

Part I

T.V Presenter's Personal Characteristics, Qualifications, And Behavior

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Chapter 1

T.V Presenter's Characteristics And Skills

Process Of Communication

The main components of the process of communication are the message, the speaker, the channel, and the receiver. The message is sent by the speaker or sender through a vehicle or a way which is called the channel to the receiver who is the person who receives the message (Mitchell, 1974).

In television, the speaker or sender is the presenter who sends ideas or feelings to the viewers. Presenters can be called announcers, anchors, performers, or other expressions according to their specializations. This book will use the word “presenters” to refer to all the people who work in the field of television presenting and announcing in different specializations.

Presenters or announcers can be full or part time free-lance presenters or announcers. In any station, they are few in numbers compared to the other jobs.

T.V Presenters’ Personal Characteristics, Qualifications, And Behavior

- Voice

The voice is the most important tool of communication. So, television presenters should make all their efforts to develop pleasant and effective voices. It is not necessary to have a deep and powerful voice what is more important is to have a pleasant voice.

The voice works by “having an impulse in the motor cortex of the brain. The impulse stimulates breath to enter and leave the body. The breath makes contact with the vocal folds creating oscillations. The oscillations create vibrations in the breath stream. The vibrations are amplified by resonators. The resultant sound is articulated by the lips and tongue to form words” (Linklater, p.6, 1976).

The speech personality is made up of certain variables. The most important variables are pitch, volume, tempo or rate, vitality, pronunciation, voice quality, and articulation (Dolman, 1944).

Pitch is the property of the tone that is determined by the frequency of vibration of the sound waves. A low pitch is better than a high pitch (Parrish, 1966).

Volume is the degree of loudness. The volume of the presenters' voice should be natural as if they are involved in a face to face discussion. This is because the mics are very sensitive. The presenters should not shout, but they can raise their voices when they are in a noise environment. Also, the volume can be increased when the presenters want to emphasize words (Saad, 1995).

The tempo or the rate has two basic components which are the number of words read in a given period of time and the speed of delivery. The meanings of the words and the types of programs determine the rate or the speed of delivery. Also, the mood of the event or the script affect the rate. In general, newscasts and commercials are read very rapidly. However, documentary narration are read slowly (MC Allister, 1963).

Vitality is enthusiasm. The voices should be full of energy and enthusiasm. This is because vitality gives the impression that the persons are interested and involved in what they say. Rapid speaking or reading is always related to vitality, however, slow speaking can be energetic and enthusiastic according to the presenter's personalities and the mood of the program. The most important thing is that presenters should be natural and should avoid exaggerating vitality and enthusiasm (Hyde, 1987).

Voice quality is what differentiates a voice from another according for example to the tone. The tone is a particular quality of the voice that is regarded as expressing feeling or meaning. It is like a manner of expression (Mulgrave, 1955).

Pronunciation and articulation are the movements of the speech organs and articulators to make and form speech sounds. Problems of pronunciation can be found with incorrect articulation. Also, misreading, ignorance of correct pronunciation, and physical impairment such as missing teeth or nasal blockage can lead to mispronunciation (Brigance, and Henderson, 1955).

There are other different problems that are related to speech. For example, in pronunciation and articulation, some people have a tendency to drop a syllabus in a word or a word in a sentence. Also, some people pronounce certain syllabus in a wrong way such as the “R” or make a syllabus sounds like another syllabus such as “S” sounds like “Th” (O’Donnell, Housman, and Benoit, 1996).

Problems in vocal delivery are for example monotone, poor pitch, singsong, and ending pattern. Monotone is the failure of changing the pitch. Poor pitch is when it is too high or too low. Singsong is when the rhythm rises and falls in one sentence and one script. Ending pattern is when every phrase in a script is ended with the same pitch (Asar, 1979).

The voice quality can have certain problems such as nasality, huskiness, and thinness or lack of resonance. Huskiness is a voice that sounds like a hoarse or as if the throat is dry. It is a big and strong voice that annoy the listeners or viewers. Nasality is when a person breaths through the nasal passage. Thinness or lack of resonance is a voice which is not deep, loud, clear or continuing (Bolbol, 1996).

Without breathing correctly, the voice will sound breathy and with no power. Also, presenters’ breath will be heard by the audience

and will be short which unable them to complete reading a sentence. Therefore, television presenters must learn to correct breathing which is based on correcting the posture. The best posture is when the feet are spread in a comfortable way apart and the weight is toward the balls of the feet (Keith, 1989). The back should be kept straight without having an exaggerated curve. All voice coaches say that the abdomen must be expanded during breathing and not the chest. However, it was taught in elementary school to throw the chest while breathing. It is not a good technique because it does not let the abdominal muscles and therefore the diaphragm to provide adequate support for the column of air in the vocal tract (Dunn, 1989).

There are certain advises to prevent vocal abuse. First, it is beneficial to do light vocalizing such as humming, singing,..... etc. The presenters can have a glass of water near them to keep them well hydrated. This is because when tissues loose moisture, they can be damaged. Presenters should not raise their voices but instead the volume of the mic can be turned up. This is to avoid shouting. They do not have to smoke because tobacco and smoking irritate the vocal cords. Even if presenters sit between smokers, the cords will be irritated by stimulating coughing. Also, presenters should not use extensively their voices when they have a cold. Avoiding habitually clearing the throat is necessary. Also, the body must be relaxed to produce a good voice (Fayyad, 1930).

