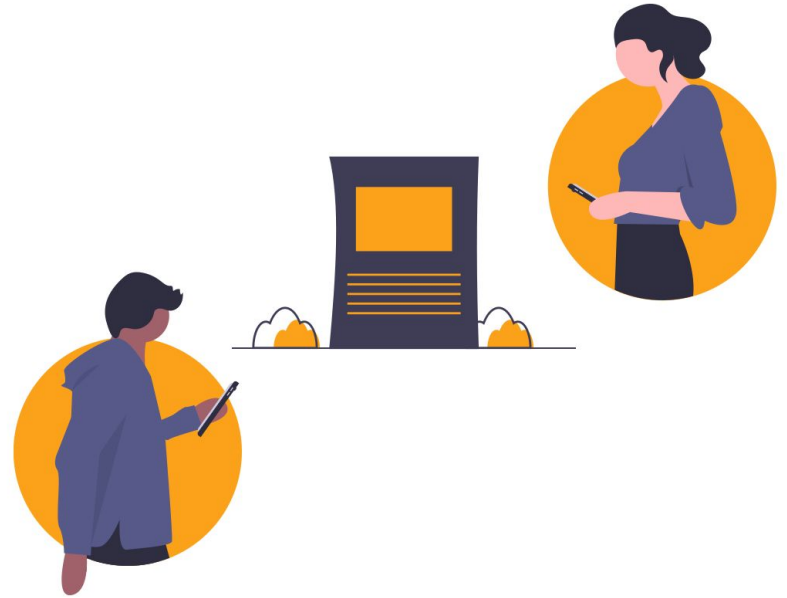
Don't ask 'closed' questions. A closed question is a question that will get a 'yes' or 'no', or one sentence answer. These answers are usually not that useful (particularly in radio that relies on sound).

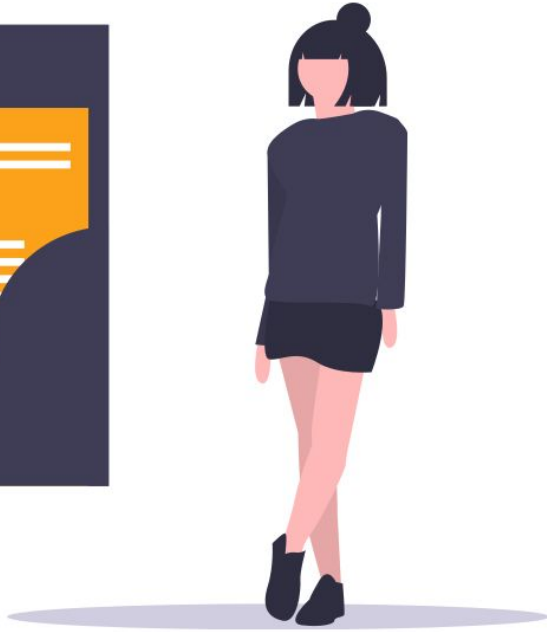


Make sure you ask a question. Be careful not to replace questions with statements, you won't get proper answers. Sometimes it can be useful to include a statement with a question. A statement can give background information or a context for the question to your listener and your talent, but be careful to separate the statement from the question.

Keep your questions short. If your questions are too long, or you ramble, you will simply confuse your talent and will not get a clear or whole answer. And, if the question is too confusing for your talent, they will confuse your listener.

Don't ask more than one question at once. You'll only get one answer.





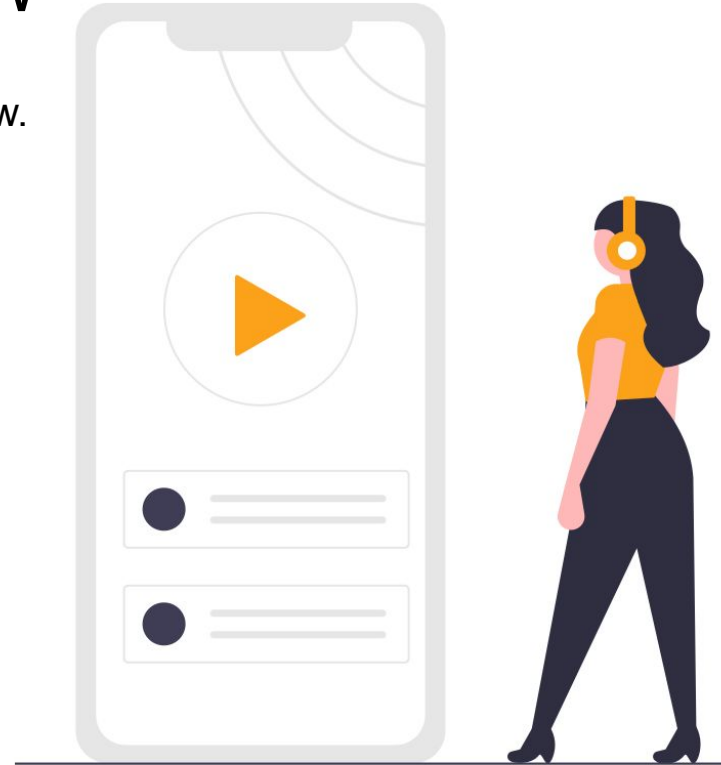
Avoid 'leading' questions. Don't lead your interviewees into a particular answer, or trap them in a corner.

