

2 a In pairs, discuss the following questions.

- 1 Would you like to work in radio? Explain why / why not.
- 2 Do you know anyone who works in radio? If so, how did he/she find the job?

b Read the radio commissioning brief and answer the following questions.

- 1 What is a radio commissioning brief?
- 2 Who do you think wrote this brief?
- 3 Who is it written for?
- 4 Where would you expect to see this type of document?

## London 1 documentaries

## London

### Listeners

London 1 is the voice of young London and serves a key audience: the under-25s.

Music is at the heart of the station, which is the most listened-to youth station in London, with an audience of nearly 60% of London's 15-24s.

### Documentaries

When it comes to documentaries, the audience is interested in the world around them, but does not want to be lectured or told what to think. The tone and approach must always be peer-to-peer rather than parental.

London 1 will continue to commission documentaries to entertain and engage, but the audio is only part of what we are commissioning. Producers will be expected to provide, in addition to the broadcast programme:

- Selected highlights to be played in preceding programmes to trail ahead to the documentary
- A dry version for podcasting (current podcast consumption stands at around eleven thousand downloads a week, so this is an important audience)
- A piece of visual for the London 1 website to be used for viral marketing

### Format

There is now a variety of formats available to the producer. These are:

- Two five-minute packages and a studio discussion with two guests
- Two ten-minute packages
- One twenty-minute package

### Content

All documentaries must be based on the highest journalistic standards and deal with the subject matter in an appropriate and interesting way. They should also, where possible, try to avoid being too serious. Their approach should be innovative and include interviews with people who are interesting and a little out of the ordinary. Editors should make use of all the tools that sound engineers have available. All programmes commissioned by London 1 will be subject to the relevant guidelines, including the Editorial Guidelines. Copies of these guidelines can be accessed on [www.London1/info/guidelines](http://www.London1/info/guidelines).

Areas that London 1 is looking at for documentaries in the next four months

**Music based:** Madonna, Duffy, U2, Dr Dre, Coldplay, Green Day, Usher, Rick Rubin, Elbow.

**Social issue based:** The environment; World Aids Day; back to school / new beginning at school/university/work; life changes; how Christmas can be very stressful for lots of reasons: families, expectations, eating disorders, depression; there are also the recurrent themes of mental health, exam revision, and career decisions and choices.

### Additional requirements

Details of cues, billings and support material are outlined in a separate document that can be accessed on London 1's commissioning website: [www.London1/commissioning/](http://www.London1/commissioning/)

### Price

The cost of a London 1 documentary is around £3,000, though some budgets are subject to foreign travel, and are likely to be higher.

### The commissioning process

To formally submit a proposal, please complete the proposal by **midnight, 16 May**. The Commissioning Team intends to communicate commissioning decisions by the beginning of June, and we plan the documentaries to go on air from August through until early next year. We aim to give feedback to everyone who submits a proposal.

C Read the commissioning brief on page 20 again and answer the following questions.

- 1 Who listens to London 1?
- 2 Apart from the audio documentary, what else does the producer have to provide?
- 3 How many different formats can the producer choose from?
- 4 What kind of documentaries do London 1 want to commission?
- 5 Why are two web links included?
- 6 What is the budget for a London 1 documentary?
- 7 When is the deadline for proposals?
- 8 When will the documentaries be broadcast?

d Complete the following definitions using the words in bold in the commissioning brief.

- 1 A pre-recorded radio item which can include all or some of the following things: interviews, comments, music: **package**
- 2 Length and structure: \_\_\_\_\_
- 3 A digital medium that is distributed over the Internet and can be listened to on a personal computer or portable media player: \_\_\_\_\_
- 4 A pre-recorded item which includes only the spoken word – that is, no music or sound effects: \_\_\_\_\_
- 5 Words said by a DJ/presenter to introduce and link segments/music: \_\_\_\_\_
- 6 Most important listeners: \_\_\_\_\_
- 7 To promote with a preview: \_\_\_\_\_
- 8 To be broadcast: \_\_\_\_\_
- 9 A technique that uses established social networks to promote a product; for example, friends forwarding a funny video clip by email: \_\_\_\_\_

e In groups, discuss the following questions.

- 1 If you were to produce a documentary for London 1, which of the topics mentioned in the brief would you choose? Explain why.
- 2 If you were to commission a documentary for a national radio station in your country, what subject would you commission it about? Explain why.

f Write the introductory cues for the documentaries you discussed in Exercise 2e. Use the language in Exercise 1e to help you.

## Understanding the production process

3 a Read the following statements about radio. Number the statements from 1 to 5: 1 = strongly agree, 5 = strongly disagree.

- Radio is an out-of-date way of receiving news and listening to music.
- The quality of radio programmes is higher if the radio is state-funded.
- All radio DJs/presenters are waiting for the opportunity to be on TV.
- Everybody prefers the TV to the radio.
- Young people no longer listen to the radio.

b In pairs, compare and discuss your answers.