Fear, Nervousness, And Tension

In the book “How To Become an Effective Speaker”, it is mentioned that fear, nervousness, tension, and stress are the biggest enemy of good delivery and production of voice. They make the vocal folds tighten up. When the folds are tightening, they will vibrate less

and will have a higher pitch. This creates a bad voice. While being nervous, presenters can run out of breath in the middle of sentences, lose concentration, increase the speed of reading, forget words, can not talk, or make strange attitudes (1984). Other symptoms and consequences are dry mouth, upset stomach, sweat, and shaking knees and hands. By the time, the fear, nervousness, tension, and stress will not only affect the persons in their works but also in their daily lives and their health. They can have trouble sleeping or eat more or less than usual. Also, they can have heart diseases, digestive problems, poor immune system, etc (Galvin, Cooper, and Gordon, 1988).

There are many causes of fear, nervousness, tension, and stress. First, unexperienced persons or presenters can be afraid at the beginning of their works in the field because they are not used to the camera, the microphones, and the environment of the work. Lack of preparation can be a cause because the presenters do not know what they will talk about. Lack of time or effort to be prepared mentally for performance is another reason. Many presenters are afraid of failure and have low self-esteem. Others dislike their voices and appearances on the television screen. Working many hours without breaks or vacations are also reasons and causes (Hyde, 1987).

Therefore, presenters should practice and work a lot especially when they are beginners to gain experiences. Also, they should be well prepared and find a way and a time to relax before performance to concentrate and gather their thoughts. Developing self-confidence is necessary. They should accept themselves as they are and believe that they can and will succeed (Lucas, 2000).

Tension in the body and mind can be relieved by certain exercises that focus on breathing properly and relaxing every part and organ of the body. Eating healthy food and practicing sports are also ways to relax (Linklater, 1976).

Daydreaming or visualization can be an effective way to relax. This is by imagining being in a place doing something interesting and funny. For example, presenters can imagine a time when they were good on air or when they were in vacations. Looking at a negative thing in a positive way is advised. Massage and yoga help the body to relax. Also, people can make a list of things that make them stressed and then try to find way to avoid them. Joy and laughter should be experienced every day. It is important to take vacations. Presenters should have interests and activities outside of work. They should also have friends outside of work to be out of the mood of the work while being with them (Utterback, 1997).

Language

Presenters must perfectly and deeply learn the grammar and vocabulary of their native language or the language that they will use in presenting and announcing (Shalaby, 1986).

Words should be carefully chosen. They should be appropriate to the viewers' age, education, social group, knowledge etc. Also, they should suit the topic and occasion of the programs. The presenters should use concrete, precise, accurate, simple, and clear words (Morreale and Bovee, 1998).

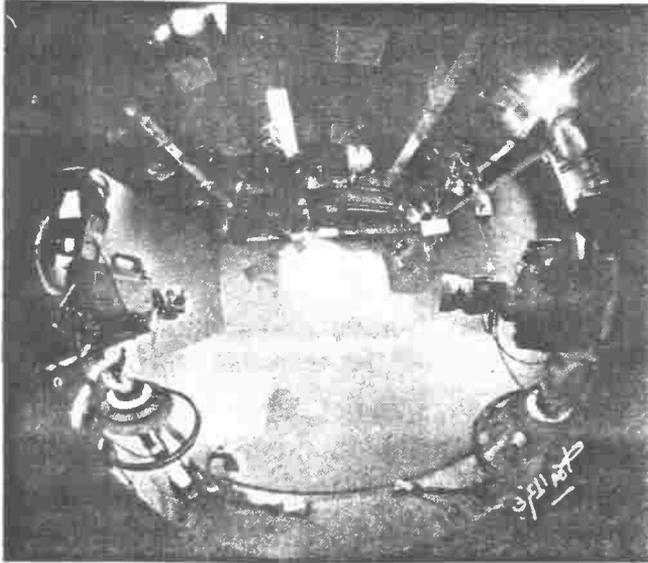
Presenters should avoid biased words, stereotypes, overusing certain words and phrases, regional accent and dialects that are related to groups from different social, cultural, and educational levels. Sometimes, some words and phrases that are picked up in early childhood are not adequate to use in broadcast announcing. So, presenters should be aware of these words to avoid them. Referring persons, objects, professions, expressions or words to male or men is considered discrimination against women. So, presenters can use the plural or second person of these words. Clichés and metaphorical expressions can be used without overusing them. Words and language are being changed from time to time and from century to century according to political, economic, and social changes. Presenters must use the contemporary language and the new words (Stephens, 1993).

Presenters can read names and words of different and foreign languages in news, commercial, music, or sports. For example, foreign languages can be found in products, personalities, cities or countries 'names. If the names' preferences are known, presenters must use them. And, if the names' preferences are not known, they are pronounced the way the presenters' native languages can produce. The presenters should use dictionaries to understand and pronounce difficult words. Also, they should increase their language and vocabulary (Bender, 1949).

Knowledge

Presenters should have knowledge and information of many fields and domains such as theater, sports, music, business, politics..... etc. Many times, the presenters do not depend on scripts, but on ad libing. Therefore, they will depend on their knowledge and information. Also, they can talk and make interviews in different subjects, so they should read a lot.