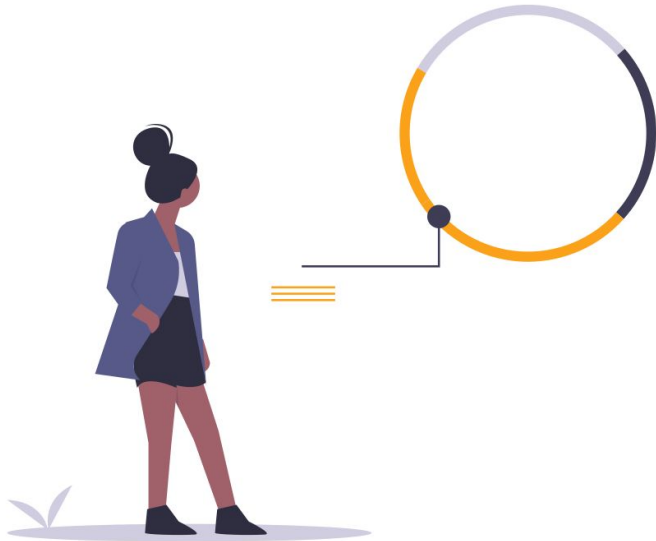
Progress from point to point. Try to maintain logic to your interview. Each question should follow from the previous.

Don't be afraid to ask for clarification if you don't understand something, your audience probably won't either. Better you ask, then have a hole in your interview/story. By the same stroke though, don't be ignorant, be well researched on a topic before you go ahead with an interview.

CONDUCTING THE INTERVIEW

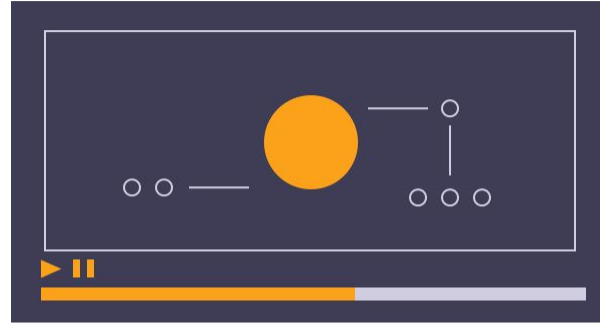
- Stay focused on what you want to get from the interview.
- Tell listeners the person's name and position, what you are going to talk about.
- Questions should be as short as possible to give the respondent time to answer.
- Question Delivery: should be clear, concise and sound interested
- Remember a good interviewer must be a good listener.
- If the talent is talking for too long on a subject, it is appropriate to move on as politely as you can.





- Listen to answers: Follow up on interesting points. Ask other questions as they might arise, based on what the interviewee says or something new that might come to you on the spur of the moment.
- Keep it Simple: don't let the interviewee generalise or use technical terms - make them explain, be attentive.
- Keep your questions and comments at a level of broad comprehension (unless circumstances specifically require it).
- Look interested to the interviewee: Don't murmur, instead use facial expressions and nod your head to encourage them to tell you more.
- Last Question/ Closing. When you have covered the subject, finish the interview. Use “Finally,,” or “It’s been a pleasure talking to you...” to wrap it up.

EDITING TECHNIQUES



What makes a good mix?

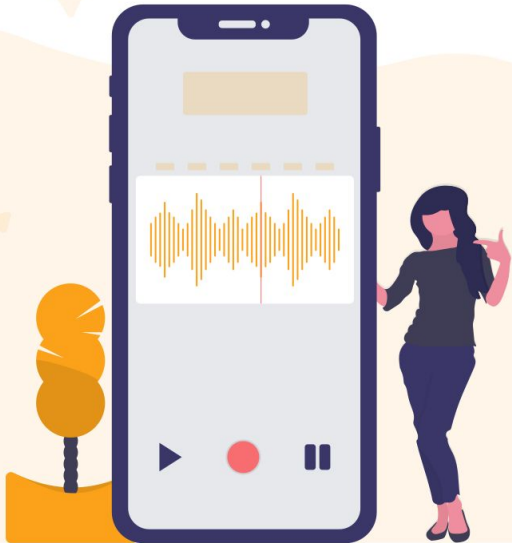
- Overall mix is at a broadcast standard
- VO (voice over) is higher in the mix, so you can clearly hear all speakers
- Music and VO levels are consistent
- VO equalized – greater clarity between low, mid and high frequencies
- Sound effects are only used when appropriate

Content Editing Vs Cosmetic Editing

In the old days of using razor blades and pencils to cut tape, it was a pretty natural that the first edit you would do on your audio was taking out big chunks of content that you don't want. This is often referred to as content editing.

While there might be small repetitive phrases and some stumbling and 'umm'ing' distract you, it's important on the first edit to simply concentrate on the narrative and make the important parts of the story stand out.

With digital editing, because it is so easy to cut out a single sound or word, the tendency is to get caught up in the detail while doing the first edit. Try to avoid this as you will lose the flow of the narrative that you are editing. The second and third edit is often referred to as cosmetic editing. It's here; on the second edit we can cut smaller phrases and unnecessary asides. On the third edit you can cut out the umms and ahs to get your piece down to time.



Fades and Music Levels

As with analogue mixing, the levels of music are important when mixed with words. With digital editing you can both see and hear the levels.



Become familiar with the VU meters, the volume envelopes and the various ways you can control the levels of your audio. Usually each channel you use has its own volume control. You can also vary the volume of an individual file and fade files out.

In order to create really beautiful mixes play around with the fades – try to make fades longer rather than shorter for a smoother sound.

Always listen to your mixes of voice and music on speakers and headphones, it is quite common for beginners to make the music too loud.

Atmos

Using atmos (recordings of the location sound with no one talking) really can help fix out problems when edits are noticeable because of jumping background sound. ALWAYS when you record some audio, make sure you record some atmos either before you start or when you finish. Make sure everyone is quiet while you are doing this.



THANK YOU FOR PARTICIPATING

These resources were developed by Michelle Brown.

Supported by resources from the [CMTO](#).

Illustrations are from <https://undraw.co/>

