MED2020M - Live Programme feedback

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Programme Name | SOS | Programme Date | 14TH December 2016 | Programme Time | 1500 |
| Team Members | Callum Anderton | Producer | Tutor  | Dylan Roys  |
| Jack Jolly | Presenter |
| Molly Carter  | Presenter |
| Aiden Watkinson  | BA | Tutor  | Ryan Jones  |
| All | Online |
| Danielle Eley  | OB  |
| All | Content  |

General Programme Comments

|  |  |
| --- | --- |
| Pre programme  | You will know that potentially you were 3 team members down with Molly stepping in from another group. Still you are 2 down on what you could have been and that puts much more pressure on you to produce content. Not that you will get any sympathy from me; I expect those who remain to work harder to fill the gap! If you want to succeed in the media can I recommend hard work and talent.I did have to push you hard this week and given the amount of time you had to prepare you needed to have done more. It’s not about being in the studio practicing now it’s about getting content. I would like you to ramp this up and if there is something happening in the evening, the weekend or in the day when one person is free that person needs to go. I sorted out far too many of your interviews and even then, you didn’t take up the opportunities that they gave you. Why for example did I have to go to the choir concert or sort out Craig. You are playing it safe because it’s easy to get a show on with the minimum effort and that will not do. It’s not a matter of marks that’s all in your blog and the way in which you critique your shows. This is all about preparing you for a job in the media. If I am wrong, then fair enough what you need to do is prove me wrong. The question is why did I get that impression and what can you do to show me the error of my critique.  |
| Programme  | There was quite a bit of complexity in this programme and that needs a greater level of focus and planning. There was too much sloppiness in the initial weeks for this to be retrieved close to the event and its only with help that you had material. Listen and think very carefully about how you could have improved on this. Where were the creative opportunities you could have done more with? Was there any more technically you could have practiced to make the OB run smoother. Jack, there are times to be serious on radio! Producers step forward in the programme and manage the team rather than hang back in hope. |

