

Give 'Em Your Stuff: Intro, Bio, Contacts

You are responsible for your information being correct when your show is aired. While you are the guest and may think the host or production crew has correct information, assume nothing. Assume nothing even if you reviewed—and sent—your information ahead of time.

Your introduction. Provide your host with a copy of the introduction you want used for yourself (1-to-2 paragraphs maximum length). The introduction may not be read verbatim (unless the host uses a teleprompter or cue cards). Yet, you provide the key points that will be mentioned when you are introduced. The host, while having the best intentions of giving you her or his undivided attention as their guest, has a list of items to remember to say and do during the show. Help your host by providing one less thing to remember and risk making embarrassing mistakes.

Keep your introduction short (two or three lines) and relevant to your topic and the show's viewing audience. You want viewers to know immediately WIIFT (what's in it for them) to stay tuned-in to you as the guest.

Contact information. Print (rather than cursive writing) your name, the title by which you want to be identified on the show, your e-mail and website addresses, and any other information you want communicated either on the air or on a station website. E-mail your information ahead of time—the host can tell you to whom—and bring a copy with you. Having contact information electronically allows the production team to copy-and-paste a long e-mail address or web URL to minimize typographical errors.

Special offers. Unless you are a guest to specifically promote a product, service, event, observance, or person, you most likely cannot make direct sales pitches when you are a guest. You are usually a guest because of your expertise. Due to timing constraints of television programming, you probably have more information and resources you want viewers to have than you can provide on the air.

This is the beauty of special offers. Ask the host ahead of time if you can mention at some point during the show that you have more information and services for viewers. Viewers can get your resources by going to your website or by e-mailing or calling you. Your host may choose to make this announcement on your behalf. Lead viewers to your business or organization through the expertise you impart on the program. Show that you are an expert and the rest is likely to follow. I emphasize: check with your host to see that this approach is acceptable before you do it.

Can You Have A Copy?

Ask your host if—and how—you can **get a copy of the aired show on which you appear**. Be sure to learn the conditions under which you may use the recorded program. There are copyright, recording rights, proprietary intellectual property and commerce issues involved in using recorded television program content. Yet, depending on the terms under which you can use the recorded material, you gain valuable promotional or instructional material for your own use. Even with the strictest constraints on re-use, you have a tool from which you can learn and improve your own performance.



Montgomery Municipal Cable Television

For information on MMC-TV and its programming, contact:
MMC-TV
3710 Mitchell Street
Kensington MD, 20895
Studio Phone: (301) 942-6276
Website: <http://www.mmctv.sailorsite.net>



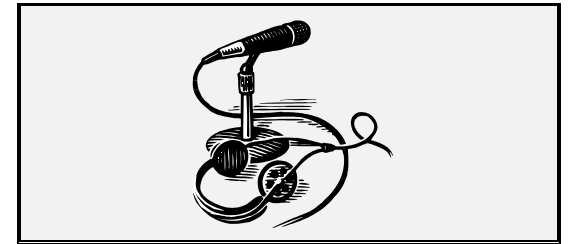
Your springboard to personal and professional development.

For information on Sylvia Henderson, her programs and products (Springboard Training), or "Think About It!", contact:
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Sound Good On Television (And Other Notes): Instant Training 102 "Think About It!" Host: Sylvia Henderson

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Introduction

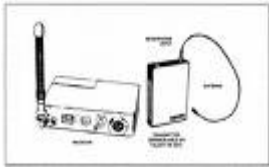
Television is a visual medium. It is also an audio medium. How you come across through sound is as important as how you come across visually. This becomes more true as the sound quality of receiving televisions—those of your viewers—becomes better through digital reception.

Microphones are the medium for your voice input in a studio, as well as the input sources for any audio you add to the program (recordings, music, sound-bites from other sources). Know the types of microphones you will most encounter in a studio, and how to use them properly. You come across as a professional in the studio—a professional who knows her or his own material—when you demonstrate your comfort with the studio tools.

Microphones



Hand microphone. You hold this microphone in your hand. Duh! The microphone attaches to a long cable. If you plan to move around while you speak, be sure to allow enough cable to do so. Hand microphones are awkward to use because one hand must always hold the device. The sound fades as you move the mike away from your mouth.



Lavalier microphone. A popular microphone in use, the lavalier mike is small and clips to your blouse, shirt or lapel. It can also dangle from your neck on a cord. It should be placed six-to-nine inches below your chin. Attached before the program begins, the lavalier microphone allows you the flexibility to move without regard to a trailing microphone cord. The wire connecting the mike to a battery pack should drape from the mike away from you. If you walk, tuck a loop of wire into your belt or hold the cord in your hand to give it some slack. Beware that this microphone is sensitive and can pick up heavy breathing. It can also pick up the sound of clothing or paper rubbing against the instrument. Remove noisy jewelry and name tags that hang or hit against the microphone or its cord.



Boom microphone. A boom microphone suspends from a long pole held over the stage area. A boom microphone can move up, down, or across the staging area to pick up voices. It, too, is highly sensitive. Boom microphones are kept out of camera range so the television viewing audience cannot see them. You do not have to worry about not being heard because the boom operator follows you as you move around. These mikes are typically the larger microphones you see with fuzzy felt-like coverings over them when you see them on television programs.



Wireless microphone. Wireless microphones are hand-held microphones without cords. They operate by battery and are ideal for walking around. Lavalier microphones may be wireless—unattached to cords. As such you wear a battery pack on your waist or placed in your pocket. That battery pack is also a transmitter that sends a signal to a remote receiver in the studio (or auditorium). If you have control over when to turn the battery unit “on” and “off”, be sure to turn the unit off when you end your planned presentation. Frequent horror stories include private personal conversations while the unit is still “on”, resulting in embarrassing—or worse—consequences as your voice continues to air. Sometimes these conversations are recorded from private—very private—rooms! (Need I say more?) To avoid wireless mike faux-pas, completely remove the microphone and battery pack from your person before you walk away from the staging area or leave the room. Usually the studio production staff is trained to check that the microphone unit is turned off so as not to broadcast relaxed off-camera conversation within the staging area.

Microphone / Sound Check. Before the program begins, arrange for a microphone check with the sound engineer. Speak normally into the microphone so the engineer can set the correct volume for your voice. Use vocal variety moderately—unlike giving a speech to a live audience in a conference room. Speak as if you are talking only to one person, not to an audience of thousands. Frequent changes in your pitch, volume and vocal characteristics annoy viewers and cause you to sound foolish. Avoid coughing, tapping your fingers, rustling paper or hitting the microphone during the program. Microphones amplify all sounds.

Most of all...watch what you say! Always assume a microphone is “on”.



Other In-Studio Preparations

Bodily functions. (I thought that would catch your attention!) If you must cough or sneeze, place your hand gently above the microphone and turn your head as far from the unit as possible. Cover your mouth with your other hand (obviously). Excuse yourself because the sound will come through, regardless.

Water! Water! Ask your host or the production staff for a bottle or glass of water prior to the show. Occasional sips keep your mouth moist and your throat from being scratchy. It is amazing how much a half-hour of talking dries you out. Sip the water during times when you are not the person talking. Sip quietly rather than slurp.

Other In-Studio Preparations

Arrive no later than 15 minutes early. You and your host need time to review last-minute directions and points and get set for the camera. You need time to go to the bathroom, get comfortable on the set, perform microphone and camera checks, and review pertinent information with the production crew.



On The Air! WHEN THE STUDIO DOOR CLOSES, that's it! You—or someone you may invite to view on the sidelines—cannot open the door once it closes. Recording is in progress.

Checklist & Questions for Review With Host / Production Team