Dealing With The Camera



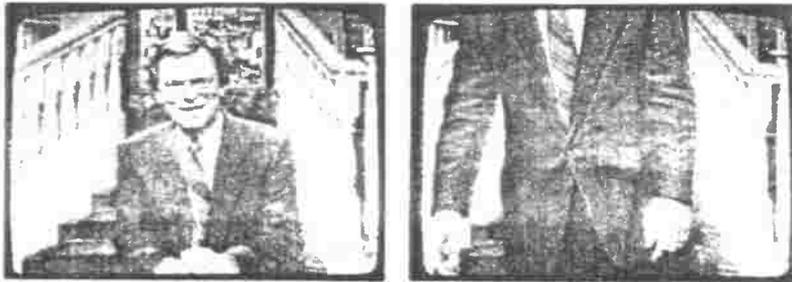
Studio and Cameras

The T.V presenters should have knowledge and information about the camera, its parts, and its components to be familiar with the television equipments. This leads to a familiarity and a relaxation with the environment of the studio and the television's work. Also, it is important for the T.V presenters to know the different types of shots. When there is no monitor, the T.V presenters can ask the cameraman and the director about the types of the shots to know which parts of their bodies will appear on T.V. This is to be conscious while moving their bodies according to what will appear on T.V (Keith, 1989).

There are different types of shots. Extreme long shot gives an overview of the large scene. Long shot is a wide shot, but the individual's parts are shown more than the extreme long shot. Medium shot is showing people but with cutting off between the knees and the waist. Medium close-up consists of a head and shoulders' shot that ends at the chest of the subject. Close up is

showing the head of the subject. Extreme close up gives the subject eyes and nose or mouth (Qelene, 1999).

Presenters should know the placement of cameras, microphones, and the objects used during performances. Also, they should move in predetermined positions and places in the field or in the studios following hitting marks. The cameramen and directors adjust the focus, the composition, and illumination or lighting of the presenters in these positions. The focus is giving a sharp detail of the important parts of the image (Smith, 1991). Therefore, if the presenters move or stand in the wrong place, they will be out of focus, unlit, out of the screen, and will distract the picture's composition. In close up shots, the presenters should not be very energetic and should not move from their predetermined positions because they will be out of the screen and the cadre with any incorrect movement because the shots are not wide (Zettl, 1992).



Moving suddenly without telegraphing the movement

If the movements are not predetermined before performance or are not signaled by the floor manager, presenters should telegraph their movements. When they will move from one place to another in the studio or when they stand up or sit down, they should take care to be slow in the movements or to say that they are moving to another place as if they are talking to the guests or to the viewers. This is to give the cameramen the opportunity to follow the presenters, change the shots, and avoid incorrect headroom. The headroom is the distance between the top of the person's head and the top edge of the television frame. The cameraman should not leave too much or too little headroom (Burrows, Wood, and Gross, 1992).

When many cameras are used, presenters move their directions from one camera to another depending on hand's cues by the floor manager or on the camera's tally light which is illuminated when the camera is on air. In news, the anchors look down to their scripts before moving to another camera. In the studios, the presenters can take occasional glance to the studios' monitor so that they know what kinds and sizes of the shots they are on or know if they are on air or their guests are on air. Presenters should not talk in the studios with the crew to know these information except if they are sure that they are not on air (Ward, Bermingham, and Wherry, 2000).

Presenters should learn to cheat the camera. This means that they give the impression that they are talking to their guests in interviews while they are looking and facing the camera. This can be done in reverses and cutaways. Reverses are when the presenters face the camera after finishing their interviews to repeat their questions as if their guests are hearing them for the first time. Cutaways are reactions of the presenters such as smiling or nodding. Reverses and cutaways can be done with or without the existence of the guests (Adams, 1989).

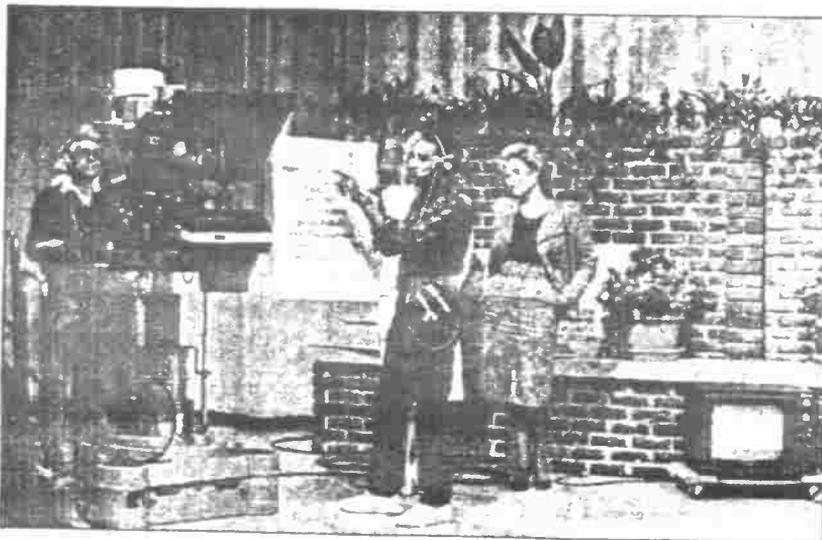


Wrong Way and right way to hold a reflective object on Camera

Props and objects are used in performances. Presenters can hold these objects, so they should try to be stable and should not move their hands to make the cameraman able to shoot the objects. Objects with reflective surfaces are sometimes used. So, presenters should look to the monitor to be sure that they are correctly holding the objects. Studios' lights can reflect lights that make details in objects which will look washy. So, presenters should hold them in a correct angle (Siller, 1972).