Live Programme Listen Through

|  |  |  |
| --- | --- | --- |
| Time | Item  | Comments  |
| 1 | News  | Auto played from Myriad. The BA’s need to start learning how to do these complex sections of getting on and off air independently. We must run a master class in semester B for this.  |
| 2 |
| 3 | Introduction  | You sound bright and focused. I could have done with knowing the names of the presenters at this early stage and the theme of the programme which was about Christmas music.  |
| 4 | Music  | Suitable and played in snappily by the BA. Well done presenters for not saying what the track was, you don’t have to do so for every piece and it changes the flow of the programme making it less predictable. You do back anno the track name and group and then come in with the introductions. Perhaps I was a little hasty with my comment just now about presenter names. |
| 5 |
| 6 |
| 7 | Intro 2  | This is quite a good introduction and chat with the presenters which gives me a sense of who they are. This is funny and makes me smile. Does it go on too long?  |
| 8 |
| 9 |
| 10 | Favourite Christmas song  | Solid vox with a right amount of atmos. If I am pedantic you could have cut the question off the start since it was in the cue. Its works well with the music off the back. It would have been even better if the acoustic had been the same. In other words, if the music had been recorded with singers in the town centre.Decent back anno. |
| 11 |
| 12 | Christmas song intro  | I think you should have made more of this in the introduction at the start of the programme. Excellent cue to this Molly. Jack keep them focused on the topic, but I remember how hard it can be with musicians in the studio. There are some good points in this with you trying to find the underlying theme of what a Christmas song is, and what elements should be in it. Nice revelation from Jack about not liking Christmas songs and for pulling back on the Michael Bublé defamation! Good back anno from this telling me to keep listening. More branding at this stage please.  |
| 13 |
| 14 |
| 15 |
| 16 |
| 17 |
| 18 | Song  | Be a bit smarter in your introduction to music… when was this from, what are some interesting facts about the song? Presenters need to be quicker on the pickup off the back anno, was the mic open soon enough? Once again have something more to say rather than “that was”.You need a longer bed on the jingle with a fade. |
| 19 |
| 20 |
| 21 |
| 22 | Christmas party organising  | Cut down on the “how are you” with the guest, just get on with it!!! Emma works at a company which company is this and what do they do? I have never heard of them. Explain a little more.Once you get into it it’s a decent interview which tells me how companies promote their Christmas events. There are some inciteful questions especially on the multi-platform.The end was a little odd, you just ran out of material. I think you wanted some instruction from the producer at this point.  |
| 23 |
| 24 |
| 25 | Aled Jones  | Ok let’s think about this in a structural way and this is key to this section. This wasn’t just Aled Jones, you need to build this up in the mind of the listener. “*It’s been 30 since Aled Jones first sang Walking in the air from the snowman and now he has a new album out where the young Aled Jones from 30 years ago, is duetting with himself as a mature man. There’s a lot of work in getting the two tracks to match in a coherent way and we’re going to be speaking to an industry insider shortly to find out just how that’s done. But first here is Aled Jones with Walking in the air.”*I was disappointed with your treatment of this piece. Clearly you didn’t brief the guest as he was chatting while the music was ending with the mics open.  |
| 26 |
| 27 |
| 28 |
| 29 | Craig  | Don’t talk down your material. It’s a key point of presenting. Also, get on with it, he is there to talk about the practice of producing music. Craig is not a learning advisor in this he is a music producer. OK he has a day job but in this interview, it’s his speciality in making music which is key.Listen to him and keep quiet! Could we have given him a demonstration to do?You needed to get him to sit down at the end. I think the issue with this was that the producer did not brief him as he came in the door, indeed he was ignored in the most part. This should never happen again! We just about got away with this but as a team this wasn’t one of your high points. |
| 30 |
| 31 |
| 32 |
| 33 | What makes a good song  | I am not saying much about this as I did it. Perhaps you would like to offer criticism of my work!The back anno should have gone over the music at the end. Presenter figure out how to say the words ahead of the programme.  |
| 34 |
| 35 |
| 36 |
| 37 | Presenter talk and tweets  | Well researched, witty, and excellent to get the tweets in as it engages the audience. I like the way the presenters talk about their own Christmas and feelings.  |
| 38 |
| 39 |
| 40 | Live song  | Well done for this, it’s a big step for you all to get out of the studio and the equipment, namely the radio set wasn’t up to much. Daniele was very good on the mic, you did all the right questions and managed the tech well. You asked questions about the song and how they made it which is just what we want to know.The sound of the song was good, it was balanced fine, it’s always hard to get it right with one mic to get the guitar and the vocals correct. A nice end and as well with it going back over to the studio. You could have had a few more “clappers” on hand. Think about how and why this went well technically and creatively and how it could have gone wrong in your analysis of the show.  |
| 41 |
| 42 |
| 43 |
| 44 |
| 45 |
| 46 |
| 47 |
| 48 | Christmas song vox | The music would have benefited from going under this more or perhaps got the vox people to sing a section of the songs on location. It’s always a problem mixing inside and outside acoustic. I am not sure about the place of this piece in the running order. I know you probably put it in to mask the band coming back into the studio but it didn’t sound right where it was. With Danielle, as well who was just out with the band, I as a listener was confused by what is going on.  |
| 49 |
| 50 | Band chat  | I think you needed to have more to say with the band at this point, I can tell you are trying to fill. In my mind that means you didn’t have enough material or didn’t make enough of what you had in the earlier sessions. The producer should have been on this a lot more, adjusting the running order along the way.  |
| 51 |
| 52 |
| 53 |
| 54 |  Pay off  | Well done for branding and cross promoting “No adults allowed”. BA try to cross fade the choir under the last section of Jack talking. It’s not just the University of Lincoln choir. Talk it up. it’s an exclusive recording of the University of Lincoln choir’s Christmas concert earlier in the week.  |
| 55 | Choir  | Well done for boosting this to a decent level. I know we have problems with a hot seat change but normally the team would stay in the studio and on task until the news is played.  |
| 56 |
| 57 |
| 58 |
| 59 |
| 60 | News  | Auto played from Myriad. The BA’s need to start learning how to do these complex sections of getting on and off air independently. We must run a master class in semester B for this. |