MED2020M - Live Programme feedback

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| Programme Name | ION Media. The genre of Horror | Programme Date | 2nd November | Programme Time | 1400 |
| Team Members | Molly Carter | | Producer | Tutor | Dylan Roys |
| Jack Jolly | | Presenter |
| Chloe Abraham, | | Presenter |
| Chloe Edwards | | BA | Tutor | Ed Wellman  Ryan Jones |
| George Walker | | Online/reporter |
| Simon Nunn | | OB |

General Programme Comments

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| Pre programme | This has been a steep learning curve for everyone in the team. Indeed, the Siren staff crew and the tutors have been working out the exact process in this initial phase. This is a unique opportunity for you in seeing and being involved in the launching of a new programme. Well done for putting in all the hard work prior to the show.  Where could matters have been improved with more experience? Where are the major learning opportunities for you in all this? Without a doubt, you needed to get organised earlier and have a more solid production plan. For example. Perhaps there was room to be firmer with Emma Heaps when trying to get her to record. Admittedly this was something I was perusing as well with no luck. I am sure though that you will view some of these as missed opportunities but I was most impressed by the quick turnaround of this piece which came in a couple of hours before broadcast. I am not saying you were lax but you need to develop an organised professional stance with these people and then they will treat you as a professional.  On the positive side, you put in the hard work but what I would like you to take away of for you to make a better plan. Hard work saw you through  There were some group issues with some member leaving the group. I want each of you to think how you could have dealt with these issues in a different way and come to a resolution. This is not about blaming others each of you needs to look to yourself and learn the lessons. There is no time for this nonsense; It is up to each team member to work with the others and to form a working relationship. It demands 100% commitment from all and solid team building skills. I want you to all to take responsibility for what went wrong in forming the team this is not an issue of blaming others but thinking what YOU could have done differently and what YOU learned from the problem. |
| Programme | Overall the programme was a great success. It was technically solid and well managed. The team worked together and practice meant that you could be creatively bold.  There were a range of areas for improvement but that is only to be expected. In some cases, the levels needed work and the links a tad smoother but all in all this was a fine programme. It was never in danger of coming off air due to errors.  What are the main lessons for the groups going on air in the coming weeks? To be honest you know that better than I since you were on the business end of the production. It’s always easy to point to problems and say you shouldn’t have done that but when things go well it’s much harder. It comes down to attention to detail and team work. Everyone played their part, it in the planning, the ongoing organisation and the creative vision without the first two the latter will see you crash your programme.  This show had the feel of the professional when watching it go out. Everything was calm not because of luck but the fact that when problems threatened the team made small but timely tweaks which the casual observer wouldn’t notice but I did. The change to the running order, the practice on the OB, the well briefed reporter and the BA’s management of the levels all came together. |

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| Team Members | Prior the programme you took on the role of producer and in the main this was a success. You enthused most of the team and in the end got them to air. There were areas where you can take the opportunity to learn from difficulties. Perhaps I have misjudged it but I think the overall organisation could have been more transparent and I am sure future programmes will benefit from having the programme organisation trial more clearly mapped. It’s not that it wasn’t organised it clearly was but I as executive producer needed audio and cues sooner. A small point perhaps and something which will become easier as the process gets firmed up.  The fact is you put in the work, this show was a success and it was a success on your watch. You will gather that I value hard work as much as talent. You put in the former in buckets but your performance as a producer was a pleasure to watch. You were looking at levels but not obsessed by them, you were on the timings but did not have your head buried in the running order. Crucially you were interacting with the team and giving them confidence as well as listening to output, you would not believe the number of producer who are too preoccupied to listen to the show.  One point could you have taken more control when the mic was not working at the start? It’s difficult since so many people were trying to sort it. | Producer |
| You lost your original partner half way through the practice sessions but seemed to recover well from this. Indeed, you embraced and welcomed your new co-presenter. In these intense programmes having a reputation for hard work and being able to get on with people is not to be underestimated.  You were nervous in the build-up, as you should be, it keeps you focussed. I was really pleased with your performance as you came alive under pressure. You were engaged and genuinely interested in the programme and what your fellow presenter had to say. There were mic problems at the start, you knew there were problems and you carried on and worked through the issue supporting the show in those early crucial moments. | Presenter |
| You joined the programme late as a volunteer and took to the team well. Trust me if you can do that in the profession you will go far. When there is a gap in the production team and you put up your hand and say I will do that people in positions of influence notice.  You worked very well with the producer, taking direction and worked wonderfully with the other presenter. You are clearly talented but did not try and take over the programme. I would put you in any programme at a moment’s notice and expect you to perform. | Presenter |
| It’s always a worrying time when you are on air as a technical operator. Watching you prior to the show I could tell you knew what you were doing. There were some very technical quick fire sections to this programme and you surfed them with finesse. Remember this, if you know the desk you can do some deep stuff with it. When you don’t know what, the buttons do it’s a scary thing to behold. All that weird stuff the Siren team were doing with the news. Ask them about it so you can do that yourself and more. | BA |
| You produced and presented some excellent reports. A lot of your work is buried in the content but the two live reports you filed were well researched and engaging. The main thing in this is that your delivery was informative and entertaining. There is nothing worse than a tedious reporter droning on. You were well read and interesting. | Online/reporter |
| You will not have seen the delight from the studio team when this worked! You set up a solid OB and practiced it. I would have liked Skype but it was perfectly acceptable for the signal. The OB was bright and you started off really well explaining where you were. It was a bit of a crash at the end but Chloe! Was less than subtle. | OB |