Some people look at the ceilings, when they think of ideas. This is distracting on camera. Therefore, presenters should work to overcome this problem if they have it. In interviews, some presenters can glance or look to the sides. But, they should avoid it because they may look shifty - eyed. So, it is better that they glance downward instead of the sideways (Hyde, 1987).

When presenters work or use scripts, they should hold them above the desk with both hands. This is to reduce the degree of up-down motion. If the script is flat on the surface of a desk, the presenters will have to bend their head down in such a way as to restrict the airflow and impair their vocal quality. Also, it is better not to use scripts with white papers because they reflect too much light and can be difficult to read under studio's illumination. Colored papers are better to be used. Yellow, pink, or blue papers are less distracting (Wurtzel, 1983).



Cue Cards

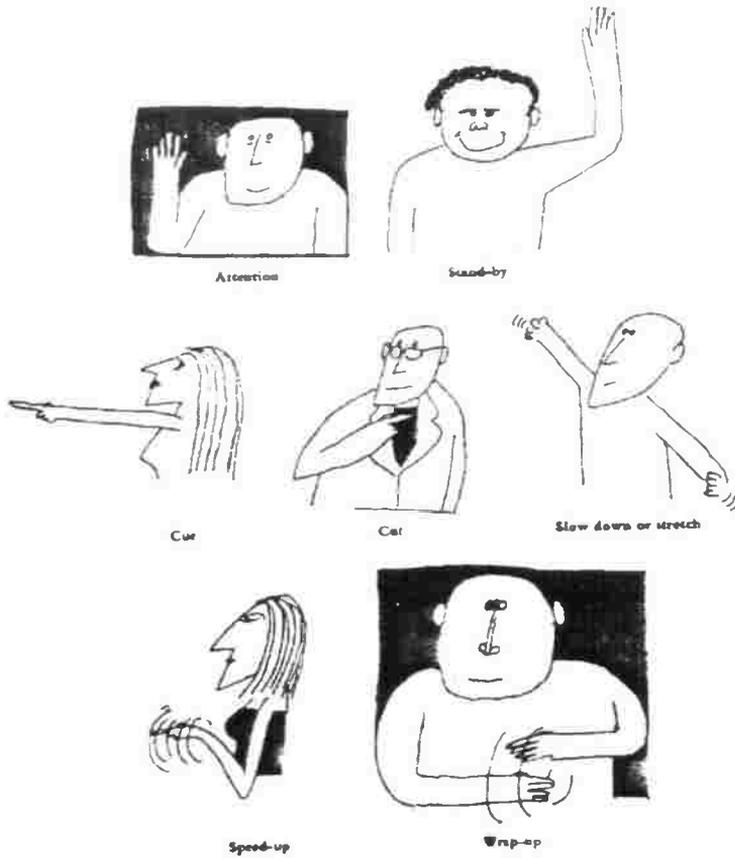
To avoid appearing on the camera with the scripts, cue cards and autocues can be used. Cue cards are cards that contain the scripts. They are held by the floor director to the right of the camera or under lens. The presenters should minimize the eyes' movements from the right to the left and should not make the viewers feel that they are reading. By the time and by practice, the presenters will appear as looking to the camera and the lens while reading the cue cards (Deeter, 1995).



Auto Cue

For long scripts as in the news, auto cues or teleprompters are used. The script appears on a monitor attached to the top of each

television camera. So the presenters will have the ability to read long scripts and at the same time their faces are on the screen and on camera while looking to the lens. Presenters with poor eyesight need to have the teleprompter close to them. The presenters with very dark eyes should avoid having the teleprompter or autocues close to them because the movements of their eyes will be reflected to them on the lens and will distract them while reading (Yoakam and Cremer, 1985).



Hand Signals

The presenters can take orders and instructions from the directors or producers even if they are on air through earphones. In the past, in

early times of television, hand signals were used to give the presenters instructions while being on air. But, they are still used in television to switch cameras, break, introduce or drop a report,..... etc. (shalaby, 1986).

Dealing With Mics



Dynamic Omnidirectional Microphone

Mics are very sensitive. So, presenters should use their natural volume and should not shout. They can talk as if they are talking in a face to face discussion. They can raise their voices only if they are in a noise environment. Before going on the air or recording or taping a program, there is an audio test that should be done. This is to be sure that the mics are working and to adjust the levels of the presenters' voices. Presenters should be serious in doing the audio test. They should act as if they are on the air (Saad, 1995).

Presenters should know the different types of microphones. The pickup pattern of a microphone is the direction in which the mic is sensitive to sound. Omnidirectional microphones are sensitive in all directions. Bidirectional mics are sensitive in the front and the back, but not on the sides. Cardioid pickup pattern is sensitive in a heart – shaped pickup pattern. Supercardioid mics have an increasing

sensitivity in front. Mics also differ in the way they are constructed. The microphones can be dynamic, condenser, electret, and ribbon microphones. The dynamic mics are rugged and insensitive. They have a good frequency response. Condenser mics are highly sensitive. They can be very small. Electret condenser is a type of condenser mics. It is smaller. Ribbon mics are large. They have excellent voice pickup (Qelene, 1999).

The external microphones are not built or mounted onto the field camera. They are the hand-held mics, lavalier mics, shotgun mics, hanging mics, desk stands, floor stands, fishpoles, and boom. Hand-held mics are held by the hands. Lavalier mics are pinned onto the performer's clothes. Shotgun mics are used to pick up sound from a distance. Hanging mics hung from the ceilings. Desk stands are mics that are put on desk stands. Floor stands are mics which are put on floor stands. Fishpoles are mics that are held by hands with the support of a telescoping metal rod. Boom mics are when mics with telescoping metal rods are put on tripods. In general, mics can be wired or wireless (Compesi, and Sherriffs, 1990).

There are certain errors that can be made while using a microphone. For example, before the presenters begin their performances, they can fail to put or clip lavalier microphones. After their performances, they can walk away without taking off or out the lavalier mics. They can make noise near open mics by playing with their fingers in tables near the mics (Bolbol, 1996).

The presenters can move away from mounted microphones or move out of the range of boom mics. They can fail to move their hand-held mics between themselves and their guests during an interview. The presenters' positions and guests positions can be incorrect in relation to desk microphones. The presenters can make sudden changes in the volume. They can move in and out in relation to mounted mics. Also, they can not properly use the pick up patterns of

microphones. Presenters can put the lavalier microphones too far from the mouth or under clothing so the sound will be muffled. They can move their hands in a wrong way that touch the mics and make distracting noise. They can make a disturbing noise by moving and changing the script's papers. So, they should change the papers smoothly and write in only one side of the paper (Compesi, and Sherrifs, 1990).

The errors mentioned above should be avoided. Also, presenters should not breath loudly or directly into the microphones because they will sound like windstorms. Presenters who have problems with popping plosives should avoid the ribbon mics. Condenser mics should not be very close because they increase mouth noises such as lip smocking or teeth clicking. Presenters should speak across the diaphragm of the mics and not directly into it. And, they should avoid popping and sibilance (Abbot, 1941).

The best distance between the presenters' mouth and the mics depends on the individual speech pattern, the mics themselves, and the effects desired. As a general rule, six inches, about the length of a dollar bill, is a good working distance (O'Donnell, Housman, and Benoit, 1996).

Appearance

Beautiful girls can easily enter the television field and be on the screen. However, they must have good voices and presentation skills to continue and succeed in the field (Ewing, 1972).

Good appearance is involved with the credibility of the presenters. So, they should always take care of their looks on camera and try to improve their appearances. Make up is the most effective way of improving presenters' appearances on camera. The camera and

the lightings have a tendency to show and magnify the minor skin and facial problems. So, make up can cover and hide these problems. The make up is used to fix certain problems in the face such as making the nose or lips smaller or making the eyes appear larger. This is called corrective make up which reduces less pleasing facial characteristics (Wurtzel, 1983).

Some problems in the skin and teeth need doctors and treatment. Eye's problems need eye contact lenses. Presenters should not wear eye glasses because they distract the viewers. Make up designed specifically for television is available in a number of manufactures. The make up is composed of base make up or foundation, rouge, powder, eye make up, pencils,..... etc. Foundation covers the face with the same tone and color of the face. Rouge is used to accentuate the cheekbones in women and to break up flatness of the base make up. Also, rouge and powder are used to set the make up and to reduce shine (Burrows, Wood, and Gross, 1992).

Eye make up includes eyeliner, mascara, and eyeshadow. Presenters should avoid blue, green, and purple shades because they are poorly reproduced. It is better to emphasize soft brown tones which appear natural on screen. Pencils, which are used for eyebrows and eyeliners, provide details and definitions. They should be black or a variety of brown shades. Concerning the lipstick, bright reds or oranges should be avoided because they are not reproduced well and can upset the color balance of the face. Presenters should select colors in brown tones with a touch of pink or orange.

Hair can enhance the presenters' appearances. Short hair makes weak facial features seem stronger. Long hair camouflages too long features. Black long hair can be used to solve weak jaws because it emphasizes the jawline. Projecting hair higher on the head and farther

out from the forehead can draw attention away from a large nose. Parting the hair higher, which is closer to the center of the head, visually narrows the face. A lack of hair down on the forehead breaks up a too wide or too high forehead appearance. People with very round faces should avoid very short hair (O'Donnell, Hausman, and Benoit, 1996).

Dressing is a part of the appearance and should be chosen carefully. The presenters should avoid complex patterns. For example, herringbones can cause a wavy effect especially when old cameras are used. When they work with the chroma, they should avoid wearing clothes that have the same color of the chroma (Shalaby, 1986). The chroma key is "a special matte effect in which a particular colored area is eliminated from one shot and filled in with new video information from another source" (Compesi, and Sherriffs, p. 470, 1990). The color of the chroma is usually blue. If T.V presenters wear clothes with the same colors of the chroma, the clothes will be replaced with the keyed image. Presenters should avoid stiff clothing that can annoy their movements or their sitting posture. The clothes should not restrict the movements (Millerson, 1999).

Women should avoid masculine look and men should avoid feminine look. This is because viewers do not accept them. Presenters should be conscious of what their clothes look from the rear or side. The camera may catch a view of the presenters from on off-angle. Men should be sure that their jackets cover their middle when they sit. Presenters should avoid extreme cuts or bizarre or unusual clothes especially if they are newscasters or anchors. Presenters should avoid wearing clothes with the same colors of the settings, décor, and their backgrounds (Smith, 1991). Also, they should not wear clothes with the same colors of their skins. White colored clothes should be avoided because white colors close the iris and make the shot darker.