Live Programme Listen Through

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| Time | Item | Comments |
| 1 | News | Auto play from Sky |
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| 3 | Introduction | Short but snappy jingle. Good bright start from Chloe although you clearly knew something was wrong. We could hear Jack though and I can tell that this was well practiced. |
| 4 | Chat | Informative longer introduction which once again was spoiled by the mic issue. However, this built the relationship between the presenters in the mind of the listener. Well done both presenters for calmness under fire. |
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| 6 | Lockwood | A decent piece by George, OK we spoke about the place you interviewed Dean, was this the best location? There was a lot of reverb. A useful strategy of the presenter led package with a single interviewee. A bit of popping on your mic George. use a pop shield.  Excellent branded back anno by the presenters |
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| 9 | Amber Gill | Solid cue for this live. you used the pre-recorded section to get her into the studio and the BA checked the levels. This showed since they were fine when she went on air. Solid researched questions. You had her in to give an expert intellectual opinion and you got that by a sensible treatment. I am starting to understand that this programme is not just about Halloween on scary trivia but has real depth. |
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| 12 | Branding | Good but keep it fluent Chloe. WHO left the mic up.. A well-produced mash up which provided punctuation ramped up the pace and allowed George to get in the studio |
| 13 | Challenge | First thing. be a little more formal with George. he has a family name. and make his title a bit more audience focused… no one will really knows what a content producer is; just call him reporter.  This was an entertaining section with some very fast paced sections. Interestingly you also used this to pass on information to the audience giving it the solid PSB remit of entertainment, information and education. Don’t say clip George. Try not to use tech terms. |
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| 17 | Thriller | A well-produced jingle played in and a snappy fire in of the Jackson track.  A point to make this smoother at the end. Fade the presenters up and then they should talk over the end as the music dips. |
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| 22 | Back anno | Decent branding at this point. Try and vary the way you get out of songs. not so much “this is – that was” think of more creative ways of doing this. This level of skill will come with time. |
| 23 | Jackson | A little popping on the mics from Jack, could you have used a pop shield. The questions and content of this is good, perhaps little muffled on the recording, not sure why this is??? Perhaps a little closer to him on the mic would have helped with the levels. I’m. not sure about the music. Did you use this to try and cover problems? Attention to detail please!!! Well done for the back anno and branding |
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| 26 | Documentary OB | This was a solid introduction and smoothness will come with time and practice. There is no need to say “Simon can you hear me” I know this was not an active case but we spoke about this and you were careful not to name anyone in the report. These are always worrying for an executive producer. Favourite element question was a little clumsy it’s a difficult topic and on reflection having some of this detail in your show may have been inappropriate. You perhaps should have stuck to process of making a documentary with him rather than the facts of the case even through it is not active.  The hand back was clumsy… how could you have handled this better? |
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| 30 | Music | Coming off the previous piece it was not the best way to link. This was a structural issue. Perhaps a throw ahead to the rest of the programme to let the previous OB settle before the song. Once again vary the way you intro from “This is – That was” |
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| 35 | Children’s programmes | Out of the song with branding…good.  Once again a bit of popping on the mic.  Interesting section on how TV programmes get it wrong.  Informative and it you also ended with audience interactions |
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| 38 | Emma Heaps drama | This was complex, firstly you didn’t get the Heaps audio until a couple of hours before the programme which acceptable in the industry is a little tight for your stage of learning. That said it worked very well. The drama had been edited to make it suitable for the audience.  Don’t call them “clips” try and avoid tech speak.  Ethically you need to avoid implying through your framing of the question that it was live. It worked fine but it’s not allowed in producer guidelines.  Well done with the levels on this.  Creatively this was a highly innovative way of producing a piece of work where the interviewee could not be in the studio.  Ended with a suit able branded jingle.  The branding in this programme is particularly good, not over the top but enough to keep the audience on track. |
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| 41 | Music | “That was --- this is”!!!!! |
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| 47 | Tweets | This is important. If you get tweets in you don’t have to read them all but you should give an indication that people have interacted. Nothing gets people to interact more than having their or other people’s comments read out. |
| 48 | Games | You need to slow down a little with your delivery but this is a nice piece of work.. bit of popping on your mic perhaps but not too bad.. what more could you have done in the shop to make this creative? Perhaps you could start by looking around the shelves or a description of what the shop is like… don’t say and finally… why no other reason than I don’t like it!  Odd vox with only one person, was this Simon…err. |
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| 50 | George on games | Try not to make it sound like a list. You were informative on the topic and certainly the added information you went onto was good.  Presenters don’t call him the content producer try and work on another more audience focused name. |
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| 55 | Pay off | Well done for not saying goodbye and trailing the next programme. |
| 56 | Out music | Just a tad off on the back timings but a good out jingle into the music |
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