The iris is the circular diaphragm which is composed of overlapping leaves that can be manipulated to create a hole of variable size in its center. It controls the amount of light passing through the lens. Avoiding big large jewelry is necessary because the camera magnifies sizes. So, the jewelry will be magnified on the screen. The camera can magnify the presenters' weight. So, if the presenters are fat, they should lose weight. And, they can wear clothes that make them appear less fat (Soper, 1956).

Nonverbal Communication

In television, presenters have extra ways to transmit their messages besides their voices. These ways are facial expressions, gestures, body movements, posture, eye contact, and dress. They are considered nonverbal communication. Facial expressions can be used to express our words and our reactions (Soper, 1956). Facial expressions are effective when they are normal and natural. Presenters should avoid mechanical expressions. For example, the raised eyebrow, concerned face,.....etc show that the presenters are exaggerated. Constant wetting of lips should be avoided. Presenters should not stare into the lens while ad libbing or while using the teleprompter (Benjamin, 1996).

Schlosberg has classified facial expressions "on three dimensions: pleasantness – unpleasantness, attention – rejection, and activity – inactivity" (Gronkhite, p. 210, 1969).

The study of the bodily movements is called kinesic. There are different types of kinesic behaviors such as emblems, illustrators, affect displays, regulators, and adaptors. Emblems are the motions of the body that take the place of words such as signals of sports. Illustrators are when verbal messages are reinforced by nonverbal symbols. Affect displays are nonverbal signs of emotions and feelings. Regulators are used to control communication between people, for

example, nodding heads means approval or yes. Adaptors are nonverbal behaviors that appear when people are nervous or feel uncomfortable. These behaviors are ways to help people release their tensions such as moving the feet nervously. But, they distract the viewers and shift the attention from the messages to the behaviors. Proxemic is the study of physical space that is related to the interaction between people. The closer the distance between people, the more personal and intimate their relations are. And, far distance between persons show that their relations are formal (Dunn, 1989).

Concerning gestures, there are different kinds. Descriptive gestures are when people point to something like for example a place. Graphic gestures are used when making a circle with the fingers when referring to something round or when indicating that a thing or a person is high or big. Another kind of descriptive gestures are enumeration or counting by holding up the appropriate number of fingers. Expressive gestures are used to express specific moods or for emphasis (Clevenger, and Matthews, 1971).

Using body movements and gestures, presenters should follow certain advises. They should be used to show that presenters are open and at ease. The presenters should avoid crossing their arms in front of them because they reflect a closed and defensive attitude. Resisting the temptation to slump is very important especially for presenters who sit at desks. Leaning slightly forward toward the camera lens gives the impression of energy and interest. Presenters should review videotapes of their performances to search unconscious negatives in their body language such as clenching fists while smiling or wetting the lips. Excessive blinking and table tapping should be avoided because they give the impressions that the presenters are not at ease even if they are not (Dickens, 1954).

Posture is very important and does not only affect the viewers and the guests of programs, but also affects presenters speech delivery.

This is because good posture improves breathing and the passage of air and sound. Presenters should find the best comfortable posture to them while standing or sitting. This is to make the presenters relax and to make them appear relaxed to the viewers. Changing posture many times in a performance can distract the viewers (Devito, 1990).

Dress is a part of presenters' appearance but also it is considered a way of nonverbal communication. This is because dress can give an impression about the presenters' personalities and characteristics. Dress can enhance the effectiveness and credibility of the presenters and their messages. The presenters should wear clothes that are adequate to the viewers, the topic, the occasion, and the presenters' age (Shook, 1989).

Dealing With Scripts

The scripts that the presenters use can be written by the presenters themselves or by script writers who are specialized in writing scripts. In any script, there are three main parts which are the introduction, the middle, and the summary. The introduction is to gain attention and is the beginning. Second, in the middle, there is the body that contains most of the information. Third, at the end, there is a summary of the most important points. The presenters will get used by the time to differentiate and recognize the three parts (Lucas, 2000).

The presenters should understand well the scripts of the writers to be not readers but communicators (White, 1960).

To interpret the scripts of the writers, presenters should read the scripts twice to have a general idea of the meaning. In one brief sentence, they state the main goal or purpose of the copy (Lomas, and Richardson, 1956).

Presenters should know the general mood of the scripts and in which parts of the scripts the mood changes. Knowing the parts of the

scripts and their structure is important. The presenters can read words for famous authors or can present topics that they do not know. So, they should make their researches about the personalities or topics that they will talk about (Hastling, 1982).

Presenters can change the difficult words in the scripts or can check their pronunciation using dictionaries. Also, words from foreign languages should be checked to know their exact pronunciation (Crannell, 2000).

Reading the scripts in high and loud voices is necessary to know how they will sound. Punctuations in the scripts help the presenters to know where to pause and stop to breath and when to give certain impressions or expressions as asking questions, or being surprised, hesitated,.....etc. (Saad, 1995). The period (.) is at the end of a sentence. It means a pause. The question mark (?) appears when there is a question. The exclamation mark (!) demands stress or emphasis. Quotation marks (“ ”) are used for quotations of words or to substitute for italics. Concerning the semicolon (;), a pause should follow it in a way that appears related to the first sentence before the semicolon. The colon (:) is used to introduce a long quotation and before a list of several items. There should be a pause between the two words separated by the colon. The dash (-) needs a pause before it and what follows it should be read as if it is the rest of the sentence but in a hesitating way or a thinking way. Also, what follows the dash can be read as it is a summary of the entire idea. And, what is between two dashes should be stressed and emphasized. The comma (,) needs to be followed by a pause. Parenthetical remarks (()) are used to contain instructions to the T.V presenters (Hyde, 1987).

Presenters use another system than the punctuation because punctuation is small. So, they use certain marks to point and indicate

to themselves where to pause, to stress or emphasize, to enlarge, to speed, to slow down,etc (Shalaby, 1986). Underlining a word is to show emphasis. Underlining twice is for heavy emphasis. Slash / is for pause. Brackets [] identify a complete phrase. Jagged line means speed up. Dots Mean slow down (Benoit, 1996).

The scripts can capture and hold attention by different factors. The ideas can be presented in a variety of ways that have high attention values. They are called the factors of attention. The scripts can attract the viewers if they contain suspense, humor, conflict, novelty, familiarity, reality, and activity (Gronbeck, Mckenow, Ehninger, and Monroee, 1990).

Ad Libing

Sometimes, presenters do not have scripts. And, they talk from their heads and minds using their knowledge and information. This can be found and happens in programs, interviews, breaking news and events,.....etc. Ad libing is a skill that should be found in presenters (Keith, 1989).

While ad libing, presenters should look interested in the topic of discussion, and self-confident of what they say. Beginners or people who want to enter the field should practice ad libing by recording and making audiotaped performances. They can do it in one minute and later they can increase the duration of ad libing. They should begin with personal, familiar, and interesting topics to them.

Statistics

T.V presenters should be careful while using statistics. Statistics often seem cold. They can be difficult for the viewers to understand and comprehend. So, T.V presenters should use simple statistics

without details. And, it is better to be visually shown to the viewers (Lomas, and Richardson, 1956).

Dealing With The Crew

Presenters must create and develop a good relation with the members of the television and programs' crews. Even the people who work in simple jobs should be respected. All of them are important in the production and affect the presenters' performance. The presenters should not direct the programs during their performances. This is the job of directors and producers who have the final words. But, presenters can discuss with them the scripts and the production for any changes they want. Therefore, they should learn and know the responsibilities of every member in the crew.

The directors are responsible of the final image of the programs. They are responsible of everything in the programs even if they do not do by themselves. For example, the directors do not shoot but cameramen do, they do not edit but editors do... etc. They give orders and instructions to every person in the crew (Cury, 1998).

The directors have many jobs. Their jobs can be different from one station to another, from one director to another or from one production to another. Some directors can initiate the idea of the program and write the script if they have this talent. Other directors can use the script as it was written by the scriptwriters or they can make changes with the scriptwriters (Ward, Birmingham, and Wherry, 2000).

According to the script, the directors choose the shots, the lighting, the camera positions, the camera movements, ... etc. Also, they put their ideas and visualizations about the design of the settings and décor to be carried out by the set designers. The directors are involved in the casting and rehearsing of the performances. They give instructions and advises to presenters to make them know where to sit

or stand, when and where to move, which camera to look and talk to ... etc. (Lewis, 1984).

During editing, the directors tell the editors what shots to choose, what the order and sequence of the shots are, and what effects will be used ... etc. If the programs are not on the air, they omit and edit parts of the presenters and guests' talks and discussions that are not important and relevant to the topic of the program (Anderson, 1973).

In small stations and small productions, directors can combine the functions of both directors and producers. In general, the directors guide and control the production process and crew (Adams, 1992).

Directors can be specialized and distinguished in one kind of programs. In talk shows, directors have to concentrate on the talks of the guests and presenters to choose the best shots and the best reactions' shots of the audiences, the guests or the presenters. In newscasts, directors should learn how to deal with breaking news and with new technologies and equipment such as satellite remotes. In sports, directors should work with many cameras and equipments. And, they should be alert to follow the action, which is always too fast in sports. In special events, the directors should be conscious in choosing their shots because they are making history. And, their images will be left in the memory of the nations. This is of course when the events are very important (Rose, 1999).

Viewers evaluate directing to the overall picture of the program which is composed of picture composition, the lighting, the choice of the sizes and sequences of the shots, editing, computer graphics used, ... etc. Attractive image and picture and good sense of editing talks and discussions in a program mean successful directing (Burrows, Wood, and Gross, 1992).

The producers have different roles in television programs. First, they are responsible of hiring or firing the production crews and staff

such as directors, writers, cameramen, ... etc. (Newcomb, and Alley, 1983).

One of their main responsibilities is drawing up the programs' budget. This is by calculating the costs of the members of crews, the equipment, editing, settings, ... etc. (Shanks, 1976).

The producers should make telephone calls or visits to get the cheapest and best equipment. They calculate the cost and profit. Any money spent in programs is done through them (Hart, 1999).

The producers organize production schedules. They estimate shoot days, working hours, editing time, ... etc. They put plans for the production's work and meetings (Compesi, and Sherriffs, 1990).

Their roles are not only found in pre-production or during production, but also in post-productions. This could be through selling the programs to channels and stations with the best profits (Baker, and Weisgerber, 1981).

The look of the production such as the sets, décor, ... etc. is a part of the producers' roles. This look is in financial and economic terms. The more the producers spend money, the more the programs look wealthy and rich (Blumenthal, 1987).

The set designers create the décor and settings according to the demands of the script, the aspiration of the directors, the subject of the program, the occasion, the production's purpose, the budget, the studio's dimensions and sizes, technical facilities, position of cameras, arrangement of lighting, ... etc. (Breyer, and Moller, 1984).

The settings contain furniture, set dressing, props, fabricated scenic units, floor coverings, ... etc. Background is a part of the settings. It is any surface seen behind a subject. It can be a colored background, painted cloths, photographic enlargement, projected background, chroma background, ... etc. The color used in décor and settings is very important in producing the mood and effect of the program (Millerson, 1999).

The settings can be realistic. This is when the shooting is in the natural and actual places. Many productions use desk set-ups. This is found in newscasts, discussion panels, quiz games, debates, ... etc. The décor and settings as directing have a role in creating an artistic and beautiful image that is liked by the viewers. And, they should be comfortable and practical for the performers and TV presenters (Butler, 1994). Décor positively affects the presentation, but it should not distract the audience from the speakers' words and messages (Jay, 1970).

Knowing The Audience

It is important for the T.V presenters to know their audiences and viewers. This is to choose the right and adequate word and vocabulary that suit the viewers' ages, gender, social class, intellectuality, education,....etc. Also, the T.V presenters should put in their considerations their viewers' while choosing their clothes. For example, casual clothes and strange dresses can not be liked by older people, but can be liked by the youth. This includes make up, hair styles, appearance,.....etc. (Ross, 1974).

Knowing the viewers will let the T.V presenters choose the content of the programs and the message which are suitable to a group of people. If T.V presenters know that their viewers are from certain cultural, traditional, social, religious, and ethnical background, they should not attack their beliefs. And, they should respect these points not only through their talks and words, but also through their appearances, looks, and dresses. Occupations and marital status of the viewers are also important for the T.V presenters to know while choosing their messages, topics, language,.....etc. (Monroe, and Ehninger, 1969).

And, it is important to know the adequate time for the target audience. Scheduling is placing the programs in an order and in a time at which the largest audience will watch. Scheduling is done according to the good and adequate time for the viewers. The target audience of a program can be determined according to the audience's age, gender, ... etc. It was found that most programs on British terrestrial channels between 4 o'clock and 5.30 are aimed to children. Between 5.30 and 9 o'clock, programs are suitable for the family audiences. After 9 o'clock, the programs are made for older audiences because they have a violent or sexual nature (Mc Queen, 1998).

A survey has shown that women predominate the viewing of television during the morning and early afternoon hours when their husbands are at work and children at school. Men watch television during the evenings and on Sunday. At mealtime, the audiences prefer musical programs, news, or weather (Monroe, and Ehninger, 1969).

It is found that putting programs in bad times leads to their failure (Rosenstein, and Grant, 1997).

Dealing With Mistakes

When presenters make mistakes, they should correct the errors. Minor errors such as mispronunciation of few words in long talks should not call attention. Sometimes, the presenters can apologize or laugh if the situation can permit laughing. Also, if they are coughing or clearing the throat on the air in an obvious way, they should apologize (Siller, 1972).

Making A Rapport With The Audiences

It is important that T.V presenters make a rapport and connection with the viewers. But, this can not be taught. When presenters succeed to create this rapport, they are liked by the audiences (Lewis, 1984).

The biggest stars are always the ones who could create and build relations and connections with the viewers. The viewers feel as if the T.V presenters are their friends or members of their families. For example, the biggest stars are commonly called by their first names only which shows a feeling of intimacy with their audiences. This is found with Barbara Walters, Oprah, Ricki, Letterman, Larry King,.....etc. (Scott, 1996).

Learning Advertising And Sales

It is important for the television presenters to learn advertising and sales. Some presenters are on television because they have found sponsors for their programs. If the presenters are stars, the channels and stations will get benefit from their success, respect and appeal and will let them call sponsors (Ewing, 1972).

Creating A Style

It is important that presenters create to themselves a style. A style is a particular and distinctive characteristic. Presenters can use or take pieces of different style categories to form their own styles. They should not be a copy of particular presenters. They can analyze the reasons of the weakness of certain styles to avoid and should know their strength to use and improve. An important advice is to learn from the techniques and success of others but without completely imitating them (Britch, Carlson, and Sims, 1983).

There are different style categories. For example, there is the sophisticated style. Presenters can have a style that is characterized with humor or intellectuality. Authoritative style gives the impression of power and importance. Presenters can also be characterized as being aggressive. Sincere presenters are having a trustworthy reputation. Novelty is when the presenters have distinguishing

characteristics that make them unique. And, they usually have many imitators because they come with new styles. Physically appealing is another category. It is when the presenters' appearance becomes part of their personalities and characters. They are considered attractive. Attractiveness is certainly not the primary reason for presenters' success, but physical appearance has helped some of them (O'Donnell, Hausman, and Benoit, 1996).

Achieving A Conversational Style

Achieving a conversational style is necessary for presenters. This can be done by talking in natural ways. While ad-libbing, interviewing, or reading scripts, presenters should appear as talking with friends and as being in a face to face conversation. Smiling and laughing when it is appropriate will positively affect the presenters' conversational style. Presenters can pause as they silently grapple for an idea or word. This looks natural (Karr, 1953).